Te Whare Wānanga o Hoani Waititi Marae

Master of Architecture
(by Project)

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As we travel through our life journeys we don’t often reflect on those that influence you, assist you and sometimes shape the way you are.

I have had many do that for me over the years at different times – first and foremost a home environment that was strong and supportive strong in its Dutch culture without me realising it, parents that allowed their children to explore in many directions with a not so noticeable prod or a more overt steer in the ‘right’ direction. I cannot underestimate what a stable home environment means. All I can say is it is taken for granted when you have it and devastating when you don’t. My parents Maatje and Arie Kelderman gave us life’s fundamentals.

(Dame) Whaea June Mariu and (Dr.) Pita Sharples who allowed a white kid from Te Atatū to stand alongside Māori in the ranks of kapahaka (Māori performing arts) have influenced my life strongly and opened the doors to huge opportunities and a different way of seeing the world although, I must confess, it took me a long time to see it ….. to really see it.

In the last 20 years two people have supported me in the many areas of endeavour more than I can ever repay: my two mentors in critical thinking pertaining to my life’s work in Māori performing arts and architecture, James Tai Tin and Tony Ward.

James, in all things Māori, has been my toka tū moana - a rock that resists the tide and the storms. His insight into te ao Māori, his way of seeing and doing opens a window on a Māori worldview that for most exists in history and texts or ancient chant. Somehow this happens in suburban Glen Eden, I will be eternally grateful for his friendship, knowledge, insight and support.

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Ngā mihi kia koutou katoa. He mihi aroha
Project:

The establishment of a Whare Wānanga at the site of Hoani Waititi Marae, Oratia

Introduction

The Hoani Waititi Marae has been a centre for Māori educational development since its opening in 1980. It has hosted such initiatives as marae courts, work skills development schemes, Māori health, Māori language (Ataarangi). Then, with the emergence of kōhanga reo and kura kaupapa Māori, the marae was a leader in pioneering these initiatives. It is also home to the first purpose-built Māori secondary school in Aotearoa and hosts five of the country’s most successful Māori cultural performing groups. Te Whare Tū Taua school of Māori weaponry is also based here. The Whare Tū Taua is based very much on the teaching of ancient knowledge albeit with a modern structure to its teaching.

Dr. Pita Sharples and John Tamihere of Te Whānau o Waipareira Trust are now leading initiatives to establish a Whare Wānanga to continue the on-site educational developments in a “Cradle to Grave” education programme.

The idea to build the Whare Wānanga was first presented to the Waitākere community about 15 years ago. It was the first tertiary proposal of its kind for West Auckland. Subsequently Unitec has now begun courses from the old State Insurance building in Ratanui Street in Henderson and Te Whare Wānanga o Aotearoa have established a presence in Lincoln Road, also in Henderson. Both sites are close by: approximately 3km and 6km respectively.

Land has been made available for a Whare Wānanga through a reserve revocation process on ‘Pony Club Land’ (recreational reserve) in 2002 adjacent to the marae. This land is still available as part of the legacy projects carried over from the amalgamation of the four cities to Auckland Council (2011).

The initial concepts were for a 5000 student campus but this has been scaled back and optimistic estimates are for a 3000 maximum student campus.
Preface

The opportunity to design a Whare Wānanga provides the designer with enormous challenges.

Māori educational initiatives such as kōhanga reo and kura kaupapa Māori have succeeded raising the numbers of young Māori language speakers.

Māori education at the deep cultural and philosophical level however has failed. The erosion and disappearance of the theological and cultural practice held by the tohunga (sage) and ariki (chiefly lineage in Aotearoa) has seen the loss of not only knowledge but also of a system of learning that has evolved in this landscape for over one thousand years.

The Whare Wānanga is the opportunity to create and to a certain extent, recreate another institution that is uniquely different from the ones that currently operate here in Aotearoa. Ones which place their pedagogies on more modern, post-colonial models. In contrast this project seeks to capture the essence of the traditional concept of Whare Wānanga. The only way to do that will be to make a culturally and hopefully fiscally independent institution that can follow its own course of tino rangatiratanga (self determination)

Tribes are now starting to reintroduce the various Whare Wānanga such as the Panekeretanga (Tūhoe Wānanga) and Te Kura i Awaawa in Te Whānau-a-Apanui (eastern Bay of Plenty). The need for this point of authenticity is growing.

Te Whare Wānanga o Hoani Waititi: is this the solution to creating this independent authentic Māori institution for the ‘New Millennium’? Perhaps not, but it will be another model that may expand on the growing demand for a holistic indigenous inspired education.

Masters Question

How does this Whare Wānanga differ from ‘mainstream’ institutions in terms of education forms, styles and delivery, and, how does the pedagogy of tikanga Māori influence the planning, style and form of its architectural design.

What influence does Tikanga Māori have on the design of this Whare Wānanga

My intention is to conduct a study into the planning and realisation of the three existing contemporary Whare Wānanga in Aotearoa as well as an investigation into pre-European wānanga through an interview process with tohunga and ruahine. Together with reference to school design initiatives, this may help to form an architectural response that is unique to the pedagogy of this Wānanga.
Terms of reference

Many years ago I was asked to design a Whare Wānanga by Dr Pita Sharples – possibly because I was the only architectural designer he knew, and secondly I had been a member of Te Roopu Manutaki kapahaka (of which he was the leader) since 1987. My initial response was “yeah great!” the next day saw me revise this to “oh ... sh.. shivers”. I asked myself who was I, a Pākeha, to determine what a Whare Wānanga was?. How it should look and operate to support a Māori pedagogy? And, what was the Māori pedagogy that would make this the ‘holy grail’ of education for Māori?

I was nervous about my assumed knowledge about Māori culture or, indeed, about Māori architecture. What was the main Māori architectural inspiration that I could draw on to create this place? Unfortunately the there was no money to invest in the idea and it has remained to this day an idea.

As my thinking about the project progressed, I realised that the more I thought I knew, the more I realised I didn’t, and the more I felt I had an understanding of a Māori world view the more I also realised I didn’t.

I am, however, not without some clues about both the tikanga Māori aspects and the design aspects confronting me, and hoped, by process of externalising my knowledge, to reveal the gaps in my understanding. This is therefore an exercise in externalising my current knowledge ... or lack of it - in an attempt to show me the way.

I was facing a dilemma but of course I was really motivated to do the project – so the journey began.
CHAPTER 1

A Beginning

To begin this thesis a little background to Māori Culture is perhaps warranted to introduce a few key ideas. For those familiar with many of the notions introduced I ask your indulgence, and for those new to these ideas I ask for your attention, for those expert in such areas I ask for your forbearance in such a light dusting over of the essence of Māori culture and tradition and for what essentially may seem a coarse interpretation.
Māori Theological Origins

The largely accepted interpretations of Māori origins lie within Māori myths and legends — or Māori theology. The word myth, as I recall Dr. Rangi Walker describe it (circa 1987), relegates it to fiction. The very premise of acceptance of any work or participation in the Māori community suggests this is a given belief system and should be regarded as fact.

The spiritual enters into all relations of life, whilst the gods are always, as is only to be expected, of an anthropomorphic nature. There are many things related herein which we unbelieving white people cannot give our assent to, but they were firmly believed in by the old-time Māori.

One must accept that the gods are real and that the Māori creation and hence its on-going ‘story’ is also real. It took me a long time to realise that I had not in fact accepted this. I had participated in kapahaka - an exciting performance art, I had sung songs both traditional and contemporary and thought I knew what I was talking about – yes I knew the translation, yes I performed my heart out and yes, I supposed I was pretty good at it.

I am fortunate to have a very good friend and mentor who I believe has a profound Māori world view, and whenever I would have a question regarding Māori, compose an item, song, haka or whakaeke (highly choreographed entry on stage item), his translation would explode with meaning I could never achieve. I loved his use of ‘metaphor’, his continuous reference to the gods was a revelation to me time and again – why couldn’t I see the world the way he saw it?

Ethnocentrism is hard to overcome perhaps impossible but I hoped to move beyond my own Eurocentric view. I read, for instance, that the concept of Io (the one supreme being in Māori cosmology) was not a postcolonial and Christian acquisition, but was very old:

It will possibly be thought that the idea of Io as the one supreme god creator of all things is derived from the Christian teachers of the Māori people, and that it has been engrained on to Māori beliefs in modern times since Christianity was introduced. But I am assured not only by the positive statement of the Scribe, but by internal evidence — more particularly perhaps by the prayers to Io, which contain so many obsolete words, and differ a good deal in form of composition from ordinary karakias — that there is no foundation for such an idea. The doctrine of Io is evidently a bona-fide relic of very ancient times, handed down with scrupulous care generation after generation, as the centre and core of the esoteric teaching of the Whare-wānanga.

One of the difficulties that research in these matters first encounters is the difficulty of finding ‘authentic’ traditional knowledge. Colonisation has influenced not only access to knowledge, but also our perceptions of it. I also struggled with the seemingly impossible coexistence of Māori theology and Christian theology, which my Māori friends found no trouble in accepting. Raising this with various people I would receive a blank response of ‘why? Is this a problem?’

Again I was dealing in either/or absolutes which my Dutch/European thinking found hard to accept - as opposed to what many of my Māori friends just accepted as ‘this and this’ - the validity of both aspects was again a revelation.

Whilst many of the chief gods of the ‘Whanau-rangi,’ or offspring of the Sky father and Earth mother, were occasionally represented by wooden figures, I have never heard the slightest indication that Io was ever so materialized in the same manner. And here let it be said that these

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1 The Lore of the Whare-wānanga; or Teachings of the Māori College On Religion, Cosmogony, and History. Written down by H. T. Whatahoro from the teachings of Te Matorohanga and Nepia Pohuhu, priests of the Whare-Wānanga of the East Coast, New Zealand. Translated by S. Percy Smith, F.R.G.S. President of the Polynesian Society.

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3 The Lore of the Whare-wānanga; or Teachings of the Māori College On Religion, Cosmogony, and History.
I relate a conversation with a Māori kaumatua whose name I cannot recall but the content is clear in my mind. In response to this dilemma he said "You know how Māori can whakapapa to the gods?" "Yes" I replied "and lo is the supreme god" "yes" I replied again "and Jesus is the Son of God " "Yes" "Well therefore Jesus is my uncle". There was a gleam of humour in his eye.

I processed this but never was there a sense of having me on. Jesus was indeed his uncle (many times removed).

Is current Māori theology a fusion of tradition and Christianity? .... Probably! Does this matter? No not really! Has Christianity changed the belief system inherent in Māori theology? Absolutely! As in all things cultural practices and meanings evolve and change, are discarded and replaced by other beliefs and practices.

But Christianity has not been the only colonising influence on traditional Māori beliefs and cosmologies. Colonisation has imposed a whole range of meanings upon Māori concept and terminologies that have corrupted our understandings of the traditional Wānanga.

**Colonised Terminologies**

A good example is to be found in our understanding of the term ‘Wharekura’. In a moteatea (traditionally styled chant) entitled ‘Wharekura, Te Kauae Runga’, Tai Tin, A. James (2008) describes the creation of the world by challenging the modern perception of what we call Wharekura.

Modern use of this term is “High School”. On learning that the Wharekura was the name given to the sacred Whare Wānanga of Ur-te-Ngangara, Nuku-te-ai, Ru-i-te-Pukenga, I had challenged him about the divergence between the ancient and modern meanings. He was then a teacher in Te Wharekura o Hoani Waititi. I had suggested that the High School was being presumptuous in using the term, since it’s pedagogy was not authentically Māori. James later told me that he had asked his students for their definition of the term Wharekura and that they uniformly thought it meant ‘High School.’ He said he was depressed to get such an answer and felt that he had failed as a teacher.

His response to this experience was unforgettable and highlights the significant difficulties that can arise from the misappropriation of cultural terms and references. I cite it here in full, along with other similar key concepts that bear directly upon the conceptual framework that contextualises the meaning of Whare Kura and therefore Whare Wānanga.

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3 *The Lore of the Whare-wānanga; or Teachings of the Māori College On Religion, Cosmogony, and History.* Written down by H. T. Whatahoro from the teachings of Te Matorohanga and Nepia Pohuhu, priests of the Whare-Wānanga of the East Coast, New Zealand. Translated by S. Percy Smith, F.R.G.S. President of the Polynesian Society.

4 Eldest of the children of Rangi and Papa as well Beings that travelled through the layers of heavens, differing from the Gods that are associated to the progeny of Rang-nui and Papa-tua-nuku
PĀTERE (Traditional Chant)

INGOA: Wharekura: Te Kauae Runga

KUPU

E Pārahua ana te whakaaro i te pōhēhē nāl Kāhore ia nei tō Wharekura...

...nō nānoa nei, nō tua i a moko tangata, i a Tuanuku, i a Rangi-mutua, i te kauhanga riri i Paerangi e.

I te pō kutikuti.
Pō tiwhatiwha, Pō kakauri, Pō aoao-nui, Koropuku ana, koro tūohu ana, pepeke ana, tāpapa whārōrō mai rā te hokowhitu takitahi nei e.

Rā kē Uepoto.
He aumimi ka riro rā e tā mā!
Nei te puli ki a tātou!”
Te tuawhitu pō toto ai te waiwaha o Hākui.
Nā te hauhau i te ara uha ko Tāne Mā.
He anu rangi te mate ko Wero-(i)-te-ninhi, ko Wero-i-te-wawana, Wero-i-te-kokota.
E tomo ki te kaokao o Kōkā e tama mā!
Pū te riri o Whiro-te-tipua i te wewero i ngau a e!

Tokona te whakaaro.
Tokona ngā mātua hāua ngā toki.
Ko te Āwhiorangi, ko Te Whironui peke poroa, ka heuea te pō, ka heuea te ao.
He papakura ki te rangi he onekura ki te whenua.
He ao, he ao mārama.

He wenehau nō ngākau kāinga wehewehe...
Tērā Huaki Pōuri, ko Tāne, ko Pāia.
Kei a Rangi Tamaku ko tō Wharekura e hika!

Ko Tū-mata-ueue.
Ko Tama-kākā,

You trouble me young one about what you mistakenly think! Your Wharekura is not...

Of today, it is from beyond the time of the etched people, from beyond the time of our Mother beneath us, from beyond the time of our father above us, from beyond the time of the war of the gods

Wharekura comes from the time of darkness
The intense night
The twilight
The great night

From the time when the 7 score gods were crouching, bent over, kneeling and lying between their parents

There was Uepoto
That got out from the embrace upon the current of his mother’s urine and exclaimed; “Brothers! Here is our salvation!”

On the seventh night the Tāne and others sought exit upon the menstrual period of their mother. It was the death of cold that troubled them, it bit them from high above, it bit them fiercely, it also cut them. The call went out; “Enter the armpit of our mother!” It was here that Whiro-the-great was furious because he had been bitten by the cold!

Thus the idea...
To separate the parents by severing their limbs using the sacred adzes called Te Āhiorangi and Te Whironui and there the night and day were separated.
It was here that the sky and land were reddened with the parent’s blood.

After the separation the children had animosity towards each other and sought dwellings of their own...
Tū-te-āniwaniwa is where Whiro-te-tipua and Uru-te-ngāngana live.
Huaki Pōuri is where Tāne and Pāia live
Rangi Tamaku is where your Wharekura is young one!
Its where Tū-mata-ueue, Tama-kākā and
Ko Rongomaraeroa live. lo-te-wānanga sent Ruatau and  Rehua to Earth to the summit of Maunganui.

It was there that Tāne and Pāia were anointed as Tāne-nui-a-rangi and Tūpai-nui-a-tau

They then asked who should it be to ascend the upper most heaven and fetch the receptacles of knowledge

"Who of you will do it?"  
"I will"; says Whiro. 

"Via which pathway Whiro?"  
"By the way of the side of the heavens"  
"Oh that will not do! You will find no heavenly treasures there!"

They then asked the occupants of Wharekura

Rongomaraeroa answered; “Tāne-nui-a-rangi will”

The same question was asked of the occupants of Huaki Pōuri and it was answered; “I will go by way of Te Ara-tiatia.”

Tāne was then told; “Venture onwards to Entrance Way of the Upper Most Heaven. Oh Tūpai and others, the design of Wharekura is on Rangi Tamaku for you to obtain!”

The design of Wharekura was established on Earth in which to store the receptacles of knowledge. The house which belonged to Nuku-te-āio father of Rua-the-skilled, Rua-the-initiate and Rua-the-learned.

The Wharekura has two windows

It was Kewa’s son Whiro killed by Tangaroa as sacrifice for Wharekura and buried under inner post thus implanting the sacred power of Wharekura!

It was your ancestor that ascended the heavens. Who was also followed by Whiro’s war party called Te Tini o Poto. They attacked at Rangi-tiritiri-o-mātangi and Tāne and others were surrounded by Tāwhirimātea’s progeny Te Tini o Parauri. They (Te Tini o Poto) could not breach their line, they failed onwards Tāne to the entrance way of the upper most heaven and on to Tāwhirirangi!

Ruatau and others took them to be purified and anointed in Rauroha.

This is where he received the receptacles of knowledge Te Uruuru-Matua, Te Uruuru-Rangi, Uruuru-Tawhito. Also Hukatai and
Whakatane saw the hau kainga (home people) invite a student to bless the food before dinner. The whanau showed great appreciation to the Arabic language and Muslim prayer offered by one of the Iraqi students present.

Another example of karakia in a European context was used at St. Peters College (Catholic) in Auckland in 2001. After lunch, year eleven students (15 year old boys) following 45 minutes on the playground returned, crashing into the classroom with noise, jostling etc. The teacher raised his voice and said, “Right everybody, school prayer”. After the 2 minute long school prayer the calm settled on the class ...Amen! ... leaving everyone quiet and ready to do the next activity. ”Works every time!” was the teachers comment to me.

Tapu and Noa

The system we refer to as tapu and noa is translated loosely as “sacred” and “profane”.

The terms constitute an ordering system that mediates all behaviours and rituals. We encounter this as we enter onto a marae with the marae ātea (the grass area in front of the meeting house) being tapu or sacred. The associated meeting house also sacred but with the dining hall being noa or profane. Tapu and noa are always separated – values such as food being profane (particularly cooked food) therefore does not come into contact, enter into, or be consumed in these sacred realms.

Rangi Walker extends the meaning of tapu, describing three types of tapu in the sacred, prohibited and the unclean whilst food was the antithesis of tapu - hence noa.

This may be seen as again a conflict with old photos revealing great hakari in front of meeting houses on the marae ātea, a tapu space. I believe there are a number of explanations for this: that previously there were no dining halls and therefore the marae ātea served as a dining area, and secondly, the marae ātea is only tapu when visitors are present at the gate hence the term 'waewae tapu'. Peter Sharples pointed this out to me in a conversation in response to a child being told off for playing on the marae ātea with a ball at Hoani Waititi Marae.

The ‘rituals of encounter’ were undertaken to ascertain the intent of a visiting party and to remove tapu, the final act of this being the sharing of food or in the modern vernacular ‘he kapu ti’ (a cup of tea). This could have allowed the food to enter this space as a conclusion to the ritual of pōwhiri.

Another reason for the acceptance of food on the ātea concerns the role of koha (gift). Koha are presented at the last of the formal speeches particularly in areas such as Tainui where koha is passed to the very last speaker on the Manuhiri (guest) side. Koha in the past would possibly have consisted of food, today it tends to be a gift of money. Many years ago at the Koroneihana festival held annually at Tūranga a group from the North concluded their speeches with a koha of 25 sacks of kinas that were brought on to the marae ātea. This was met with high levels of appreciation, and it seemed to me a little of the pre-monetary world had revealed itself.

Wharekai (dining halls) being a relatively modern appearance may now allow this distinction to be more overt in the modern-day culture.

For many marae the marae ātea as one of the last vestiges of Māori language and tradition I would suggest this means people hold onto these notions even more rigourously, as the finer
points of tradition such as those pointed out by Peter Sharples are lost or the increasing emphasis on things Māori make the tapu things ‘more tapu’.

As architects we are faced with these notions in a design sense, with design work that occurs on Marae. Often we are exposed to the ambiguities involved in dealing with Māori client groups - a marae committee for example – will often fail to explain what is considered tapu or noa and its implications in design.

Many of my Pākehā colleagues who have encountered this difficulty wonder how they are expected to know? In response to an issue of conflict of tapu and noa, I have been told that often Architects are not invited back after presenting proposals that did not take full account of the tapu and noa implications of design. There is no doubt that a clear explanation would have helped, but the usual response from Māori is: ‘but everybody knows that!’ My advice is never to presume to know the answer (particularly since the boundaries are not universal and are in a continuing state of change) but definitely know the question ‘What is tapu and what is noa?’

Mana

Mana defined often as prestige, a person’s mana often related to many things as status achieved at birth or deeds and to integrity and honour – a well know phrase in Māori is ‘kaua e takihia te mana o te tangata’ – do not trample the mana of a person, this was a source of many conflicts. Mana cannot be assumed, but can only be bestowed, legitimated or acknowledged by others and today the colloquial insult of “mana munching” is to assume mana where you have not had it bestowed upon you by others.

Wāhi Tapu and Tūāhu

Place and objects could be tapu this could include places for burial, often caves or streams particularly where bodies were washed as part of funerary rights. Tūāhu were shrine or altar type areas dedicated to particular gods.
CHAPTER 2

General Patterns

This section refers to layouts and occurrences that seem inspired by the ideas presented in the previous section. I try to explain through a series of common forms in Māori design some of the physical manifestations of the ideas presented.
The Marae as inspiration

The marae remains a strong archetype and generator for Māori Architecture or should I say the wharenui. Many non-Māori associate the meeting house with the word marae much to the frustration of the tangata whenua.

The marae is the courtyard outside the meeting house and can be defined as ‘te Marae ātea a Tūmatauenga’ (the realm of the God of War) this in contrast to the realm of Tangaroa which is the space between waharoa (the Gate) and marae ātea.18

I would further distinguish this and say the marae ātea is the strong generator for Māori Architecture. The sacred courtyard - be it grass or paved - is the determining factor of the elements of an architecture of space/place, with buildings and other determinants that surround it - a fence, a stand of trees, a flag pole, giving definition to it.

An awareness of tapu and noa will allow design to support the cultural practises on the marae.

![Investiture of Dame June Mariu nee Waititi 2012 see a camera man on the marae ātea – often there are conflicts with media who believe that standing behind a camera makes them immune to tikanga. Wero are a constant source of protocol challenges and breaches of tapu and noa.](image)

Many marae are defined between a waharoa 19 (or a threshold of sorts, sometimes as simple as a fence - e.g. Waikare Marae- Northland) and the wharenui. The modern marae seems to have generated this strong linear relationship. Whilst some would argue the marae ātea is a courtyard and therefore not a lineal space, this may indeed be the case for many marae, but contrast this to the northern practice of putting a concrete pathway from waharoa to wharenui such as Otiria Marae just outside of Moerewa.

![Otiria Marae photo www.ngatihine.Māori.nz](image)

This must also be considered against regional differences that occur in terms of marae kawa20

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18 Tai Tin James Sept 25th 2013, presentation to Babbage Consultants. This is a definition I had only just recently heard
19 Gateway Ngata, The Ngata Dictionary
20 Marae protocol
For example northern practices of pōwhiri (welcome for visitors) will most often welcome visitors directly into the wharenui, so the provision of the pathway across the marae could be seen as a direct reflection of this practice.

An extension to this awareness are protocols associated with welcoming of visitors after sunset. In the northern areas of Aotearoa pōwhiri will occur after the sun has set and during tangihanga21 right through the night whereas other areas will wait until the following day to undertake this.

For other marae visits the notion of movement to ones right as you enter seems to relate to the notion of tapu and noa, tapu to the right and ‘noa’ to the left as the visitor moves.

**Transfer of Māori Practice.**

Contrary to most perceptions that marae protocols are restricted to the marae many of the above issues particularly that of tapu and noa extend also to Māori institutions and housing. Māori pōwhiri protocols will be set up in office spaces to welcome dignitaries for example WINZ or in school halls and also private homes.

New Zealand culture is quickly adopting Māori pōwhiri protocols as their own and whilst these are more often than not still conducted by tangata whenua, karanga, whaikorero and waiata are becoming the norm rather than the exception - particularly for first time visits or visitors. The challenge for designers is to now accept this into the briefing of most New Zealand institutions and often New Zealand homes.

**Māori Practice in the Home**

When there is a bereavement in Māori families often the tūpāpaku22 will lie at the family home the notion of tapu and noa again dictate the use of the home in such times with strict separation of food and the tūpāpaku (body of deceased). Most often this will entail the deceased laying in the living room, all food being provided in the garage or space entirely separate from proceedings, say a sleep out or lower level. Again, karanga, whaikorero and waiata processes will all take place. In fact many will tell you the urban marae was developed as a result of homes not been able to cater for such processes.

**Marae at the Heart**

Key to the design of any formal Māori settings are the protocols surrounding the marae. The marae is the heart of all things Māori and more so today as the pressure on Māori cultural language and practice gets ‘squeezed’ by modern society and the anglo-dominated protocols of Aotearoa. Since the marae is the main and last remaining vestige of Māori culture, there is small wonder that many marae insist on only Māori being spoken in the pōwhiri process. The wharenui (meeting house) is clearly the iconic symbol of modern Māori architecture particularly those that are carved, they stand out in their glory and inspire many copies in ‘Māori Inspired’ architecture. The marae however as stated earlier is not the wharenui but the courtyard in front of the meeting house. The modern marae is probably more described as a pā or kainga (village).

21 Funerals
22 Body of the deceased
The marae however is a courtyard and therefore the focus of a space rather than a building. The space defined by a variety of buildings and/or landscaping. The courtyard or village square is common to many parts of the world from the Italian Piazza to the village greens of England. Many of these village greens later had churches built, which then occupied the centre of town.

The current Hoani Waititi Marae has its main marae ātea (courtyard) but it also has many other courtyards defined by the array of other buildings, such as the kura kaupapa Māori (Māori primary school), which is formed around a north facing play area. The kōhanga reo and administration buildings form courtyards for the children to play in.

The design of Te Whare Wānanga o Awanuarangi, which was undertaken by design Tribe in 2010, opened in 2012 is an example of the use of the marae and its protocols at its heart.
These forms and processes are at the heart of Māori environments, Rau Hoskins alludes to them very strongly in his description of the design involving the provision of marae ātea as a centre to the wānanga and as a focus of all activities.\(^{23}\) The Whare Matauranga (library) which has central status in the design is a reflection of the nuances of the marae as a mechanism to draw people in, it draws on the role of a wharenui and as a tribute to the oral histories of Māori it facilitates this focus for oratory and discussion.

\[\text{The above sketch clearly shows the courtyard as the design generator- sketch design TRIBE archives}\]

The procession of arrival from the road to the marae ātea is through the waharoa which is not developed in the structural sense that we are all familiar with, but as a marked threshold -- at the whare matauranga a‘flying roof’ at the second story level acts as would a mahau (porch).

The centre of the whare matauranga is free of all ‘clutter’ such as reception / issue, display and fixed furnishings, which focuses on a conversation pit that performs the duty of wharenui in the marae context. The two story open space at the heart again reinforces the mana of oral transfer of knowledge.

\[\text{Te Whare Wānanga o Awanuiarangi showing ‘mahau ‘ porch posts that reference the four baskets of knowledge (Mataatua tradition) and the focus of the library being the realm of oral transfer of information. Photo M, Kelderman collection.}\]
Other notions include the containing of food to the ground floor (as food again being the antithesis of tapu should not be above your head - the most sacred part of the body). Making sure ablution areas stack one above the other assists these distinctions as well as having obvious practical advantages.

I refer you back to the paragraph on transfer of Māori practice. Māori will often revert to Marae forms in the process of greeting, to maintain tikanga or ‘what is right’ or ‘tika’. Again we must also remember and accept, that through the concept of whakapapa it is not only the living that are engaged in these rituals of encounter on these occasions and to do things incorrectly or disrespectfully impacts from a Māori perspective on all past and future generations.

**Patterns of Tapu and Noa on the Marae**

Both Dr Pita Sharples and Awanuiārangī Black have suggested to me that the anthropomorphic nature of the meeting house looks out towards the entry area and that the left is tapu and the right is noa. That being the case, the location of a paepae or taumata for visitors should then occur on the left (looking out) and the host should be located on the right or as Mataatua protocol suggests the paepae be on the same side (left) as guests suggesting both are tapu in these processes.

The tapu nature of the left is reinforced by other Māori references, the description of facial moko (facial tattoo) for example, suggesting that the left is the side of Tū, the god of war and the right the side of Rongo the god of peace. That the whakapapa or genealogy of the father is depicted on the left of the face and the whakapapa of the mother is depicted on the right is again the reinforcement of tapu and noa. With women or a female element described as a means of whakanoa, for example a meeting house is opened with a women entering to ‘whakanoa’ the meeting house, a women should not be above a man’s head should lest she remove his tapu and therefore his mana.
Sharples and Black would also argue that the positioning of the *wharekai* (dining area) is therefore dictated by this and should be located on the right hand side looking away from the wharenui, the *noa* side of the Marae.

Specific environmental circumstances will often confound this arrangement. Awanui Black’s own Marae at Te Whetu o te Rangi in Welcome Bay also has this configuration reversed i.e. the Wharekai on the left, since site conditions have most likely contributed to this arrangement with level space adjacent to the meeting house on the right limited by the river.

Having encountered many marae where the general configuration of the wharekai being on the right is not the case, I have been told that in such circumstances the wharekai is often set back behind the line of the wharenui allowing other features and structures to define the ātea – thus removing the wharekai from the tapu/noa duality of the marae ātea. In some instances, designers may find a conflict in this arrangement where for example at Hoani Waititi Marae the wharekai is on the left (contrary to the general rules stated by Sharples). In this particular instance, from a design/climatical point of view this makes sense as the prevailing southwesterly winds are blocked by the wharekai thus protecting the marae ātea. The wharenui position on a north south axis would also support this from a climatical standpoint. By contrast if the wharenui faces east (some would say is traditional direction of the wharenui ) this provides excellent protection from a southerly wind (cold)

Orakei Marae in Auckland where the wharenui faces east has the same configuration as Hoani Waititi with the wharenui facing east and the wharekai to the left (looking away from wharenui). Some would argue that being modern marae, both have got it wrong.

Local conditions play a major part in the arrangement of marae for example many marae in the east coast face north thus protecting the mahau (porch) from prevailing winds.
On other marae, meeting houses have been moved or modified to acknowledge the modern intervention of roadways for example Matawaia Marae in the north and Tokikapu Marae in Waitomo. This again suggests the axial relationship of entry and wharenui across an open ātea space.

An awareness of these relationships can assist a modern designer in the marae context, in relation to Māori cultural practice and protocols.

Whilst all the speculation about the ‘right’ and ‘wrong’ of marae layouts the underlying idea is there are some cultural guidelines that seem to have some bearing on marae layout primarily tapu and noa, there is however so many exceptions and local variations it would be foolish to presume there is any rule at all.

Again I stress to the designer ask the questions, local conditions for local responses and at the end of the day each marae determines its own tikanga (cultural practice) and kawa (protocol). The idea of tapu and noa however impacts strongly on the decisions and does not allow a designer to ignore or be ignorant of the implications to the design - Again do not profess to know the answers but certainly ask the questions.
Performing Arts a Key to Learning

In our contemporary Māori world, the cultural practice of performing arts or *kapahaka* has taken up a central role in the protection, sustaining and development of Māori culture, language and tradition. It has become a major cultural phenomenon, engaging thousands of young Māori in the preservation and development of their culture. As such, there is much to be learned from kapahaka about its potential role in the whare wānanga and of the whare wānanga itself.

Cultural practice on the marae is often related to the art of oratory and this is always followed by a kinaki (relish) chant, song or haka be it traditional or contemporary. The art of performing such items often lay with the women and the appropriateness of a song or chant would give weight to the orators’ message. The mōteatea or waiata therefore often had status to that of the speaker or the content of the speech.

Often in the wharekai, during or after the meal, guests were often entertained by the hosts and often guests would often perform items in return as an acknowledgment of the gift of song / chant and also as an acknowledgement to the workers, as often these people were unable to be part of the formal proceedings. This formal presentation of song and the informal whakangāhau – has evolved into the kapahaka of today involving all ages and has grown into a major cultural mechanism of expression.

Currently Māori performing arts is probably one of the highest engagements of young Māori with their culture, language and tradition, this is the key for interest in things Māori, similar to sports as a mechanism for engagement with youth in sports academies in schools. Kapahaka draws Māori (particularly youth) into the culture; it carries information whether it is imbedded in traditional chants such as mōteatea, poi, haka or other more modern performance items. Composers will often use traditional stories, karakia, tribal histories etc. Whilst students may not seem to value this at the time of learning, this becomes embedded information of use in later life.

In my experience of teaching kapahaka, I have found that many students discovered that this equipped them for social and cultural occasions in ways they had not anticipated. Although this was often suggested to be of limited value in the wider world, it undoubtedly gave mana within their own people and equipped young people with many useful skills. We found kapahaka students were confident, good public speakers and knowledge of whakapapa and pēpeha would increase this confidence.

The Auckland secondary schools Māori and Polynesian festival attracts 50 groups for the Māori section alone, that is approx. 2000 students.

As a tutor for a high school kapahaka group for 20 years it was very apparent that the students thrived in the kapahaka environment and certainly struggled in the ‘mainstream’ environment. There was always the hope that the kapahaka environment would transfer across to the rest of their learning and for a few that was the case. It did provide a vehicle for mana of the students. What was always difficult was the idea of moving the kapahaka ideals and practice into the mainstream,

Kapahaka remains an engagement after school, as senior groups embrace the whānau concept allowing children, youth, through to elderly participate.

Te Tai Tonga in South Auckland run by Damon and Kelly Heke has seen the revival of Manurewa Marae, the formation of sports teams, youth development programmes, Bachelor of Māori performing arts degree with an uptake of approx. 60 students per year. This has come about from four kapahaka teams Te Tai Tonga, Te Manu Tukutuku, Te Manu Aute and

Te Whare Wānanga o Hoani Waititi Marae – Masters Thesis
Te Korowai that form Te Tai Tonga. A ‘break away’ group Te Toka Tū Manawa based in Otara has established kapahaka and extended to sports and bachelors degrees also.

Our own group Te Taha Tū established in 2009/2010 has sports teams (indoor Netball) 20 Graduates in the Bachelor of Performing Arts degree with 24 enrolments in 2013, and 12 in 2014. We run wānanga (weekend learning sessions) for Te Reo Māori, whakairo (carving) rāranga (weaving) as well as performing arts. None of this would happen without kapahaka.

I myself was a beneficiary of the initiatives of Te Roopu Manutaki (based at Hoani Waititi Marae) in the late eighties and nineties where the kapahaka members formed the basis of ataarangi (Māori language courses), for their children the kōhanga reo was created and later Te Kura Kaupapa.

Te Whare Tū Tua (Māori school of weaponry) was filled with kapahaka members. Membership has grown to 2000 nationwide, this does not include the schools run by Mita Mohi on Mokoia Island, Wetini Mitai in Ngāti Pukeao, and Hemi Te Peti in Rangitane or Tainui formed by Kereti Rautangata.

Te Wānanga o Aotearoa run a three-year degree programme for Mau Rakau.

The importance of kapahaka in terms of the Whare Wānanga and this masters is that performing arts is seen as a key component to the proposed Whare Wānanga and a quality space to accommodate.

Kapahaka is the only vehicle that most Māori encounter the old ways of information transfer. The wānanga can build on this activity to deliver its curricula. Te Ahurei the bi-annual event held in Tūhoe is a festival of performance and sport. The organisers select a traditional chant that all the groups learn and present. This has the effect of preserving the traditional chants and therefore traditional information of Tūhoe by the hundreds of participants. Without kapahaka this would be limited to only a few.

**The Power of Mōteatea**

A critic might ask why it was necessary to draw on such personal experiences when I might have gone to read information provided by Elsdon Best, Smith, Ngata, Pei Te Hirini Jones or other academics about spiritual beliefs of the Māori. In fact I did, but found nothing that was able to convey the issues of Māori cultural practice from the perspective of Māori – as I have personally come to understand it.

Instead, and from my own experience I learned a great deal more by performing within a Māori context and being exposed first hand to the lived practice of whakapapa. I learned more in the ranks of Te Roopu Manutaki - a kapahaka begun in 1968 with a vision to maintain the teachings of Māori traditions and language than I did from Best, White and Ngata. Dr. Pita Sharples was ahead of his time and it is extraordinary to look back now and to recognise how prophetic the beginnings of Te Roopu Manutaki were to be.

This was my wānanga. This was my lesson in Māori theology and education. I did not realise it at the time, because I had unknowingly relegated the experience to the domain of myths and legends. However and unknowingly, my eyes were opened to the many things I did not know, and I gradually came to realise the plateau of my knowledge of things Māori that I had otherwise taken to be adequate.

Soon after I invited James Tai Tin to start our own kapahaka Te Taha Tū to focus on the deeper knowledge I was moved from a state of curiosity to a more complete engagement in Māori life. I moved from thinking of Māori culture as myth or legend to engaging with Māori culture as a lived reality. James and I hoped that many would join us on this journey.

All of our work within the group was governed and shaped by the pedagogy of the wānanga. I took up the notion of wānanga because I wasn’t doing very well in the European traditional
model of learning. My focus and attention did not allow me to retain the knowledge that I was receiving. The process of our roopu revolved around the experience of wānanga and I found that this worked remarkably well. I go back to the earlier quote by Karetu:

“Its transmission to succeeding generations was also oral and a great body of literature, which includes haka [dance], waiata [song], tauparapara [chant], karanga [chant], poroporoaki [farewell], paki waitara [stories], whakapapa [genealogy], whakatauki [proverbs] and pepeha [tribal sayings].”

I may have had a Eurocentric world view but I had absorbed one thing, the power of mōteatea, the power of chant, the mechanism for retention – I could think of only one example in English ‘a b c d e f g’ etc. Unfortunately, because we used this rote method as children to learn the English alphabet (other countries have similar versions) few consider this to be a powerful pedagogy. I still find I have to go through this if someone asks me what is the 14th letter of the alphabet. In response, output comes the song. Repetition and rote learning have become increasingly disparaged in European schools (the “times-tables” being still perhaps an exception in some cases), but I have found this method to be extremely powerful in my kapahaka work and in the development of wānanga learning systems.

Mōteatea (chant), oriori (lullabies containing information), pātere (traditional chant often containing a slight or issue), haka, pōkeka (vigorous chant performed by women – seems to be more common to the Te Arawa tribe area) – all as previously mentioned hold historical and traditional information as Karetū earlier noted in terms of whakapapa.

But it would be a mistake to imagine that such repetitive, rote learning is static or appropriate only for “dead” information. The arts are being created constantly, a new composition for Te Taha Tū was the Treaty of Waitangi created as a wānanga (lesson) for our members. The performance piece was word-for-word the actual Treaty of Waitangi together with a critical analysis of this document. We are now able to say that our members at least have read The Treaty. They know it word-for-word as a basis for further learning on Treaty issues. This is a good start, and indicates clearly the potentially wider implications of as traditional Māori pedagogy in the context that Karetū described. Much debate centres on the Treaty as a document and I would argue few have in fact read it – leading to poor analysis, non-communicative discussions and a continuation of the ignorance that lies at the heart of the struggle to achieve good cultural relations in Aotearoa. Another item a haka in the style of a kaioraora performed by Te Taha Tū at the Tamaki senior regionals was a statement about the effects of New Zealand capitalism in terms of its affect on people and the environment, poverty, housing, corporate ownership of food stock (e.g. Monsanto) it talks of the predicament of Maori MP’s as follows:

Nāku rā koe e whakarewa I elevated you
Hei ringa i te tārūke To be the architect of the crayfish wicker trap
Kāti hei kai māna! lahaha! Not to end up as food for it! Useless!

This haka is a modern contemporary item footnoted with references that form each line, to perform it one must understand the background to its creation because with a verbal message comes the tone of its delivery.

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CHAPTER 3

The Kaupapa Māori Education System

Te Maire Hoskins and Te Rēhua Tunks students of Te Kura Kaupapa Māori o Hoani Waititi
Photo Source M Kelderman
Māori Education

The preservation, support and safeguarding of Māori culture as guaranteed under the Treaty of Waitangi are further articulated within the framework of the Education Act 1989.

Education is here recognised and acknowledged as one of the cornerstones of cultural identity and development, and in a Māori context, the critical importance of ahuatanga and tikanga cannot be overstated. They are recognised in the establishment and independence of nga whare Wānanga and in their right and ability to determine pedagogy, curriculum content and the culture of learning which is consistent with and supportive of, the development of Māori culture in general.

Cultural development and cultural identity lie at the centre of the goals, aims and mission of a whare wānanga. Its curriculum, style and environment, grounded as they are in tikanga Māori, reflect this reality. A Wānanga looks and feels like a Māori institution. It looks like one because the student body and teaching staff is almost totally Māori. Māori are the majority in a Wānanga. Being Māori is not an issue of identity among the students. They are, in fact, strong and confident in their culture and this provides a background to their learning. The Wānanga provides a culturally meaningful environment for learning.

Furthermore, and in the specific context of this masters application, it needs to be made clear that Māori art and hence architecture represent an inseparable and indispensable component of both the expression and the development of Māori culture, and as such they are both a right and an obligation of a Whare Wānanga design. This is why for example Te Whare Wānanga o Awanuiārangi looks and feels like a different kind of learning environment. The signs and symbols of Māori culture are evident in its buildings and in the surroundings.

Rau Hoskins talks of the inclusion of the stories of Tāwhaki and the four baskets of knowledge (Ngāti Awa varies in this as to the more common three baskets of most other tribal traditions). The meeting house Te Noho Kotahitanga at Unitec is the ultimate expression of the inclusion of Māori symbols in a learning environment.

One would expect Māori language being spoken, waiata being learnt, kapa haka practising and pōwhiri in Māori language being undertaken there. A variety of activities carried out by Māori reinforce the ‘feel’ of the place. While these activities can also be heard in metropolitan universities, at a Wānanga, they are an everyday happening, which fits naturally into the environment.

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25 1. (noun) way, aspect, likeness, circumstance, characteristic, property, feature, function, attribute, trait.
26 1. (noun) correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention.
27 Ward, Anthony. Te Toi Wakarei Paetahi, Bachelor of Visual Culture 2003
Tikanga Māori are a feature of the programmes offered at a Whare Wānanga. These are not peripheral to the courses, but are an integral part of them. Some courses are taught in Māori. In others, lecturing is bilingual and in some the lecturer is apt to switch languages whenever doing so enhances learning.

Te reo Māori is likely to be a compulsory component of all the teaching programmes at this wānanga.

This is not the case in universities and polytechnics generally. Reo Māori is important, and competence in Māori language would be a goal set for all students. Ideally all staff should be competent as well. Research has documented the under-achievement of Māori students in the school system and as a consequence Māori have been under-represented in tertiary education, professional occupations and decision-making positions in education, business and society as a whole. Recent developments in Māori education, such as kōhanga reo, kura kaupapa Māori, bilingual and immersion units and Wānanga emphasise systems of delivery that are based on mātauranga and tikanga Māori. There is a genuine desire by Māori to direct the future of Māori education as a solution directed toward the wider social issues facing Māori communities.

Wānanga o Aotearoa set to become the largest tertiary institution in NZ 35000 students

There have been suggestions that the imposed educational practices of the “mainstream” system do not serve Māori well and within the Māori education system itself there is an increasing call for tino rangatiratanga – self-determination. At the moment, all aspects of Māori education come under the jurisdiction of the Ministry of Education which, through its statutory bodies (NZQA, ERO, etc.) determine what constitutes an acceptable form of curriculum and pedagogy. Increasingly there have been calls for Māori to establish their own system, to determine their own curriculum and pedagogy without interference of constraints from the Eurocentric Governmental Department.

Two of the three accredited Whare Wānanga, Aotearoa and Ruakawa want to dispense with the NZQA system of course assessment and attestation to quote Whatarangi Winiata (CEO Te Wānanga o Raukawa)

“You would know it’s not possible for one culture to prescribe for another. But you would need to have been in that situation.”

Of the NZQA Peter Sharples says:

“They (the other wānanga) have still got to have the NZQA tell them they are being good Māori. The first mistake they (Māori) made was seeking registration under the education act. Once you do that the government owns you and starts to take back what you have worked so hard to build... We don’t want to abdicate (the government’s) role in this. What we’re saying is there is a one size fits all system that doesn’t work for us.”
THE HISTORY OF RECENT KAUPAPA MĀORI EDUCATION

Te Kōhanga Reo

Te Kōhanga Reo began after many Hui by Māori elders in the late 70’s and early 80’s concerned for the disappearance of Māori Language.

In 1981 Kōhanga Reo was begun by the Department of Māori Affairs resulting in the first Kōhanga Reo being opened in Puakehua in 1982. The philosophy in the early days was simply to put preschool age children in a Māori language immersion environment and the children would learn Te Reo Māori. Grandmothers, aunties and fluent elders ran programmes without teaching qualifications. The idea to save Māori language was to start with the youngest generation and have them learn directly from the oldest generation who were the remaining speakers of the language.28

In 1990 responsibility (and financing) transferred from Māori Affairs through to the Ministry of Education. There were approximately 800 Kōhanga Reo form with a role of 14,000 children throughout the country.

Today Kōhanga Reo still forms the foundation of the continuation of Te Reo Māori in Aotearoa. Like all non-mainstream initiatives, the control by government departments required that the measure of Kōhanga Reo success was not necessarily based on the language ability of the teachers but on the need for early childhood regulation for reporting and management.

Since the most eloquent native Māori speakers are often 'poorly educated' and come from rural areas where the language has survived intact, it seems ironic that the Government should install accounting programmes that mitigate directly against the full participation these, the best of Māori speakers in the land. Kōhanga Reo still struggle to find qualified te reo Māori speaking teachers with suitable qualifications. Kōhanga Reo funding is determined by the qualifications of the staff employed and in many ways find it difficult to function balancing these 2 issues.

Te Kōhanga Reo is following the Te Whāriki- Early Childhood Curriculum

The establishment of the Te Kōhanga Reo National Trust has seen this organisation administer funds for the various Kōhanga Reo throughout the country. The process of offering loans to Kōhanga Reo has seen the provision of substandard facilities running under-staffed to repay the loan given by the Te Kōhanga Reo National Trust. Preschools under the ECE however receive a capital grant from the MoE thus not hindering the operational budget. This fact has seen the breakaway of some Kōhanga Reo under the banner of Puna Reo go under the ECE directly to avoid this deficit operating mode.

The provision of funding on the basis of space per child has often been behind the building cost and again resulted in the standardisation of design for Kōhanga Reo as opposed to a kaupapa driven response allowing freedom and experimentation with design.

All of this goes to indicate the incompatibility of the mainstream and kaupapa Māori systems and the perfidy of Government control in denying Māori the right and opportunity to develop their own independent system of education functioning for Māori, by Māori and with an independent slice of the education budget administered by Māori themselves under the Treaty of Waitangi – particularly when the imposed system is failing so obviously.

Kura Kaupapa Māori

One foreseeable difficulty with Te Kōhanga Reo was that without a broader supportive kaupapa Māori system, young Māori children would enter the mainstream primary school system and before too long with out the immersion environment of Te Kōhanga Reo the child’s knowledge and use of the Māori language would diminish significantly.

Kura Kaupapa Māori was established in 1985 with Te Kura Kaupapa Māori o Hoani Waititi generally being accepted as the first of these. In 1987 a meeting attended by Many prominent Māori educationalist and academics including Dr Pita Sharples, Katarina Mataira, Pem Bird, Dr Graham Smith, Dr Linda Smith, Cathy Dewes, Tuki Nepe, Rahera Shortland, and Toni Waho led to the creation of a working party that established Te Aho Matua.

Te Aho Matua has six sections:\n
- Te Ira Tangata (the human essence), affirms the nature of the child as a human being with spiritual, physical and emotional requirements
- Te Reo (language), deals with language policy and how the schools can 'best advance the language learning of their children'
- Ngā Iwi (people), focuses on 'the social agencies which influence the development of children, in short, all those people with whom they interact as they make sense of their world and find their rightful place within it'
- Te Ao (the world), deals with 'the world which surrounds children and about which there are fundamental truths which affect their lives'
- Ahuatanga Ako (circumstances of learning), 'provides for every aspect of good learning which the whānau feel is important for their children, as well as the requirements of the national curriculum'
- Ngā Tino Uaratanga (essential values), 'focuses on what the outcome might be for children who graduate from Kura Kaupapa Māori' and 'defines the characteristics which Kura Kaupapa Māori aim to develop in their children'.

Whilst the origins of Kura Kaupapa Māori are incredibly well founded and the people who created them unquestionable in their credentials it could be argued at present that Kura Kuapapa Māori is merely a reproduction of mainstream educational models in a different language. This is because survival forces one into familiar patterns and methods and KKM teachers are themselves the product of a mainstream mode of teaching. How, then, to move beyond the colonial model of education to establish a truly independent and culturally appropriate pedagogy that extends beyond mere language acquisition?

Personally my experience with Kura Kaupapa education has left me confused as to why it looks so mainstream with a slightly more obvious emphasis on whanau and tuakana /teina. There does not appear to be much to suggest that the current crop of Kura Kaupapa Māori environments is projecting a different pedagogy than our current mainstream system.

Tai Tin A.J. (2013) argues that the very foundation of Te Aho Matua as a core principal is not at fault but the ability to implement Te Aho Matua is constantly inhibited by the tick boxes of ERO (Education Reveue Office) and the report-systems demanded from the Ministry of Education. Whilst none would debate the need of checking the effectiveness of a system TKKM has been forced to react to this rather than be proactive in the definition of the learning outcomes educational value etc.

An example could be drawn in that were students from a KKM faced with conducting , hosting, organising a funeral of a significant person in the community without the presence of adults the likely outcome would be that they would achieve this very competently. This type

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29 “Official version of Te Aho Matua o nga Kura Kaupapa Māori and English explanation” 6 June 2008
of knowledge and competency is unlikely to feature in the attestation methods demanded of
the MoE but in a Māori worldview would qualify as vital and desirable.

The very first graduates of Te Kura Kaupapa Māori proved that students in a Māori immersion
environment could achieve as well if not better than the children in Mainstream schooling. They
came out fluent in Te Reo Māori, confident in performing arts and public forums, and
gave the Māori world a boost in terms of its ability to achieve under Kaupapa Māori. What
wasn’t perhaps considered in the argument was the calibre of not only the pioneer students
of Kura Kaupapa Māori but also the pioneering parents. These were motivated well-educated
forward-thinking people with a dream and aspirations for Māori people. This was a recipe for
success.

The next generation of Kura Kaupapa students were equally of this calibre but more critically
perhaps, the parents were not, as the average working class Māori looked to Kura Kaupapa to
bring a brighter future to their children, the burnt-out teachers and under resourced facilities
of Kura Kaupapa could not fill the gap the pioneering parents had provided. Kura Kaupapa or
rather Wharekura was where this became most obvious.

Wharekura

Similar arguments began to rise as a result of the return to mainstream of Māori Students
after Kura Kaupapa Māori or Kura Tuatahi (primary) as the Köhanga Reo graduates.

Teenage years providing that critical change from child to adult provided a new challenge to
Māori language and education. Again the pioneer students provided an impetus to the
notion of wharekura and showed a success that raised everybody’s expectation that the
Māori environment provided by these Kura were indeed the missing link to mainstream
schools and the poor learning statistics and completion rates associated with Māori in
schools.

But as with Kura Kaupapa Māori, the next generation of entrants proved that the calibre of
students/parents was not consistent. In some ways this was more evident with the teenagers
than with the primary school children. Many Wharekura were established as extensions to
the current Kura Kaupapa system and suffered similar under-resourcing and a lack of suitable
qualified teachers at the appropriate level of teaching experience or at fluency in Te Reo.

The Education Review Office released an article in 2008 showing all was not well in
Wharekura Māori education – critical to designers was this statement.

“The issue most frequently identified was the quality of the physical environment
and/or property management. In some cases, the wharekura had been set up or
added to a Kura tuatahi. As a result buildings and resources were sometimes
inadequate and indicated a need for the Ministry of Education to provide better
guidance to boards in matters of property management.”30

This statement is certainly a challenge to how schools are designed as well as to how the
curriculum is taught. The marriage of pedagogy and form seemed to be at the heart of
wharekura education. The apparent lack of freedom that teachers of wharekura appear to
have in interpreting Māori education in the current system contributes strongly to Māori high
school under-performance. My own experience in teaching in a Secondary School
environment seemed to indicate that behavioral issues start to permeate the schools as
macho-gangster models get far too much airtime. Kura are reluctant to expel students
because it seems contrary to the kaupapa, and so increasingly there is a need to adopt a
pastoral care role.

2008/Findings/Quality-of-education-in-Wharekura
The NZQA component of assessing the value of courses still forces Māori into a Eurocentric “tick-the-box” scenario thus forcing students and staff into satisfying potentially two systems with a double workload to match.

Kura Reo

The emergence of Kura Reo which is best described as a ‘school within a school’ was probably first pioneered by Ngā Tapuwae in Māngere and later refined by Te Kapunga at James Cook High lead by George Pomana and Te Puna o Waiorea at Western Springs College begun by the late Ak Lee Fong and Te Whānau Tiriwa at Massey High School set up by John Matthews in 2005.

Kura Reo allows a space within a mainstream High School to be defined as Māori in terms of pedagogy and language but draws on the larger resources of a mainstream school for subject options and teacher resources. For example a Māori wharekura may struggle for the critical mass to create an extensive chemistry department with resources and staff, but a large school like Massey High School would have a large Department that a student from the Kura Reo could ‘slot into’ to fulfill his or her interest. This may raise the unfortunate possibility of a return to English for the subject, leaving students too little time to experience multiple language education delivery and with it fluency. I am not certain either way, although European examples of a multilingual environment show that students are capable of operation in many languages if the grounding is set in place early enough. In the Netherlands for example it is compulsory to learn Dutch language (there are many dialects in the Netherlands as well as Fries a recognised different language). English and German are also compulsory and every student is expected to select one more language. The Netherlands is a small country and relies heavily on trade for its existence. It finds it needs to speak the languages of its close trading partners Germany, France and England since their students do not have to learn Dutch.

Māori youth/teenagers appear to find it hard to maintain language use. A passing conversation with Winifried Bauer31 a well known author of Māori Grammar, suggested that the current teenage generation lack the skill in language to ‘make it their own’ and are adversely influenced in this by forms of slang, idioms and sayings whether they be imported (US slang) or created. There is a frustration also that means having the vocabulary to converse with one another therefore reverting to English. Also the correction that Māori elders will give to incorrect spoken Māori can sometimes undermine the confidence of the child speaking Māori. This again highlights the need for the Māori language exposure that Māori TV is starting offer.

Teenage Māori can be heard to speak Māori if spoken to by a teacher or parent, but will converse with friends and peers in English. This suggests the vocabulary held by these students is not extensive enough to cover the range of discourses that they encounter in their everyday lives. In addition, the social environment that they inhabit is hard to infiltrate with te reo Māori as they try to find their own way through society. The desire for a sense of belonging is strong, equaled only by the desire not to be seen as a ‘geek’. The mana that comes with being disruptive and rebellious is also a strong inducement. A Māori environment offers some protection from these peer tendencies but students struggle once they are beyond the boundaries of their culture.

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31 Māori (Descriptive Grammars) by Winifred Bauer (Oct 13, 2010)
The three modern Whare Wānanga, Te Whare Wānanga o Raukawa, Te Whare Wānanga o Awanuiarangi, Te Whare Wānanga o Aotearoa are the first attempts to create or recreate a modern Whare Wānanga environment. The establishment of these Wānanga has been primarily around the low uptake of Māori to tertiary institutions by mainstream Universities and whether a ‘Māori friendly’ environment was the solution. They differ in focus from Raukawa which came from a gathering in the early 1980’s establish Raukawa as a mechanism of reviving te reo Māori in the Raukawa area. Te Wānanga o Aotearoa seems to be focusing on the bridging and bring Māori back into the tertiary environment, seen as wānanga to the masses it has a current role of 30,000 + students. In the early part of this century it grew to a student population of 60,000 before an orchestrated trial by media focusing on questions about the quality of course delivery caused it to fall. Other institutions feared the growth of Māori tertiary education and brought pressure to bear on the Government to initiate the cuts in funding and restricted its very creative ability to offer low or no cost courses to large numbers of students. It was hit in 2006 by the elimination of the Community Education Grants (upon which all three Wānanga relied) which caused massive reduction in staffing numbers and a consequent inability to deliver programmes. They had simply been too successful.

The initial establishment of Te Wānanga o Aotearoa saw them utilise Marae and other community infrastructure to deliver the courses which also allowed the wānanga to grow without the need to invest in costly infrastructure. The Wānanga now however seem to be embarking on a building program at a multitude of satellite campuses.

Te Whare Wānanga o Awanuiārangi based in Whakatane appears to be focused on the post graduate portion of Māori education with courses designed to extend people who are established academically or in business into realms of Māori culture and tradition.

The current Wānanga models seem to be offering courses that have uptake by Māori but not to the level one might expect. Aotearoa by its numbers suggests that this has appeal to many Māori but would also suggest that its offerings are not only taken up by Māori as lower fees and the need for ‘bums on seats’ attracts a demographic that is not Māori and are not necessarily there for the ‘Māoriness’ of the institution. It maybe that the Māori focus has wider appeal to other cultures that our mainstream institutions are unable to foster.

The moratorium on the number of universities by government has seen many institutions unable to capitalise on the legitimacy that the term may engender. This protection offered the current Wānanga and other universities may be seen as a protection to the quality associated to courses offered, it may in fact it may be doing the opposite as ‘lesser’ institutions strive for recognition, fight for the student dollar the universities may well be resting on the reputation and recognition such status provides and not necessarily offer the best quality.

My argument would be that the Wānanga offer a healthy alternative to the current spectrum of tertiary education, each occupying a niche that goes some way towards a Māori-driven educational model. Raukawa and Awanuiārangi offer the wānanga model of 1 weekend per month live-in style learning for courses or 1 week live-in style per month for a masters type course. This some would argue has drawn from the traditional wānanga model of removing students from lifes’/society’s distractions to achieve in a particular field. This seems to be achieving success and students are finding that it suits completion of work within the time at

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the wānanga rather than studies impinging on the home environment. Māori home environments are particularly stressed as statistics would suggest with low incomes, poor health, larger families and overcrowding. Another aspect that does create demand upon Māori families is that of tangihanga (funerals) expectation of attendance by family is often in conflict with work and educational demands and allowances of “time off”.

**The Traditional Wānanga**

I have tried to show how the modern Whare Wānanga were established and how they have developed against an on-going background of governmental oversight. I have also tried to show how they cope with and seek to serve the Māori community in different ways and with a different emphases. What has become clear to me is that, or perhaps because of institutional and budgetary constrictions (since the Government holds the purse strings), none of the current wānanga have been able to link themselves back to the more traditional wānanga of pre-European times which may provide an environment more suited to Māori education than the current system is able to provide. Indeed, it has been one of the more challenging aspects of this thesis to even access and uncover just what this earlier system was like. What follows is an attempt to sketch some of that detail.

Tera a Tane te hokai nuku – Tane who extends to the earth

Te hokai rangi- Tane who extends to the heavens

Ki te tikitiki o nga rangi To the highest of heavens

Ki Rauroha The atea before Rangiatea

Ki Tawhiri rangi

Ki Rangiatea

Ki a lo matua kore anake Where only lo resides

Ka riro te kete tuauri To fetch the baskets of knowledge

Te kete tuatea

Te kete aronui

Ka heke ki te taha tu He descended to the horizon

He tuhi rangi te tohu The sky was red as a sign

He putangi te karere to the sound of the Putatara

Ko Te Wharara o te rangi Te Wharara o te rangi it was named

Ko Pu oro rangi e Pu oro rangi was the name of another

Poua

Tiria

Ki a Tuanuku ko te wānanga ka heke

He tuhi rangi pīpīpī wherowhero ka mura taepa rangi,
ka kura mai a Rangi,
ka kura mai a Papa. Poua ki te whenua ko Wharekura ka irihia ngā wānanga
tārewa tū ki te tāpuhirangi,
ki te tiketiketanga o te uru o Rangi,
ki te toi o Rua.

Hei te tahatu ka mahuta,
hei te tahatu ka toregi, poutū a Tama-rangi ka hi, ka
hā he mauri ora e.

Tērā i tawhiti o pae e kimi nei, e rapu nei he oranga tinana, he oranga ngākau,
he oranga wairua e

Tēnei i kōtata e nanao nei, e ita nei te mau kia tina!

Hui e ka tāiki! Nei Te Taha Tū

It was in the distant horizon the heavens were alight with red. Driven into the terrestrial realm an abode for treasures of the learned aloft.

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33 Tai Tin J, 2010 (Hēmi Tai Tin – 27-08-09)
Such height is of the crown of Rangi, is of the cognition of Rua. It is in the horizon it rises and sets, for at the height of the son of Rangi is energy drawn, is breath of essence. A distant horizon, mine eyes a search, a scan for sustenance, solice and reverence. Here in hither at a grasp, I shall hold till ingrained! For entwined my bond is! This is I, The horizon.

My research has so far given me the privilege of researching the notion of Whare Wānanga in a historical context.

Best States:

‘Polynesian race, their cosmogony, their anthropogeny, their cryptic karakia, their sacerdotal terms and expressions, unknown to the common people, their strange beliefs and hallucinations, their systems of ontology, psychology, psychomancy, eschatology, oneirology, physiolatry, their mystic rites, their system of sacred fires, so closely resembling those of ancient India and the pre-Semitic peoples of Cheldœa— all these and many other matters, profoundly sacred to the Māori, were known but to a select few of the tribe, were jealously guarded and taught but to a few carefully selected neophytes of each generation, in a special house set apart for such sacred matters, during which period the novitiates were under strict laws of tapu and were not allowed to return to their homes or visit friends.’

It quickly grows apparent that pre-European Whare Wānanga were not necessarily conceived as buildings. They were often a place of sacred significance. Often the Whare Wānanga were anchored or located by a tuahu (alters) or Mauri (life force) - this was often embodied in a stone and denoted by the presence of fire in the process of learning and instruction.

Wānanga were places where sacred lore was taught by a tohunga or sage. Generally knowledge was taught under the auspices of a particular atua or god and referenced to the Māori defined curricula of Te Kauae runga (above the jaw) and Te Kaue raro (below the jaw).

Awanui Black has noted that often an acolyte would maintain a fire for the duration of the wānanga. Were the fire to go out it would be a portent for ill fortune and wānanga would be abandoned.

Williams defines the word Wānanga as ‘Lore of the Tohunga, occult arts’ and Ryan (1983) as “learning”. He describes a Whare Wānanga as university, school of higher learning”.

One of the interesting factors uncovered in my research is that the terms Whare Wānanga and Whare-Kura were often interchangeable also the word Whare Maire which in Tūhoe also means the equivalent of Whare-Kura it however refers to the school of dark arts elsewhere the word Wharekura, we find that it also has dual meanings:

1. The building in which the tohunga imparted esoteric lore to his pupils
2. Applied sometimes to the common meeting house of the kainga.

My research indicates that outside the use of the term as a reference to meeting houses, it was invariably used as a locality associated with the tohunga. Hence, references to Wānanga in the pre-European or “traditional Whare Wānanga” usually refer to places where tohunga would take their students to learn or be taught the arts / lore that was to be learnt. The critical point of difference here is that students were selected they did not choose their teacher as we in our current society, what we feel is now almost a right of our education to seek out the teacher and ‘demand’ to be taught.

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34 Williams H.W., A Dictionary of the Māori Language. 1975
35 Williams describes as 1. Expert 2. Wizard or Priest
Many of these places were removed from everyday use and may have held a level of tapu that secured its isolation. In a verbal description Pita Sharple described a whare not as not specifically a structure but as a concept that could include a space that supports a certain kaupapa. A whare in its metaphysical sense could be established where deemed appropriate and that the poupou (supporting posts) could be the people that taught there.

Although there was a general tendency towards a holistic approach to knowledge, some whare were ‘curriculum’ based. – leading some critics to suggest that this system, when applied to a modern wānanga would offer no real alternative to the present system which is clearly failing Māori.

Reflections on the Existing System

It becomes increasingly clear that although the present Kaupapa Māori system of education has been moderately successful in helping to stem the loss of language, its accomplishments have been limited. What has been available to Māori students and parents has been controlled and shaped by the State education system within which it is embedded. Kaupapa Māori education has failed along a number of dimensions, and chief among these has been the ability of the system to produce large numbers of graduates who are fluent in their language and comfortable in their culture. On the other hand, the extra-curricular activities of kapahaka, mōteatea and marae based wānanga have been extremely successful in awakening and nurturing the engagement of Māori youth in their own culture. Sadly, these extra-curricular activities exist in a marginalised space within the education curriculum. The result of this disjunction has been that the deep knowledge, the old knowledge that characterised pre-European Māori life has been and is being lost. The system’s own mainstream Whare Wānanga (Waikato University, the University of Auckland etc.) offer no opportunities to address this matter. Indeed, they perpetuate the loss by presenting themselves as Whare Wānanga in a false attempt to appear bi-cultural in order to capture the Māori student market.

Against this, the Māori Whare Wānanga (Awanuiārangi, Raukawa, Aotearoa) are so constrained by the limitations they have to accept in order to receive funding under the Education Act that they compromise their stated aims of tino rangatiratanga in exchange for State legitimacy. The result has been a gradual loss of precisely those aspects of Māori culture – the ancient, cosmological aspects of the Māori belief systems that make it Māori.

If this is the case, then one must ask if this loss is inevitable, or if, instead, it might be possible, through the development of an alternative system that specifically addresses these issues – in essence the development of a traditional Whare Wānanga. Can a new kind of Whare Wanaga provide the education ‘utopia’ that is lacking in the current models? Although it certainly could be argued that prior to the emergence of Māori Whare Wānanga the uptake of Māori in tertiary education was woeful, the at the critical level it might also be argued that the success of the current system has been at best superficial. The most successful Whare Wānanga (Aotearoa) became the largest tertiary institute growing to 66000+ students in 2004. It became the focus of the New Zealand mainstream media with questioning of quality and delivery. What TwoA had proved was there was a place for Māori education in tertiary and its ability to draw Māori into the tertiary realm had shown the mainstream efforts to be woeful. But along with its counterparts, Raukawa and Awanuiarangi, it never delivered on its spectacular promise.

The reasons were many, but the primary reason for its diminished effectiveness was the 2006 cancellation of the Community Education budget on which all of the three Wānanga relied by the then Labour Government. The Wānanga relied on this income. They had all three developed pedagogical systems that allowed them to offer basic courses fee-free as a means of attracting Māori into tertiary study. It was well understood that the mainstream high schools were seriously failing Māori students – even those that had been through kura
kaupapa primary and kōhanga reo systems. These disenfranchised Māori youth were understandably suspicious of a mainstream system that appeared not to value their culture. Drop-out and non-completion rates were high. The Community Education courses (mostly in Te Reo me Ona Tikanga) were free and non-examinable. The theory was that a risk-free and supportive kaupapa Māori environment might rekindle their interest in education and lead them to take up the many higher level courses (from NZQA Level 1 to degrees, including PhD) that the Wānanga were developing. The development of these higher level courses was also partially funded by the income from the Community Education courses that were by now attracting huge numbers of students.

This was too much for the mainstream Universities who could see their hold on the Māori student market slipping away, so pressure was exerted on the Government to cut the budget, and this was supplemented by media stories of excess (students receiving cell phones and lap tops) and lack of transparency. The result was the shutting off of the Wānanga’s economic lifeblood, and within three months their growth had been terminated, their dedicated teaching staff decimated and the hegemony of the mainstream pakeha system reasserted. The high hopes that the Wānanga had held for developing a form of education that exemplified the principles of tino rangatiratanga were dashed and with them the possibility of developing a truly authentic kaupapa Māori Wānanga experience. Instead, the mainstream degree system was once again embraced and the Wānanga were herded back into the dominant system in a greatly diminished role. The extent to which the mainstream Universities exert influence over the Wānanga can be witnessed in the current attempts by the Universities to prevent Awanuiārangi from calling itself an “Indigenous University”, claiming that the term University is protected under the Education Act. It seems to have escaped the attention of the Universities that their own use of the term Wānanga might constitute an inappropriate appropriation of a Māori cultural institution – an extension of the colonial process. Yet despite these criticisms that may be leveled at Māori education delivery and form it remains clear that it has brought some improvements to the New Zealand education sphere. It now remains to be seen how these improvements might now be extended and deepened.

A Different Kind of Wānanga?

The major question for my study of Whare Wānanga was in articulating the point of difference from what could be termed the mainstream model such as that operating at Waikato, Auckland or Otago.

I have already noted that the language and ethos of a Wānanga is one that reflects Māori ideology and epistemology. But equally important is the question of what is different about its delivery and its environment that responds to the tikanga Māori practice. To answer this question we must interrogate the different forms of Whare Wānanga that existed in pre-European times. There were Many Types of Wānanga most related to particular atua or curricula. For example:

Whare-Kura.  

White describes the Wharekura as the sacred school where the sons of high priests were taught mythology and history, that stood facing east in the precincts of Mua37 (sacred spot or

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37 Ancient History of the Māori Vol 1 pg 8-9. The following interesting document was given to Col. Gudgeon some years ago, by Tiawai Paraone, of the Maru-tauhau tribes of Hauraki. Mr. Hare Hongi has been good enough to make a translation of it for the ‘Journal.’ It is interesting, as accrediting the great (and almost unknown) god Io with the creation of the Heavens and Earth from Chaos, and as showing him to be the progenitor of the other gods of the Māori. The great god-creator Io, was so sacred in character that his
locality). This was where offerings and sacrifices and all other attendant ceremonies were performed to the gods. This was a structure described as an edifice erected by the priest.

According to the translation of the descriptions of Moihi Te Matorohanga, Whare-kura, was a temple situated in Rangi-tamaku, or the first above the lowest heaven (according to one description), and which served as the prototype of the terrestrial temples; from it succeeding temples took their generic name of Whare-kura. In this place were suspended the (emblems of the) teaching of Tāne, together with the *whatu* or sacred stones brought down by him from the twelfth heaven.

**Whare-Maire**

*Te whare maire* was the house of the occult. It was the deepest, most secret of rituals. And the *maire* tree of course is this particular – all the houses were named *after te whare kauri, nga whare katoa, te whare maire, te whare totara* – were named after particular trees.

**House of Agriculture**

John White also relates the presence of a House of Agriculture relating these as a structure that house schools of learning for the ranks of society that did not have the rank to enter the Whare-Kura. Here was a place where questions of everyday life would be answered. White also gives physical parameters to these structures of 60-90 feet in length and 18 to 30 feet wide, and stating that most villages had at least one.

The proportions certainly appear large in this early contact period (book published in 1887) and this is certainly the first reference I have uncovered if this typology and may be the equivalent of learning under the *kaue raro* which would’ve covered these areas of learning.

**Whare-Pora**

This was a house of learning dedicate to the arts of women. Rāranga was, for example, dedicated to the atua (goddess) Hineteiwaiwa.

The Whare Pora has had little or no reinforcement as postcolonial chauvinism has dominated and marginalised the status of this Whare. Recent revivals of the material arts of Rāranga (weaving) tukutuku and Korowai making have seen the revival of this notion of Whare Pora.

**Cradle to the Grave Philosophy**

This extended breakdown of the different kinds of traditional Whare Wānanga offers some insight into the range of skills and ages that were involved in the Wānanga pedagogies. I have already noted that the students for the Wānanga were chosen and, unlike our own mainstream system, were not automatically eligible to participate. What is also clear is that the present one-size-fits-all education philosophy clearly does not work for Māori. In fact you could argue the current system does not work for 80 percent of the people that are in it.... those that do not continue onto tertiary education.

Māori educational institutions refer to the current cradle to grave education model *mai the kōpū o te wahine ki te kōpū o te whenua* – from the womb to the tomb. This “lifelong learning model includes: *kōhanga* reo, then *kura* kaupapa Māori, then *wharekura*, then Whare Wānanga.

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38 name could, in former times, only be mentioned under circumstances involving the complete absence of everything of a contaminating nature; and, indeed, his very name is believed to have been unknown to all but the highest class of priesthood. http://www.jps.auckland.ac.nz/document/?wid=695

Raerin N – Transcription 4 Nov 2004
My personal viewpoint is that this model misses the ethos and point that kōhanga reo identified at its inception – that is, you put people in an environment where Māori is the primary spoken language and they will learn. The teachers in this model were kaumatua and kuia - a reflection of Māori society where elders filled this role as educator and parents were the primary labour force. The advantage of this early model was that it connected the elders who had the greatest store of what we might call “deep” knowledge with the babies and children, ensuring a passing on of this knowledge at the child’s most receptive age. The fact that Government regulations mitigated against this process has already been noted.

The Māori “Cradle to Grave” model of education that has emerged in the kaupapa Māori system suggests a lineal progression which looks remarkably like the education curriculum of our mainstream New Zealand Education system and unlike that of traditional Māori society in which choice played a pivotal role (note this was not always the choice of the student).

I believe that the lineal model needs to be adapted to a radial model with the marae at the heart of the process and playing a central role in the co-ordination and integration of the parts where not only do you get the lineal progression between schools but the radial lines of reference to the hub of the Marae.

The organisation and funding of the newly-conceived schools should allow the flow between various levels and the union of all parts of the system at various points. Hoani Waititi have karakia together once a month in the marae but this is one of the few activities that bring all these strands under a single philosophy as was intended for Māori education.

Some could argue the ‘imperialism’ of government in terms of the measures and outcomes and Education Review Office and New Zealand Qualifications Authority have been detrimental to the imperative to improve Māori education. Certainly Dr. Pita Sharples laments the inclusion of NZQA in the determination of Whare Wānanga Curricula content and assessment.
Yet it is a real challenge to navigate the difficult balancing act of requiring government funding critical to the continuation of Māori Education at the same time as we are trying to demand pedagogical autonomy. To achieve funding, most courses need to demonstrate a content that would satisfy a mainstream course then load its Māori content on top of that, and then try to achieve excellence to raise the status of the institution. 39

An Alternative Model?

A recent thesis by Tairahia Melbourne40 presents a diagram of curriculum based Māori Pedagogy - Te Whare Ōhia. His research into Whare Wānanga is extensive and documents communication with many current experts in the field of Whare Wānanga including the late Hohepa Delamere a graduate of the Te Kura I Awaawa in the Mataatua region. His inclusion of what appears to be an incredible formal progression of whare (in the metaphorical sense) is a good reminder for me not to jump to conclusions and that in fact the formality of Māori education is far more structured than I would have ever thought.

Melbourne noted that all aspects of life were Wānanga in themselves: that games that children were engaged in were a conscious introduction to skills in broader fields; that the activities of the whare tapere were indeed part of the overall education process. This is an exciting prospect to consider.

Whare tangata (prenatal) to the Whare kōhanga (preschool-hence the current term) - Whare taikorea-(young children) Whare-anoano - Whare noa (young teens) - Whare Wānanga with significant overlap Whare Mauokorea (the life long aspect of learning – he proposes that this could be the Whare Tipuna or the Whare Whakairo ) reveals a very formal appreciation of Māori traditional education – He overlaps/overlays this with an incredibly powerful word that of Whatumanawa41 and suggests this is the ethos that overrides all aspects of learning.

Of particular interest i believe is the whare particular to youth

Whare Taikorera- this is a ‘curriculum based on play exploration and discovery

Whare Anoano- an extension to the whare taikorera with a focus on repetition and mastery

Whare Noa - exploration of customs without the many of the restrictions of the tapu (recall that tapu formed the cornerstone social structure and control)

He goes on to identify more than 20 other types of whare that he believes related to the curriculum taught within.

When Māori speak about knowledge they use the term Whatumanawa (translated as both “feelings” and “heart”) and invariably pointing to the chest. Hohepa Delemere42 suggests the absolute goal of learning sits with whatumanawa 43

Do we as Europeans point to our head or our heart when speak of the essence of education?

Whist I had originally considered the lineal idea of the Cradle to Grave concept as a viable model, I am now relieved to see that Melbourne’s positioning of Te Whare Mauokorea as whare tipuna at the heart of life-long learning – it is relief to see the marae at the Heart.

40 Melbourne, Tairahia , Te Whare-ohia Traditional Māori Education for a contemporary World

41 1. (noun) seat of emotions, heart, mind

42 Hohepa Delamere (died 22-09-06) was a highly respected Tohunga based at Hoani Waititi Marae, he was a student of the Kura-i-awawa of Te Whānau-a-Apanui a traditional Whare Wānanga with a focus of metaphysics and traditional healing.

43 Melbourne, Tairahia , Te Whare-ohia Traditional Māori Education for a contemporary World
Taiarahi Melbourne's Model of Maori Education
Chapter 4

Te Whare Wānanga o Hoani Waititi Marae

The information proposed in the previous sections talks of Māori Traditions

- The first chapter focusses on traditional concepts of whakapapa, tikanga and tapu and noa
- The second chapter focusses on general patterns that emerge formed by the traditional concepts in marae architecture
- The third chapter focusses on Māori educational initiatives with the aspirations successes and short-comings; with investigations of the root of ancient wānanga institutions discussed by Melbourne, Delemere and Tai Tin P..

This chapter is intended to bring together these previous learnings in the case study design for Hoani Waititi Marae and the proposed Whare Wānanga looking at the overall conceptual drivers of the design then progressing into more detailed study of the various parts.
Te Whare Wānanga o Hoani Waititi – Defined

Background

Hoani Waititi Marae was established in the early 1970s and officially opened in 1980 as a focus for urban Māori living in the West Auckland region. In the time it was created, the definition of urban marae was a new one with few previous examples to draw on. The marae has now developed in a way that was unforeseeable thirty years ago.

Hoani Waititi Marae is now a leader in showing the potential development that is possible around the focus of a marae with its kōhanga reo, kura kaupapa Māori and the first purpose built wharekura (secondary school) in Aotearoa. It also has training programs including, art and language initiatives as well as Māori health and youth justice programs.

Hoani Waititi Marae is also home to the very successful kapahaka of Te Roopu Manutaki, Te Rautahi and Ngā Tūmanako it has been the beginnings of Te Taha Tū (another West Auckland kapahaka although based off-site), Te Wharekura o Hoani Waititi and Te Puawai o Hoani Waititi are also a very successful cultural group.

The significance of the cultural groups needs to be seen in the context that each group represents 40-50 performers with 20-40 active supporters and whānau, this directly connects approx. 400 people to the Marae add this to the daily 40 preschool and 220 kura population and their broader whānau. Hoani Waititi Marae touches approx. 1000 people on a weekly basis

Kaupapa

The original kaupapa on which Hoani Waititi was set up were as follows:

To erect a forum where the Māori cultural needs of urban Māori could be carried out in full dignity, spirituality and cultural authenticity.

To provide a forum for educating the future generations of Māori in both traditional Māori knowledge and the education of the world.

To provide a forum where non-Māori could learn about Māori and Māoritanga.

The Mission Statement for Hoani Waititi Marae is:

_He tirohanga whakamua matauranga Māori mana motuhake._

_Full autonomy and status for Māori knowledge and values._

_He koronga whakatapaki ki te whaka mana i te reo Māori me o nga tikanga kia whakakapakapa rangatira ai te iwi he Māori tonu._

_To validate Māori language and customs so that Māori may flourish as Māori._

The objectives of Hoani Waititi Marae

1. To provide education for life programmes which encourage a strong sense of identity, self-confidence and self esteem.

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44 He Nuku Kokiri mo te Whakatu Whānanga na Pita R Sharples, Hotoke 2002
44 Te Whare Wānanga o Hoani Waititi Interim Strategic Plan and Business Case 2003
2. To provide birth to death learning for Māori.
3. To be a learning institution for things Māori
4. To provide quality educative, cultural and academic programmes for Māori
5. To support, encourage and nurture the economic development of Māori.
6. To provide a forum for discussion on any matter related to Māori.
7. To provide a forum where non-Māori are able to learn about Māori and Māoritanga.
8. To be a place for any Māori cultural occasion and any expression of tikanga Māori
9. To be a kōwhanga for all Māori and any Māori.

In 1982 a kōhanga reo was established with buildings brought from the wing of Lavington Hospital in Epsom. A kōkiri centre was established to enable students develop Māori arts, crafts, language and life skills.

In 1985 a kura kaupapa Māori was opened with an old school building being moved onto the site and three teachers at the school. The development of these institutions has been an evolutionary approach with voluntary labour and grassroots involvement. The kura developed and became a leader in the movement with graduates to secondary schools being the first in the country.

In 1993, with government support and assistance, the marae, in conjunction with Waipareira Trust, initiated and opened the first Māori secondary school (wharekura); which has developed and currently has 80 students and a full curriculum to Year 13.

Site

The site of Hoani Waititi Marae is located on the north-eastern side of Parrs Park. The site has been effectively divided in half by a watercourse and gully that follows the park access road then cuts through the site. The central marae ātea (area in front of the meeting house) is located in the centre of a large flat area it is flanked on the south by the wharehui, to the west by the wharekai and to the east and north by a ponga fence with native trees planted inside the fence.

http://www.naumaiplace.com/site/hoaniwaititi/home/gallery/album/view/865/
To the north of the ātea are three double kaumatu flats. Beyond the wharekai to the west is a kōhanga reo and marae administration building. Further to the northwest on the boundary is a collection of garages and prefabs, which are used for a variety of training courses.

To the south of the wharenui is the existing kura kaupapa Māori buildings. Here the land slopes gently down to the south and stream. To the south east of the stream is the wharekura. The site of the wharekura is gently sloping up to the east and is a long narrow piece of land running northeast from the marae ātea to West Coast Road. The western boundary is Parrs Park, beyond the eastern boundary is now residential including Housing Corp. tenancies.

The park itself has recently undergone major field re-developments including new astro-turf soccer fields and sees intensive use on weekends.
Wānanga Site

North of the current marae site is reserve land that has been earmarked for the Whare Wānanga development. This land has recently been cleared and was previously used as a pony club site.

Recently pathways have been added and planting undertaken. The site is a mixture of open space and mature pines.

To the north of this is the Western rail corridor which has a station and Park & Ride at Sunnyvale. This potentially makes the marae very accessible from other parts of Auckland with about a 10min walk connecting it to the railway.

Aerial Photo of Wānanga Site
Site Information
Address: 441-461 West Coast Road
Glen Eden
Lot No: PT LOT 2
DP No: 24269
Area Marae sites combined -5.7Ha
Area Wānanga land Approx. 5Ha

Zoning

Hoani Waititi Marae comes under the designation of Marae Special Areas

Marae Activities means the use of land and buildings for wharenui (wharepuni) or meeting house, carved or otherwise, whare karakia (place of prayer or worship), wharekai (dining hall), kāuta (cook house/kitchen), tangihanga (burials), hura kōhatu (unveilings), hui-a-iwi (tribal gatherings), kaumatua housing (housing for the elderly), employment facilities, places of learning- including purapura (preschool) kōhanga-reo (language nests) kura kaupapa (schools for older children), takanga wānanga (advanced learning institutions), healing and health service, tangihanga and residential activities subsidiary to the foregoing.

The good thing about the zoning that Marae have it that it allows a very flexible array of spaces this should not impede the development of the Whare Wānanga.

The Wānanga site is still designated Reserve but with a provision for Wānanga. A public hearing process was undertaken in 2002/2003 to hear submissions on the proposal it was then the reserve status was altered to accommodate the proposal.

What is this Whare Wānanga?

As a prelude to the design of the Whare Wanaga the following is an excerpt from the He Nuku Kokiri mo te Whakatu Whare Wānanga na Pita R Sharples, Hotoke 2002. I have added a few items of commentary but the majority of this is from Pita Sharples and it seemed best to
present it as he wrote it – my conclusions come from the design interpretations contained thereafter.

“A Wānanga is characterised by teaching and research that maintains, advances and disseminates knowledge and develops intellectual independence, and assists the application of knowledge regarding āhuatanga Māori (Māori tradition) according to tikanga Māori (Māori custom)”

(Sect. 162 (b) (iv) of the Education Act 1989

The initial proposal to establish a tertiary institution in West Auckland was first formally developed by Dr Pita Sharples of Hoani Waititi Marae in consultation with Waipareira Trust in May 1996.

The original proposal was not only to establish a wānanga, but also to develop a unique combination of university, wānanga, polytech and kurahangarau – Māori equivalent of polytech. It was intended that such a development would provide students with a blend of traditional and modern academic and practical learning. 46

Such an institution would reflect Māori traditional knowledge and pedagogy as well as Māori innovation and initiative in education. Paramount however, was the combination of tertiary programmes and their delivery aimed to benefit the whole Waitakere/Auckland City community in the wider sense.

Decades of education of Māori in the State education system have largely failed to produce Māori graduates on a proportionate basis with graduates from other cultural and ethnic backgrounds in Aotearoa/New Zealand. The impact of policies like that embodied in the Tohunga Suppression Act, together with policies to eradicate Te Reo in schools (through to the 1960s) have robbed Māori of their organic intergenerational agency for cultural transmission and have demoralised many, leading to their reduced participation in education. 47

The aim of the Whare Wānanga o Hoani Waititi is to revalidate Matauranga Māori and Akonga Māori as appropriate content and to reframe these within a pedagogy that is congruent with Māori values and that has both effectiveness and equal relevance to any other system of education in the modern world. The restoration of Māori approaches and of a unique and evolving Māori pedagogy and perspective, will go a long way to re-establishing Māori identity, mana, and excellence in both academic and personal/cultural achievement.

The comprehensive programmes that have already being run by the Hoani Waititi Marae/Waipareira Trust in the Kōhanga Reo, Kura, Wharekura and in its numerous other programmes of learning and social rehabilitation, provide adequate testimony of equivalent if not better results that any programme run by State institutions. The high success rate of these programmes compared to the statistical “failure” of Māori in other mainstream programmes warrants a sincere level of commitment and support to extending the Marae’s “cradle to grave” education programme. Having demonstrated its success at these academic levels its next step must be to build on this success to develop a tertiary level.

The key features of the Wānanga proposal outlined are:

• It will promote the validation of traditional Māori knowledge and pedagogy
• It will ensure excellence in scholarship
• As such it will be unique in the field of tertiary education delivery
• The institution will be on lands adjacent to the Hoani Waititi Marae in Glen Eden, West Auckland

46 He Nuku Kokiri mo te Whakatu Whare Wānanga na Pita R Sharples, Hotoke 2002 pg 27
47 Te Whare Wānanga o Hoani Waititi Interim Strategic Plan and Business Case
Wānanga Programmes and Courses

It’s hard to relate the whare of old to the new whare as much of the traditions are community based in their consideration. Hoani Waititi Marae already forms a community which goes some way to the provision of the Whare Taikorera and Whare Anoano and Whare Noa as described by Melbourne.

The programmes and courses to be run at the institution reflect the vision of the Wānanga. The courses are seen to develop in an organic fashion analogous to a tree. The trunk of the tree is Māori knowledge and philosophy from which other courses will branch. The Māori knowledge and philosophy course itself will be nurtured by research.

I have created the above diagram to give some visualisation to Pita Sharples ideas.

The Wānanga according to Sharples will house some three kura (schools) and two Tari (offices) – The Research Centre and the equivalent of a Registry.

Of the three schools, Te Hiringa will be a student-learning centre which will run courses to develop students and enable them to participate competently and capably in the Wānanga’s university level programme.

Te Hiringa will also have computers available for student use; Te Reo courses will be available for students to enable them to participate in programmes; tutorship will be available and korero between students and with staff will assist to develop student capability and support. Te Hiringa will feed the development of students throughout the Wānanga and provide all aspects of learning and training.

Te Kura Pouako will produce fluent Māori speaking teachers for all Kaupapa Māori Institutions.

Te Wānanga will involve programmes that are connected to but not limited to the following areas:

- **Kauae Runga** will teach Māori religion both traditional and practiced and relate such social phenomena as how it was impacted by Christianity and relegated to a status of myth. It will examine the place of traditional and Christian religion in the culture of Māori today and tomorrow.
• **Kauae Raro** will address Māori Culture, its origins and how it has developed. It will address distinctive Māori worldviews and perspectives. Social sciences courses in papers will include world views from a Māori perspective and also courses in social work, community care, education and other social sciences that will provide an input into the current programmes being run at the Marae.

The Programmes will have at least three strands or programmes:

- **Tikanga Kawa**: Māori custom
- **Tino Rangitiratanga**: The Māori perspective on models of government; whether democracy is the right model for Māori; the impact of colonization and the position of Māori in the world today and tomorrow.
- **Te Aratia**: will address Māori leadership, study different kinds of leadership and identify potential Māori leadership.

- **Matatū**: This will teach critical theory and techniques of learning for Māori; how Māori historically learnt and taught, the impact of church schools, the missionaries and colonization and directions for Māori education today. Māori education will flow directly from the experience of the Wānanga at both the level of research and implementation of its own subjects and pedagogy and at the level its implementation of language and other courses in the Kura it has established. The education environment already established at the Marae will serve as an ideal research and training ground for students. Likewise it will benefit from innovation and developments of the education faculty of the Wānanga.

- **Toi Māori**
  - Te Atinga will focus on the visual arts
  - Puatatangi will address Māori music its origins, development and directions.
  - Raranga will develop all forms of weaving.
  - Whaikiao will address carving, its practice theory and developments.

- **Mau-Rakau**: The Whare Tū Taua is already in existence. This will preserve the techniques and history of weaponry, fighting with a Taiaha and Māori.

- **Te Reo Rangatira**: This is a language school and will have several strands:
  - Moteatea will address poetry including ancient and modern analysis and creation;
  - Te Ha will address writing Māori language;
  - Korero Hapu will develop oral language skills preserving the idiosyncrasies of the tribal dialects.

- **Hauora** will address Māori health in it historical and modern manifestations, the approach to holistic health for Māori, traditional remedies, mental health and will be linked to health research studies.

- **Nga Mahi a Rehia** includes the performing arts and sports.
  - Kapahaka its origins, theory, practice and traditions will be taught.
  - Hakinakina will be a sports academy for promising Māori athletes to be developed.

Note: Te Whare Wānanga o Awanuiārangi currently run a Bachelors of Māori Performing Arts which has over 800 enrolments.
All of the above courses will have historical critical and action-oriented aspects to their programmes so that students emerge with knowledge and the ability to apply that knowledge.

Supplementing and feeding these programmes will need to be an extensive research programme.

In due course other programmes will develop such as Resource management that will include resource management law, property law, land management techniques, aspects of environmental sciences, and at other relevant activities for Māori.

In addition the Wānanga will provide programmes that can interface with programmes from other institutions. Medicine, education, arts courses, social sciences, taught at other universities may be able interface for Māori perspectives and approaches with Te Whare Wānanga o Hoani Waititi.

Te Pupuke or Te Tari Rangahau (The Research Centre) will be concerned with all those issues and areas relevant to the pursuit of Tino Rangitiratanga (e.g. research in health education as well as healthy life-style practices). Joint ventures with government departments or Māori authorities are foreseen. International linkages and programmes are also foreseen as part of the educational and research experience.

A further factor in the development of the Wānanga will be the use of bridging programmes. Students may enrol in courses, possibly with a Certificate of Achievement for successful completion, which will have the effect of stair-casing those who wish to into a degree course.

Kaupapa

The Underlying philosophy or Kaupapa of the wānanga is the right and ability to determine:
• Pedagogy
• Curriculum Content
• The Culture of Learning
Through the use and advancement of:
• Te Reo Māori-Māori language
• Tikanga Māori- Māori custom
• Ahuatanga Māori-Māori Practise

Physical / Infrastructural Requirements (Preliminary)

These have been distilled from the report by Pita Sharples for the purposes of design of the Whare Wānanga. I will attempt to align the definitions provided by Peter Sharples to the spaces emerging from my design processes. The Main difference is that the groupings of spaces or activities may differ from those created by Dr Pita Sharples - these are in no particular order.

• Wānanga Tauira (student services)
  • cafeteria, student welfare
• Te Koronga Toi /Toi Maori (Māori Arts & Crafts)
  • Māori Arts (Toi) Centre
  • Carving
  • Weaving
  • Workshops
  • Outdoor learning spaces
• Toi Huarewa (Certificate, Bridging courses)
• Te Pupuke (Research & Wellbeing)
  • A reception and Runanga Accommodation
• A central administration building including offices for the Tumu Whakarae, Deputy, Registrar, Finance Manager, Heads of Department, records, accounts, and health
• Research centre for masters PhD programmes
• Te Hiringa (Student Learning Centre)
  • A student facility including ablutions, and recreation rooms
  • A student development centre with computer space mentoring offices, seminar spaces
  • A library
• Kura Wānanga (seminar/lecture rms)
  • Lecture theatres
  • Seminar and teaching spaces
• Te Tapere Toi
  • Performing Arts and gym
• Whare-Kura
  o Area for traditional wānanga -Inspiration for Whare Wānanga

The previous sections are a lead up to the design process from which the Whare Wānanga design emerged. This was not a clean lineal progression but rather it was more a leap backwards and forwards as ideas and information presented itself.
Inspiration?

My long involvement in Kapahaka has seen me take on the role of stage moko artist. This emerged from my high school days when eyebrow pencils were the medium used. With a looming competition /festival 20 girls and 20 boys to needed to ‘moko up’ anyone with artistic skills (and sometimes not so artistic) was pulled in to do this.

Images of Moko

Using the carvings on the Marae at Rutherford High School as a guide and later with advice from Tipene Bailey and George Nuku (see above right image), I eventually became quite adept. In my early days in Te Roopu Manutaki under the tutelage of Pita Sharples, the opportunity to continue and develop this skill carried on. This surprised me as Te Roopu Manutaki was a leading group nationally and it was dismaying to find that Moko art was so poorly understood and treated. I studied the Lindauer and Goldie works to see the artistic forms so that my role as ‘moko man’ in the group would become better and the works would seem more authentic. I did not copy any of the faces I studied because I felt these were unique to the individual (that much I did know). At the time I didn’t know what the various parts meant or the inherent meaning that Moko represented, for me it was about the lines and the forms and what appeared to be certain ‘rules’ about what type of work went where.

The 1990 Commonwealth games saw the introduction of the plastic stencil. This was essentially a stamp. With these new stencils it was possible for a whole group able to be ‘mokoed up’ in an hour where previously it took half an hour for each individual. I saw some potential modifications to the sets of designs I had inherited (they had come from the set of the series ‘The Governor’) and started to design my own.

Initially the stencils were confined to facial moko, but eventually we started considering the use of this techneque for Puhoro or the body moko. These are examples created for Hato Paora College in Fielding.

Designs created for Hato Paora College
Below are recent examples from the internet of Māori Body Moko

This is a puhoro design that I created for a photo shoot and for Te Taha Tū
As I became more adept I began to realise that in Pūhoro (tattoo of the legs) and other body moko the positive nature of the shape of the space between filled areas – that is the space with a definite formal characteristic - was an essential component of the design. The power of the pattern was completely reliant on what one did not draw. (One drew to reveal the pattern of skin, which took precedence).

If you look at the images presented above your eye is drawn to the pattern of the skin as opposed to the pattern of the ink. This was a fundamental difference from Western and Asian tattoo from my observations, where the image or the pattern is the focus and not the body. This I feel is one of the main reasons Māori body moko seems to ‘fit’ more appropriately on the body, seeming to “belong: to the body and body belong to it.

Interestingly, this is especially true for Pūhoro as opposed to facial moko, where, in contrast, the eye is drawn to the linework. This may be because the head is seen as the most sacred realm and prominence is given to this it is also an expression of the identity of the individual.

The detail within many of the designs is often grid-like, particularly the kiore style moko that seems to be associated to the north of NZ.
The evolution of in-fill design has also seen a variety of forms which allow individual expression to reflect the person, but at the same time within a profoundly Māori visual frame work. For example in-fill patterns may be Pacifica-inspired or in one particular case I have seen tartan patterns represented (Scottish- see below).

In the last ten years this art form has seen an explosion with some exquisite works being created, the up-take of the moko on the body by Māori and in some cases non-Māori has seen it develop in such away that was unforeseeable ten years ago. Authentic styled designs have claimed the moko back from the gangs who notoriously dressed Maori design with their own slogans and imagery to a mainstream but culturally driven revival.

This principle idea of positive-negative space seems to extend across and be present in all forms of Māori art/architecture, this includes Whaikairo (carving) and tukutuku (panel weaving) and kōwhaiwhai (rafter patterns). All seem to carry a balance of positive and negative space, similar to that of the body moko.

The importance of this reliance on the creation of positive space extends beyond the mere decorative aspects of Māori design into the formal planning of the marae - the space outside the meeting house. The marae is defined and articulated by its surrounding buildings,
landscape, trees, flag poles, pou whenua (marker post), pataka (store houses) and waharoa (entry structures).

The marae ātea is in fact the positive space, it is about defining that which is not built, this an architecture of space, space defined/derived from built form and other interventions listed above in contrast to many European examples, where building has occupied the space and therefore becomes the dominant aspect - churches for example in Europe will often occupy a space or courtyard that may have once been an open space at the heart of a village. Alexander et al. refer to the importance of such positive spatial planning in their seminal work *A Pattern Language*, suggesting that it is an essential and invariant quality of a well-designed environment.48

Reflecting on all of this, I realised that I had already identified various courtyards and positive outdoor spaces that existed on the Hoani Waititi site - the various ātea on the marae that formed the many activities that currently exist. I therefore undertook a similar patterning to that employed in moko, pūhoro, kōwhaiwhai, tukutuku etc. to articulate a system of related positive spaces on the site. Starting with an overlay grid, I began by “erasing” the spaces already defined on the Marae.

Then by ‘rubbing out’ further spaces for proposed activity I started to create an array of ātea or courtyards that the defined activities and groupings I had identified may require. This was combined with the existing trees and site features.
The process then involved ‘filling in’ or “making positive” these spaces with built form, landscaping etc. In this way I believe I was being consistent with the process and principles that lies behind all Māori design, and in so doing had hoped to create the massing necessary for the physical spatial requirements of the Wānanga.
I believe at this point I did not need to apply rigid straight lines to buildings and felt the curved shapes clearly defined the spaces the design had created. The evolution of the design may create a more rectilinear response in future but at this point the massing seemed sufficient. The notion of a modern Wānanga however was a fluid one and the curving forms seemed to reflect this evolving response.
What did start to emerge was the seemingly rigid forms of the Whare-kura (see above) or the traditional Whare Wānanga building which relates to the northernmost courtyard with a strong lineal access connecting this back to the marae ātea of Hoani Waititi. This was intended to maintain connection to the heart of Hoani Waititi. Between these forms lie the two entrance points. Discussions with the whānau have always reinforced the idea that the heart of the Whare Wānanga lies at the marae ātea. The challenge then was to create this link without the daily workings of the Wānanga impeding the marae and vice versa. For example a tangi will generally occupy the marae for three days with visitors, speeches and hosting of mourners. Tangi have precedent over all activities on the marae it is seen therefore that the Wānanga would need to be complementary rather than interfering with these processes.
Array of Educational facilities red arrow shows lineal connection between marae and Whare Wānanga reflecting as Taitin suggests Te iho Matua and Te Aho Matua lines between the physical world and spiritual world
Māori education often refers to the “cradle to the grave” or “womb to the tomb” education model as reinforced by the research into forms of Wānanga by Melbourne. The diagram below suggests this is present over the site with a lineal progression through your studies similar to what you would expect of most European education models. Note however the emphases and lines of connection are between the spaces that represent the various parts to the Marae and not the buildings.
The presence of the marae as a centre for the Wānanga suggests a more radial pattern, where all stages of education return to the heart - the marae - as its ‘real world’ core, gives a place of meeting, an overlap of all the age groups and curricula. This is where one’s learning bears fruit.
The following diagram reflects my opinion on the lack of radial connection that the current architecture and layout has for the kura kaupapa and especially the wharekura (high school). I believe interventions are necessary to allow the physical environment to reflect the philosophical ones proposed by the diagrams and reinforced by Melbourne’s model of Te Whare Ohia with whātūmanawa at the centre and its physical manifestation, the marae at the heart. I do believe the elements exist on the site but they have been considered individually and not as an overall kaupapa (pedagogy) hence the current disconnection.
The forms that make up the wharenuī (Ngā Tūmanako) the entrance to marae and Wānanga and Whare-kura (Wānanga) are held by clear guidelines that govern these ‘institutions’ and the designed response seems to echo this. It may also be that the information taught in these areas is reflective of the teaching of Te Kauae Runga (all things celestial) this information is taught under strict conditions of tapu and control of the Tohunga, whereas the other areas tend towards Te Kauae Raro (things terrestrial) suggesting a more fluid dynamic reflected in the curved less defined aspects of the designs.
Areas of Learning
Chapter 5
Te Whare Wānanga o Hoani Waititi Marae - a design?

This chapter is the test of those previously , defining a design for the site at Hoani Waititi Marae - The culmination of the information gathered. This now becomes subject to the designers interpretation - the use of marae as inspiration, tapu and noa, of moko positive/negatives, Te Kauae Runga and Te Kaue Raro to name a few influences, do they evolve into a coherent design?
In the context of this overall development plan, the following chapter traces the arrival of a student to the complex from the Seymour Road or West Coast Road access points.

The design requires and relies on a series of markers to guide an arriving student or guest to the ‘front door’.

The point of arrival is predetermined by the arrangement of the existing Marae. New arrivals need to be guided towards the marae entrance. This is accomplished by a series of markers. On arrival past the sports fields of Parrs Park a new roundabout is created to direct traffic towards the Wānanga. The arrival is characterised by sculptural markers or pou at each roundabout that lead the visitor towards the marae ātea. In the first instance, this symbol is a sculptural representation of the voyaging waka.
This first symbol locates the Entry to the Te Toi Huarewa (the part of the school that deals with the introductory bridging courses and accommodates the existing marae-based courses). This forms part of the first stage of the Whare Wānanga. In the first instance, the Whare Wānanga a Te Toi Huarewa will be the first point of contact for visitors and will act as an information and point of contact. Ultimately, this will change, and the visitors will be directed to the Whare Wānanga by a series of pou as described. It will be important to make sure that the pou are sufficiently prominent to avoid confusion.

Visible from the first roundabout is the second roundabout that is located outside the administration. Again a sculptural marker (a pou representing Te Kawerau ā Maki, the tribe that have mana whenua in this area) is used to locate this point and move the visitor to the area of whakaeko (entry). This point acts as a waharoa (gateway) to the wānanga similar to the arrival point of a pa defined between the administration (Te Pupuke) and the end of the Te Toi Huarewa building. The location of the administration at this point allows for a point of reference for visitors to obtain information, direction, or for the daily workings such as courier deliveries and general enquiries etc. It is also the location for access to management of the Whare Wānanga.

Sketch of Te Pupuke (Administration area) - Provides a good first point of contact for Wānanga visitors.
**Whakaeke**

The Gathering place before the wānanga lies opposite the entrance to the current marae as a result this forms a direct link between the heart of Hoani Waititi Marae and the heart of the new Whare Wānanga.
Visitors will arrive as they would normally for a pōwhiri at the Marae. First time visitors/students will be welcomed directly onto Hoani Waititi Marae.

Everyday users of the Whare Wānanga will enter the Whare Wānanga along this axis to maintain and engage with the connection to the the spiritual heart of Hoani Waititi Marae and the marae ātea.

The position of this entry between the marae and the whare wānanga proposes a dilemma in the formation of entry/arrival to the marae. This poses a behavioural/design problem. Visitors arrive at the main formal axis between the Marae and the Whare Wānanga at right
angles. Under normal circumstances the axis forms the main thoroughfare between the two entry points.

It is important that the pou located at this point directs the visitors to the marae in the first instance, until they have been welcomed. This pou is proposed as representing Tūmatauenga the Māori god of war, it is intended also that he carries a tewhatewha the axe head shaped long fighting club often considered the ‘ariki’ (chiefly/godly) weapon according to Tairi T. (2006). This weapon directs visitors towards the Marae as would a kaiwero 49 or the directing of warriors in battle the line of this pou also reinforces the direction of travel between the Marae and the Wānanga and stands as kaitiaki or guardian of this pathway.

I think its is important to understand the nature of who is represented in this pou or sculptural representation i.e. the god of war, as a designer this forms an important reference mechanism and stays in keeping with the rituals associated to entry on to the marae and/or wānanga spaces. The further extension to this idea is that wero would have taken place outside the pa as opposed to the contemporary of on the marae ātea so the presence of Tūmatauenga again reinforces this.

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49 Challenger
There is a need to maintain the main entrance to the Whare Wānanga as the everyday entry for students. The formality and thresholds established through the process of arrival on the marae through pōwhirī are reflected in the entry to the Wānanga.

Formalities are undertaken only on special occasions or the arrival of groups of visitors, students however may have become tapu due to a bereavement (see later reference to conversation with Awanui Black), under normal circumstances this will be acknowledged through pōwhirī and kawemate, returning to the Marae.

The reality is that this may not be feasible for every student to undergo this formally and the degree of intimacy with the deceased (e.g., first cousin, second cousin, uncle etc.) may also impact upon the need for this process of tapu lifting. In lieu of the possible lack of formal process of lifting of tapu we have responded in the design of the entry with the provision of water either side of the entry - a powerful force of whakanoa (tapu lifting), the process of pōwhirī described in the following chapter highlights the various thresholds that the entry addresses.

As Tai Tin, A. James describes Pōhiri or Pōwhiri (1. (verb) (-tia) (-ngia) to welcome, invite, beckon, wave. 2. (noun) invitation, ritual of encounter, welcome ceremony on a marae)

In breaking up the word he interprets this as po:

1. (verb) (-ngia) to set (of the sun)
2. (noun) darkness, night.
3. (noun) place of departed spirits, underworld - the abode of the dead.

and whiri or whirihirī

whiri 1. (verb) (-a) (-hia) (-ngia) to twist, plait (a rope, etc.), weave, spin

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51 1. (noun) mourning ceremony at another marae subsequent to the tangihanga and burial
whiriwhiri 1. (verb) (-a) (-hia) (-tia) to select, choose, pick, discuss, weave, plait, decide

This has many underlining metaphorical meanings such as a a state of darkness confusion and entanglement, this again relates the intent of ones visitors particularly in the past where forewarning of ones arrival would have been short at best- a heightened sense of tension/ awareness would have guided the emotions.

Tai Tin, A. James describes the notion of pō in pōwhiri not as one of absolute darkness but that of pō kākarauri

1. (verb) to be dusk
2. (stative) be dark, barely visible.

This is twilight a feeling of uncertainty

The process of pōwhiri is to start to weave this into some sense of order, the beginning of this often is the Karanga or again as Tai Tin, A. James (2013) describes ka ranga or ka raranga

1. (verb) (rangaa, rānga) to weave, plait (mats, baskets, etc.).
2. (noun) weaving.

Again this important metaphor of weaving the ordering of many strands into something tangible something that holds together, a mat, a basket, a net, strong symbols in Māori culture for unity, co-operation and interdependantness. Symbols that notable figures translated into the modern world of post-pakeha contact

NZ education has adopted this imagery for its educational curriculum framework

“Kotahi te kohao o te ngira e kuhuna ai te miro ma, te miro pango, te miro whero” ("There is but one eye of the needle, through which the white, the black, and the red threads must pass")53. Words spoken by Potatau Te Wherowhero when proclaimed the first Māori King in 1858 his metaphor of weaving or sewing/combining was a message of hope for a future of equality.

The Māori use of Pōwhiri is probably viewed with some overuse attitude by European who’s attitude to such rituals is formed by a lack of understanding of language, an over exaggerated dictation by the clock and the cultural tradition or notion that ‘time is money. This statement may also refer to the fact that Māori state that once you are welcomed onto the Marae then there is no need to conduct this ceremony a second time and may interpret processes of whakatau or mihi whakatau (speeches of welcome) on subsequent visits as unnecessary.

This subject was broached in conversation with Awanui Black who spoke of the return visits to their own marae in Welcome Bay, Te Whetu o te Rangi. His responce spoke of the karanga (call of welcome) and the words of ‘Mauria mai o koutou tini atua e’ –‘Bring with you those who have departed’. We must not forget that in Māori believe you bring the spirits of those who have passed on with you and that they (your deceased ) meet and greet the spirits of your hosts also. Therefore the mihi whakatau that reoccur are linked to the possibility that those you bring with you may have changed or been added to. This fundamental formal

greeting / acknowledgement process is inherent in the design of any Māori development (see transfer of Māori protocol).

Te Ara (Main Entry)

Waharoa
1. (noun) entrance to a pā, gateway, main entranceway.

The entry waharoa is similar to the gateway as you would find to many Marae this however is elongated and narrows as you enter the Whare Wānanga.

Tai Tin, A. James alludes to this journey as “te ara namunamu ki te whei ao ki te ao marama.” The pathway of birth crossing into the world of light or as previously stated in this work, Te Pō namunamu-ki-taiao (the night seeking passage of the world).

Architecturally the response to this is to create the first piece as translucent roof with only the structure exposed allowing light to filter between deconstructed rafter (heke), purlins (kaho) and fine lining (kakaho) = pō kākarauri (twilight).

The designs represented in the purlins are not that of straight lines common to most Whare and waharoa but rather that niho taniwha54 - niho = teeth, taniwha = fabulous creature (‘monster’)

This illustrates the realm of cosmology and theology, the twilight state that this creates is further enhanced when entering the doors into a more darkened space this is a reference to Ranginui and Papatuanuku where the gods were compressed between the embrace of Ranginui and Papatuanuku “koropuku ana koro tūohu ana pepeke ana” crouching, bent over, kneeling and lying between their parents. Your Journey into this realm is a ‘change of state’ of the freedoms of our world into the restrictions and confines of the realm of the gods (pre-separation). A Journey of light returning to the darkness of Te Pō.

The Gods passed from Te Pō to discover Te Ao Mārama (the world of light) resulting in the eventual separation of Ranginui and Papatuanuku (sometimes known as Hinenuku). The omission of many narratives of the how the gods knew of this world beyond their parents

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54 1. saw-edged pattern of tukutuku panels and in the tāniko weaving on the hems of cloaks. The principal motif that represents the realm of mythology and a chief’s lineage from the gods. Also symbolises family houses within the tribe.
embrace is lost in the sanitising of the story in such books as Myths and Legends of the Māori produced by Ryan. It was Uepoto who journeyed beyond the embrace of Rangi and Papa on a stream of his mothers urine. Later Tane and others journeyed forth to discover this on the menstrual flow of their mother. Whiro-te-tipua became angry at his brothers as he was bitten by the intense cold beyond his parents embrace to later become the major protagonist of the other gods, but particularly Tane.

We arrive in to Te Pō to transition following the process of the gods in the separation of Rangi and Papa into Te Ao Mārama in this case the wānanga ātea beyond. The narrowing of this space highlights this sensation. It then connects through to the Ātea beyond. The separation of Rangi and Papa, this a literal reference to the world of light ‘Te Ao Turoa’ and a metaphorical reference to the process of enlightenment literally ‘ka puta ki te ao mārama’

![Sketch of the interior of Te Ara](image)

The doorway to the ātea is flanked by images of the sacred adzes of Te Āwhiorangi and Te Whiro nui. The adzes were used to sever the limbs of Ranginui and Papatuanuku who would not let one another go. The floor/ ceiling symbolic of the flow of blood from the parents ‘He Papakura ki te rangi he one kura ki te whenua’ “It was here that the sky and land were reddened with the parent’s blood”.

The main body of the Wānanga is accessed from Te Ara, from there (te po), you transition into spaces that support esoteric lore and academic learning. You access to your left (tapu), the wānanga equivalent of the library, with the usual array of technological access to internet, books, research material the area Sharples describes as Te Hiringa (covered in more detail later) and to your right the Kura Wānanga including seminar rooms and lecture theatres.
The main entry transition reflects Te Pō through the search for the world of light /enlightenment, it is the equivalent of the gods locked in the primordial embrace of their parents Rangi and Papa, this bringing the essence of potential as the gods yearned to be free of constraint, looking for expression, defying the will of their parents, the pursuit of knowledge to the separation itself bringing Te Ao Marama, light to the world – our world today, Te Ao Turoa.

Bruce Biggs expands on this notion with the following excerpt:

“The Māori understanding of the development of the universe was expressed in genealogical form. These genealogies appear in many versions, in which several symbolic themes constantly recur. “Evolution may be likened to a series of periods of darkness (pō) or voids (kore), each numbered in sequence or qualified by some descriptive term. In some cases the periods of darkness are succeeded by periods of light (ao). In other versions the evolution of the universe is likened to a tree, with its base, tap roots, branching roots, and root hairs. Another theme likens evolution to the development of a child in the womb, as in the sequence “the seeking, the searching, the conception, the growth, the feeling, the thought, the mind, the desire, the knowledge, the form, the quickening”. Some, or all, of these themes may appear in the same genealogy” (Biggs 1966:448). The cosmogonic genealogies are usually brought to a close by the two names Rangi and Papa (father sky and mother earth). The marriage of this celestial pair produced the gods and, in due course, all the living things of the earth.” (Biggs 1966:448).

The feeling of a change of state of mind is fundamental to the entering Te Whare Wānanga o Hoani Waititi. Whylst the push of modern education is to make it relevant to our modern world and make students employable they undertake this with the attitude that all institutions are state funded training institutions for big business as opposed to institutions of higher learning and thought. The notion of changing your mind set / state of being prior to entering a particular activity is fundamental to Māori initiatives (see use of karakia). The undertaking of education as an activity is about changing your state of mind to be ‘in the moment’. The physical world reflects a change so hopefully that influences a mental change and readies a student.

Modern western society’s flirtations with Feng Shui which have been applied to architecture as a means to deal with what western thought might consider invisible forces and the use of metaphysics to connect humans to a spiritual dimension of the world, that our western way of thinking and urbanisation suggests we may have lost.

This has seen a very strong support of this Chinese philosophical approach to architecture. One would argue Māori have their own Fung Shui and this project is set about discovering or revealing this.

The metaphorical entry of most carved meeting houses is the depiction of Hine-nui-te-po (goddess of death ) who presides over the entry point or the doorway. The Goddess of Death as an english reference tends to endure a fear of the ‘Grim Reaper’ type that Hine-nui-te-po haunts or pursues you but Māori references are more on the lines that she will greet you in death.

55E whakatau nā i ahau Where you will welcome me
Hei te muri ahihi o Hine-i-te-Pō With the gentle breeze of Hine-i-te-Pō
Hei te nuku wairua I shall meet you where the spirits move

The entry is a strong library for Māori theology and religion hence becomes a strong focus or springboard for discussion, the ability to point to images or pattern or carving prompts

55 Tō Mana e Hine 2014 composed by Tai Tin, A. James for Te Taha Tū
discussion and discourse. The centre of this space therefore allows/facilitates this by providing an area for meeting and discussion, by chanelling movement of those passing through the entry to the sides people do not interrupt the speakers by walking through the space. Further to the sides are alcoves to sit, relax or study, larger alcoves at the ‘front’ and smaller towards the centre of the wānanga. This will maintain the student life in the entry as a place to meet and ‘hang out’ and a focus of ‘a Māori world’.

Te Hiringa\(^56\) (Library- Te Kauae Raro )

Fundamental component to Te Hiringa is recognition of oral transfer of knowledge, this is addressed in all components in the Whare Wānanga design.

Te Hiringa/ Kura Wānanga like all parts of te Whare Wānanga will have at its heart references to Tānenui-a-rangi – seen as the ‘puna matauranga’ or the spring of knowledge for Māori people it was his deeds that fetched the baskets of knowledge from the twelfth heaven Te Toi-o-nga-Rangi\(^57\) under the pursuit and hinderance of Whiro-te-Tipua the older sibling who felt he should have been chosen for the task by the brothers. Tāne ascended the pathway of Te Toi Huarewa\(^58\) and returned via Te Aratiatia.

The discussion area in the Te Hiringa is located by a ‘tree’ like structure in refernce to Tāne that passes through both levels and holds the roof. The deeds of Tāne including the separation of his parents, Tāne also fetched the baskets of knowledge, Tāne – Māhuta also the God of the Forest forms the reasoning behind this form.

This is similar to the idea used at the whare matauranga (library) of Te Whare Wānanga of Awanuiārangi.

\(^{56}\) 1. (noun) summit of the heavens - the uppermost of the twelve heavens

\(^{57}\) 1. (noun) suspended way - explanations vary as to what exactly this is but it seems to refer to the way that Tāne and Tāwhaki ascended to the heavens, or sometimes the whirlwind path to the uppermost of the heavens. Some versions say that it was a spider’s web hanging down from the heavens.

Te Hiringa will also have computers available for student use; Te Reo courses will be available for students to enable them to participate in programmes; tutorship will be available and kōrero (discourse) between students and with staff will assist to develop student capability and support.

Te Hiringa will feed the development of students throughout the Wānanga and provide all aspects of learning and training.

Te Hiringa falls under the Kaue Raro in terms of the intent of this space its sight bias as instruction as opposed to the Whare Wānanga which is very much Te Kaue Runga or senses bias (see later under Wharekura).

In saying that most would agree that the distinction of Te Kaue Runga and Te Kauae Raro would be differently interpreted by those that teach in the various fields. I for one would have assumed assumed that carving and whakapapa would fall under Te Kaue Runga but Moihi Te Matorohanga states via scribes/translators that Te Kauae Raro deals with the ‘history, properly so called, of the people, their genealogies, migrations, the tapu, and all knowledge pertaining to terrestrial matters.’

**Kura Wānanga – Te Kauae Raro**

Located directly from Te Ara to the right as you enter the Wānanga.

This helps keep many of the core learnings and practices area centred around the entry and transition. It is inunadible that Māori have adopted European models of education delivery and architecture, there is a myriad of learning that goes on in seminar and lecture theatres that we are all familiar with.

It is argued here that not all that is foreign to traditional Māori practice is bad and Māori institutions/academics and people in general will tell you, we want the best the modern and western worlds have to offer in education. Wānanga are striving to be a focus of best practice in education that utilises the entire pallet of educational tools available. Not to mention that many students come from mainstream institutions and will be used to this type of delivery.
Much of my instruction I have received in the Māori world has been of one of instruction from people standing in front of me and showing or telling me things. This is therefore available to the students and lecturers of the Whare Wānanga.

Flexibility of space is also essential to allow the opening up of spaces. The movement into ‘modern learning environments’ is being undertaken throughout new school developments and design, for example the new school at Stonefields Primary school by JASMAX architects and Hobsonville Point both Primary and Secondary schools by ASC architects.

These schools are arranged around large open spaces of which minor spaces radiate allowing a seemless flow of movement. The new environments reflect a tertiary type attitude where student behaviour is more the responsibility of the student, where staff are not expected to
be experts in particular fields but ‘coach’ students in the areas of discovery and learning, facilitation and cross fertilisation. The cross fertilisation or a recognition of overlap of curricula is facilitated by not walling off the spaces, not compartmentalising the learning. This model of learning is not so common in tertiary education but more apparent in the student learning commons of the Auckland University, Architecture studio spaces and Te Whare Wānanga o Awanuarangi where library and study areas form the core of an open plan learning environment.

The use of movable walls allows the reorganisation of space into this type of open environment – one could argue the jury is still out with the modern learning environments as many of the schools that are undertaking this type of arrangement are not operating at full capacity e.g. Hobsinville Point, Orminston High School, I believe the impact of acoustic intrusion has not been fully tested. I would however state that, if I were to compare the teaching spaces of my education in mainstream High School and University environments I have experienced, would I consider this a far more friendly environment to be in?. I would suggest – absolutely.

Main ‘corridor’ Hobsonville Point Secondary School (source: M Kelderman collection)

Whakataauki59

E tipu e rea moŋa ra ʻo toʻu ao
Ko toʻ ringa ki ngā rākau ā te Pakeha Hei ara moʻ toʻ tinana
Ko toʻ ngā kau ki ngā taonga aʻo ʻo ʻipuna Māori
Hei tikiti ki mo toʻ maʻhuna
Ko toʻ wairua ki toʻ Atua, nā na nei ngā mea katoa.

Grow up and thrive for the days destined to you.
Your hands to the tools of the Pakeha to provide physical sustenance,
Your heart to the treasures of your Māori ancestors as a diadem for your brow,
Your soul to your God, to whom all things belong.
(Taʻ Apirana Ngata)

Te Tari Rangahau

Linked to Te Hiringa is ‘Te Pupuke or Te Tari Rangahau (The Research Centre) this will be concerned with all those issues and areas relevant to the pursuit of Tino Rangitiratanga (self determination) (e.g. research in health education as well as healthy life-style practices). Joint ventures with government departments or Māori authorities are a possibility.

International linkages and programmes are also foreseen as part of the educational and research experience.’

59 http://www.r2r.org.nz/Māori-health/e-tipu-e-rea.html
There is a courtyard between Te Tari Rangahau and Te Hiringa is seen as the outdoor meeting of these disciplines and that a variety of learning and teaching environments are available. This is a lecture theatre in an outdoor setting.

The location of the wānanga in the larger marae context is essential for the success of Te Tari Rangahau. This is a rare environment of a Māori community in an urban setting with many initiatives provided here including education, health, justice and social services, a broad demographic utilise the marae and it has strong connections to the broader Māori urban community through the Te Whanau o Waipareira Trust.
The research centre is critical not only for Māori curricula to be revived and or re-created but the continuation of Māori research values and tikanga in a modern world context. The emerging Māori economy driving largely by the treaty settlement process and the investments tribes have undertaken lays a challenge for Māori in a commercial sense to maintain this cultural difference in a corporate atmosphere.

Te Reo Māori remains a focus. The loss of a language for example is not only tragic in that its sounds and use disappear from the world but more importantly the concepts embodied in that language also disappear – for example as previously described the concept of whakapapa and the world view it embodies.

The idea of taking European curricula and filtering that through a Māori world view is I think a valid one. The creation of Māori curricula however that are taylor-made to a kaupapa Māori view allows the development of a unique curriculum of cradle to grave development that other institutions/communities will not be able to emulate.

The Whare Wānanga overall is also an opportunity to link back to the Māori natural environment and the campus becomes an opportunity with the re-creation of flora as a part of this fabric. The covered courtyard allows the raising of native plants, botanical research, flora reintroduction into the Māori natural environment. The Wānanga has on its doorsteps the Waitakere Ranges a regional park of regenerating native bush with pockets of residential development as case studies for communities in natural landscapes.

Urbanisation has removed us from the presence of the things that formed most of Māori traditional knowledge. The background noise of the city is likely to impact upon our thoughts and perceptions, our urban setting removes us from tribal histories and practices.

How can the Wānanga bring back or bring into the practices that define Māori tradition. For example Matariki is a time to plant crops for the upcoming year. Does the wānanga make this part of the curriculum for all students. Other celebrations were linked to other harvests or events such as the Moki festival in Whangaparaoa Cape Runaway is a recognition of the availability of this resource. Does life in a Whare Wānanga reflect this traditional calander.

**Te Pupuke - Reception/Administration**

- The Main administration reception forms another hub that links both the Te Tari Rangahau and Te Pupuke

  Te Pupuke (Registry and & Wellbeing)
  - A reception and Runanga Accommodation
  - A central administration building including offices for the Tumu Whakarae (head of school), Deputy Registrar, Finance Manager, Heads of Department, records, accounts, and health

The design addresses arrival from the the south west or main Marae arrival point, its proximity to the point of arrival allows enquiries to other activities and provides a reference pont for deliveries and visitors.

This follows the form of many European models of institutions this allows the easy find to management, administrative, information and support services.

The entry has a double story atrium that allows visual linkages through to the upper floors. The ground is formed around the Rauru spirral 60 Nga mahi a Rauru ki Tahi (the work of Rauru

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60 Tane-Nui-a-Rangi 20th Anniversary edition 1998 pg 21

Te Whare Wānanga o Hoani Waititi Marae – Masters Thesis
of the one word) This spiral form has been named after the great carver Rauru who was the son of Toi. Such symbols relating to genealogies were often placed on the shoulders of a carved figure.

The significance of the registry having this connection to whakapapa is the right to attend the institution or entitlement – the registry in a Māori institution is not only to administer and organise student tution but as keepers of whakapapa. The centering of this pattern reminds that this is is fundamental role. The shoulder metaphor supports the notion of a hub for reference, linkage and movement through the institution.

The upper levels provide views over Parrs Park back towards the Waitakere Ranges. This area house offices of staff and academic personnel, again similar to most institutions – this is however as Paul Stanely (lecturer Te Whare Wānanga o Awanuiarangi and CE of Ngaiterangi iwi) relates, where Māori institutions must differ, the ability of the average person to be able access and interact with the hierarchy of the institution is fundamental to the perception of student to the hierarchy. While most academics will insist their door is always open many doors are in fact shut and if not doors, they are behind staff who head off most would-be enquires. Māori culture has evolved in this way in that if their leaders are not accessible then their leaders are not fit leaders.

Te Tapere Toi

Māori performing arts ... Welcome to the library of modern Māori culture.
Te Mahi a Tānerore rau ko Hine Rēhia (the area of Tānerore and Hine Rēhia)

Tama-nui-te-rā (the sun) had two wives, Hine-takurua and the summer maid Hine-raumati. The child of Tama-nui-te-rā and Hine-raumati, Tāne-rore is credited with the origin of dance.

The wiriwiri trembling hand action performed during the haka dance is a physical representation of the shimmering heat referred to in 'Te haka a Tānerore'.

It is Māori belief that on occasions when the land is so hot that the air shimmers, you can see Tāne-rore perform a haka for his mother. The wiriwiri or shimmering air is reminiscent of his trembling hand actions.

The Whare Tāpere

Te Ahukaramū Charles Royal describes this as:

- Pā based houses of story telling, dance, games, amusements
- Various games included spinning tops, musical instruments, stilts and more
- Key mythic narrative concerns the death of Kae following the performance of a troupe of women in the whare tāpere.

The tradition of Tinirau and Kae, as the first kapa haka group. These women are seen as deities in their own right. They include Hineteiwiwa, the atua of childbirth and te whare pora (weaving and female arts), Hineraukatamea, the atua of entertainment, and Hineraukatauri, the atua of music. Hineraukatauri is personified as the case moth, on which the pūtōrino musical instrument is modelled.

Māori performing arts has exploded into the main form of Māori cultural expression today outside of Tangihanga. Te Matatini, the national kapahaka festival, which began in 1972, has seen growth in numbers and popularity.

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61 4. (noun) art, knowledge
63 Atua and tīpua – Te mana o te wāhine – Māori women – Te Ara Encyclopedia of New Zealand.html
A local example would be the Auckland Polyfest (annual Māori and Pacific Cultural festival), which under various names has been run in Auckland since 1976.

This is a high school festival with humble beginnings of 6 participating groups has grown to 60 schools with separate stages including Tongan, Samoan, Cook Island, Nuiean a diversity stage and of course a Māori Stage. The four day festival now hosts 50 groups in the Māori section alone, this section is divided into 3 divisions so that competing groups can compete in a division reflecting their skill levels, there is promotion and relegation between the divisions and the standard has risen incredibly high.

Māori performing arts has NCEA credits for secondary study and is now (finally) approaching the status of music, drama and other performance disciplines. Schools such as Liton High school in Gisbourne have Māori performing arts academies. For Māori it holds status equal to that of oratory. If tradition is followed then oratory was followed by a kinaki (relish) or support waiata this would often support the kaupapa or take (topics) of the speaker. The knowing of all these waiata was important from a knowledge point of view as well as maintaining the traditions of the tribe and hence tribal information. Each one of the disciplines have a variety of forms that are used on different occasions – The genre of mōteatea (traditional chant) for example has 7 acknowledged forms ranging from Waiata Tangi (songs of mourning) to Patere (songs of derision)

Māori Television has Toi Whakaari at 6:30 (now 5:30pm and Hakanation 7:00 pm) every evening showing various festivals from around the country across all age groups. This is prime
time TV Māori style. When Te Taha Tū (an Auckland based cultural group) withdrew from Te Matatini in 2010 due to eligibility issues of one its performers, this led the news Te Kaea.

Te Whare Wānanga o Awanuiārangi has over 800 students enrolled in it Bachelor of Māori Performing Arts program ‘ Nga Mana Whakairo a Toi ’ this is a 3 year degree program taught by the tutors of the top 35 kapahaka (Māori performing groups) in Aoteroa. This is one of the single largest academic programs in the country.

To say performing/ performance is important to Māori culture is a huge understatement.

Māori performing arts is slowly becoming the vehicle for change in the Māori community with messages of healthy lifestyle, fitness and clean living, its national forum provides a platform for the many messages Māori have whether they be political, social or entertaining.

Area /tribal groups are re-emerging as schools for tribal knowledge. For example Rob Ruha will tell you Te Whānau-a-Apanui (the cultural group) composes and performs items pertaining to Whānau-a-Apanui (the tribe). This is the vehicle for the revival of ‘Te Whānau a Apanuitanga’ (tribal traditions) they are a modern form of Whare Wānanga.

Modern kapahaka as it is currently termed began in its current form with cultural groups being formed around 1900 a quick history would read as follows:

- **Traditional period - before the arrival of Cook in 1769**
- **1769 - 1814 - Sailor influence**
- **1814 - 1870 - Missionary influence - introduction of hymns and learning to play European musical instruments**
- **1870 - 1930 - Secular period era of the concert party and the development of the waiata a ringa. 1911 saw Maggie Papakura and a large Te Arawa Troupe tour successfully Great Britain, complete with a carved meeting house. In 1900Â’s a feeling of optimism came and so Māori music changed. It lost the nostalgic feeling for the past and lively tunes became increasingly popular. WW1 inspired many farewells, love songs.**
- **1930 - 1965 - WWIl also produced its crop of songs in response to the time. During this period of sudden change, new ideas and short-lived fashions in jazz, swing, and rock and roll, Māori music reflected this.**
- **1965 - present - The Aotearoa Traditional Māori Performing Arts Festival came into being as a result of a decision that the Māori Purposes Fund Board made on the 11 August 1964. It was not until 1972 that the first festival was held, with the aim to encourage Māori to write their own music. Today the festival is still alive and strong, competition is fierce and originality is strong.**


**How does this impact on the Whare Wānanga Design?**

Hoani Waititi Marae is home to five of the most successful kapahaka in the country Te Roopu Manutaki est. 1968, Te Rautahi est. 1984, Nga Tumanako est. 2005, and two age group kapahaka in the Te Kura Kaupapa o Hoani Waititi.

The kapahaka festival or competition format, which drives this art form, revolves around groups of 40-50 strong performing a ‘bracket’ of traditional and contemporary items lasting between 25- 30 minutes. Each group has supporters that assist with costuming, cooking for the overnight and extended ‘live ins’ on various Marae and with the performers come

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64 Māori Television News Program screened daily at 7:30pm
65 Well known Te Whānau-a-Apanui composer and performer
parents, spouses and children, and so 80-100 people will be involved with any particular group. The kapahaka population alone at Hoani Waititi Marae touches approx 400 – 500 people.

Sketch of Entry foyer of Te Tapere Toi

Kapahaka performance consists of the following items/disciplines

- Waiata Tira  
  Choral
- Whakeke  
  Entry on stage
- Moteatea  
  Traditional Chant
- Waiata-a-Ringa  
  Action Song
- Poi  
  Poi (song or chant with actions holding a ‘ball’ on a string)
- Haka  
  Haka (‘war’ dance)
- Whakawatea  
  Exit ‘off’ stage

Often performances are accompanied by oratory by a leader in greeting the audience, or stating the purpose for being at an occasion, or explanation of the items performed.

Each new item requires composition, research, lyrics, rhythm or musical score; each historical item needs to be presented with accuracy.

A kapahaka with typically spend 150 -200 hours of rehearsal time together and composers and tutors will spend months composing researching items and compositions. For example Te Taha Tū presented an item about Te Ruki Kawiti in 2012. Internet and literary research was undertaken then followed up with a visit to the descendants for checking of information and seeking permission to perform such an item pertaining to their ancestor.

Competition formats demand stage sizes ranging from 15-20m wide by 10-15m deep to accommodate numbers and choreography.

As a leader of a kapahaka group we find it difficult to find a practice venues outside of gymnasium spaces or school halls. These are poorly equipped and have poor acoustics. Even Auckland’s premier performance space The Aotea Centre is not ideally suited to this
performing art genre with a stage size of 16m x 12m this tends to restrict the choreography of the modern kapahaka production.

Complementary to kapahaka are activities such as Mau Rakau (Māori Weaponry/martial arts), this was integrated into kapahaka with peruperu and tutungārahu forms of haka such as the now famous 'Ko te puru ' performed often by Tūhoe or 'Ka eke i wiwi' performed by Ngā Puhi.

Te Whare Tū Taua a Tūmateuenga was established in Takapau Hawkes’ Bay in and at Hoani Waititi Marae in 1983 by Pita Sharples based on the teachings of Peter Awatere 66 Te Whare Tū Taua is a Māori Martial art based on fighting skills with rakau (sticks) and Taiaha (long fighting club)

The teaching is split into 8 levels pou tahi (level 1) to pou waru (level 8) with approx 1 year to complete each level; Te Whare Tū Taua has approx 2000 members’ nationwide

The practices are a combination of fitness, tikanga, ritual karakia based on marae/Māori tikanga or cultural practice.

Te Tapere a Toi needs to be first and foremost a performing arts venue with appropriate lighting, stage area, green rooms and acoustical treatment. This area will compliment mau rakau of Te Whare Tū Taua and other performing arts disciplines of singing, theatre, and oratory or as Royal includes:

Six Forms
- NgāKōrero, storytelling, narratives
- NgāWaiata, songs
- NgāHaka, dances
- NgāTaonga Pūoro, musical instruments
- NgāTaonga-o-Wharawhara, adornments
- NgāTākaro, games and amusements

The First Troupe of Performers deities of the whare tapere
- Raukatauri, goddess flute music
- Raukatamea
- Ruhiruhi
- Itiiti
- Rekareka
- Ruahau-a-Tangaroa

Te Tapere Toi is located at the western edge of the Wānanga so that the public can use it utilising current access through Parrs Park, this allows Te Tapere Toi to host a large variety of events including large gatherings concerts etc without affecting the other activities of the Wānanga.

The Building is set up to address the ‘public edge’ to the Whare Wānanga, it also addresses the heart of the wānanga ātea by being able to open up to the centre of the wānanga ātea space.

66 Arapeta Marukitepua Pitapitanuiarangi Awatere (whose name is also recorded as Te Arapeta Pitameirangi Marukitepua Awatere) was born on 25 April 1910 at Tuparoa, on the East Coast He Died on 6 March 1976 He enlisted in November 1939, and was commissioned as a second lieutenant in March 1940. Posted to the 28th New Zealand (Māori) Battalion after the campaigns in Greece and Crete, he served as an intelligence officer with the battalion and with the 6th New Zealand Infantry Brigade. With rank of captain (temporary major), he commanded C Company in the fighting at Tebaga Gap in 1943 and was awarded the Military Cross.
The main space consists of an acoustically rated auditorium that allows the performance of kapahaka – Māori performing arts first and formost. This needs to provide for un-amplified music and song as well as modern extension of haka theatre in the manner of Arohanui (2011) with lighting sound and video technologies.

This area needs to be able to accommodate dance (suitable sprung floors need to be provided). Sports and critically mau rakau, sufficient height needs to be created to allow lighting rigs above a minimum height of a typical sporting facility of approx. 8m so close to 10m

The wall behind the stage slides open to allow performance into the wānanga atea as well as helping to enclose this space to the north of the wānanga atea, opening the performance space to the east allowing the audience and/or the performers to be outside or inside. Presinium or ‘in the round opportunities also exist.

To the north and the east are green rooms rehearsal spaces and storage areas

Seating is adjustable with the use of movable bleachers, staging would be temporary as kapahaka occupies a very large area and needs to be particularly robust with groups frequently up to fifty performers. It is better to elevate the crowd and keep the performers on ground level.

The bleachers continue up to a second level that allows gallery viewing as well as a sound desk and lighting control areas, also located in this upper story is a recording studio practice and rehearsal rooms, this level links to the second level of the administration areas.

People enter on north and south faces of the entrance entering a two-story foyer with opportunity for ticketing, hosting artistic and musical occasions; this area also doubles as a public gallery for works created in Te Koronga Toi.

Entry foyer addresses Ngā Tohu ā Maki (Waitakere Ranges), Hikurangi (the area of Waitakere Ranges) or Te Waonui a Tiriwā (the forests of Waitakere Ranges) Te Kainga a Tūrehu (the home of faire people) with panels marking the lines to significant peaks from Titirangi in the south to Pukematakeo in the north, between these lie glass panels as tributes to Tānerore, Hine Rehia, Hineteiwaiwa, Hineraukatamea, Hineraukatauri, (the Māori deities credited with the origins of performance) the carving motif of Taratara-a-Kae is common to this area.
String games and other amusements are depicted in the architectural features of the building, stilt walking and kites are possible decorative elements for Te Tapere Toi.

As stated by Melbourne the Whare Tapere was part of ngā Whare Wānanga that the activities contained within this were educational insomuch as they created skills, coordination and basic foundations for our learning.

Activities such as poi and ti rakau (short stick) to assist the flexibility coordination, Tititorea eye-hand coordination have a direct correlation to the Te Whare Tū Taua or the art of war.  

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Melbourne, Taiarahia. 2009 Te Whare-Ōhia : Traditional Māori education for a contemporary world
Wharekai

To the eastern side of the Kura Wānanga is the kauta and Wharekai. Central to all Māori concepts and tikanga is manaakitanga 68

Manaakitanga encompasses reciprocal hospitality and respect from one individual or group to another - with values like mana and utu / revenge, reflected in culture, language, and continuous efforts to be generous hosts.

It also acknowledges the mana of others as having equal or greater importance than your own, through the expression of aroha / love, hospitality, generosity and mutual respect.

In doing so, all parties are elevated and the host status is enhanced, building unity through humility and the act of giving.

Food as in many cultures is central to Māori hospitality, all formal processes are concluded with food or the ‘kapu ti’ this conclusion is as much to do with tapu and noa and the removal of tapu. Most other occasions are focussed on Manaakitanga as described previously.

A well-designed wharekai can also add to the social fabric of the wānanga with social occasions able to be held within this facility.

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68 1. (noun) hospitality, kindness, generosity, support - the process of showing respect, generosity and care for others.
A friend Tuitare Nohotima (April 2013, Ohotū Marae) from Tūhoe believes that despite the esoteric nature of many of the academic arts of Māori, fundamental to Māori world is the gathering and procuring of kai (food). Whilst the wharekai represents noa as previously stated it is located separate from other activities as not to transgress tapu associated to other schools of learning.

Learning however is still essential to the preparation of kai as well as the gathering. The preparation of food both traditional and contemporary under the auspices of kaupapa Māori also must allow for the research into Māori food and the botanic investigation of Māori food stuffs, under the auspices of the gods of Huamietiketike (god of fern root uncultivated foods) and RongoMaraeroa (god of Kumara and cultivated food) as well as Papatuanuku such things form the wharekai in its broadest sense and links directly to the Hākari stage adjacent. The gathering of kai is also subject to the ritual karakia to ensure favour from the gods aforementioned.

The wharekai of the wānanga must fulfil the qualities described for manaakitanga as well as function as an everyday student cafeteria – The ideal would be that the wharekai becomes an area for the hospitality students to train in the hosting of functions and the preparation of food, an apprenticeship opportunity for students. In Māori organisations it is important to know the workings of the wharekai and the procurement of food as Nohotima explains.

The location of the wharekai is carefully considered as not to place food in direct proximity to the entrance but maintain a prominent position in terms of its function as a social centre to the wānanga - The architecture uses a solid curved wall to protect the incursion of kai to the tapu at the entrance brought by arriving guests or tangihanga coming onto the Marae and those deities represented in Te Ara.

Deliveries are undertaken at this area, which further buffers the kauta (kitchen area) from the entrance area. The curved wall however does assist in drawing the Marae area into the wānanga area and focussing the attention to the entrance area.
Hākari Stage

Adjacent to the wharekai is a Hakari stage this archetype was documented by observers to be massive structures to display food for pre-planned large occasions. Some accounts talk of clear allocation of food or gifts to guests, probably the largest documented structures of Māori architecture. This particular design would be an opportunity more for the growing of food rather than the display of food. The hakari stage extends to a ‘glass house’ as well as a more natural environment. This area will be dedicated to mara kai (gardens) be it in the ground or hydroponics, the definition of such areas is important as certain activities would have traditionally been seen as incompatible with the production or growing of food. My initial response to the production of food on the site was to proposed an edible landscape with food production such as vegetables fruit nuts etc. part of every activity or space within the wānanga, a natural supermarket. The accounts of Mohi Te Matorohanga state clearly that this should not happen.
Again the overlap of te kauae runga and te kauae raro such as Matariki being the beginning of the Māori new year and the rise of the constellation Matariki (Pleiades, Subaru) such knowledge sits with te kauae runga but the knowledge of the planting of crops sits clearly with te kauae raro.

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69 This giant hākari (feast) stage was sketched in 1849 in the Bay of Islands. It displays a feast put on by Ngāpuhi chiefs. A number of flags fly from the top of the construction. [http://www.teara.govt.nz/en/artwork/35191/hakari-stage](http://www.teara.govt.nz/en/artwork/35191/hakari-stage)

70 This hākari (feast) stage is based on one described by the 19th-century missionary William Yate. It is adorned by flags and is a massive structure designed to hold food for an inter-tribal feast. While these structures may have developed after Europeans arrived, tribes gathering together for large feasts was always a feature of Māori trading. [http://www.teara.govt.nz/en/artwork/24539/hakari-stage](http://www.teara.govt.nz/en/artwork/24539/hakari-stage)
Māori Landscape

The term ‘Māori cultural landscape’ - initially adopted by Maru Whenua (The Māori arm of the Ministry for the Environment) to more appropriately reflect the term ‘Urban design’ acknowledging:

- The Māori worldview where all physical landscapes are inseparable from tupuna (ancestors), events, occupations, and cultural practises.
- These dimensions remain critical to cultural identity and to the maintenance of a ‘Māori sense of place’.
- The term ‘cultural landscapes’ was also preferred as it does not make a distinction between urban and rural areas - Iwi rohe (territories) encompassing all areas and all holding cultural and spiritual significance.

What makes a difference for Māori in the urban environment?

1. **Mana** – Treaty based relationships
   - Iwi require high level Treaty based relationships with all key stakeholders including local and regional Councils as well as CCOs which recognise their Tangata Whenua status in order to fulfil their roles as kaitiaki. Such relationships can then inform Iwi participation in collaborative design and development processes.

2. **Whakapapa** - Names / naming
   - Reviving names revives mana. Ancestral names provide entry points for exploring historical narratives, tupuna and critical events relating to development sites.

3. **Tohu** – Cultural Landscapes looking to acknowledge wider significant land marks and their ability to inform the design of the station and wider precinct. Such Tohu can include wāhi tapu, maunga, awa, puna and ancestral kāinga.

4. **Taiao** – exploring opportunities to bring natural landscape elements back into urban /modified areas – trees, water – insects, birds, aquatic life Mahinga kai (food gathering areas) allow for active kaitiakitanga (guardianship).

5. **Mauri tu** - ensuring emphasis on maintaining or enhancing environmental health /life essence of the wider site – in particular focussing on the quality of wai / water (puna / springs), whenua /soil and air.

6. **Mahi toi** – drawing on names and local tohu to develop strategies to creatively reinscribe iwi narratives into architecture, interior design, landscape, urban design and public art. Iwi designers and artists are readily available to assist in such collaborative projects

7. **Ahi kā** – need to explore opportunities to facilitate living presences for iwi / hapu to resume ahi-kāa and kaitiaki roles.
Over the last hundred years, Māori art and architecture has been relegated to a craft status through a succession of Parliamentary Acts and dominant cultural practices. Yet it is the culture of the whenua that alone gives Aotearoa-New Zealand its uniqueness. In the developing global economy, such uniqueness becomes a very rare and precious commodity.  

Throughout the world, traditional and contemporary art and design styles of indigenous peoples are identity markers of the cultures who produce them. Aotearoa is no exception, and art and design styles represent not only the Māori people as a whole, but also individual iwi and hapū social units. It is at these levels that identifying practices and products are most precious, and yet are extremely vulnerable in contemporary contexts. It is therefore a responsibility of those able to facilitate the continuation of traditional artistic and design practices, and the nurturing of developing talents, to ensure that the knowledge, talents and taonga inherited from our tipuna are both kept safe, and contribute to the maintenance and development of iwi.

The wānanga seeks to integrate the various Māori art forms and create an environment for the collaborative working of the various art forms. One considers Māori architecture of the wharenui for example which is the coming together of the following art forms:

- Whakairo, - carving
- Te Toi Whaihanga, - architecture
- Raranga, Taniko- weaving
- Whakaniko – Ornament
- Taa Moko- Tattoo

In addition to the general teaching spaces for facilities listed above, other facilities directly associated,

The Whakairo programme requires workshop facilities, which house workshop areas (with associated materials storage areas), administrative offices and seminar and teaching spaces. Workshops need to be equipped with a variety of wood-working equipment and hand tools.

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Tony Ward, Te Toi Whakarei Paetahi Bachelor of Visual Culture, Te Whare Wānanga o Awanuiarangi, 2003
It is intended that workshop areas be created for

- Model-making
- Fibreglass work
- Metalwork
- Glass work
- Ceramics
- Materials storage

These will be grouped for economies of scale and that equipment will be shared between program disciplines. A well-equipped machine workshop will be necessary, to be shared by all streams for their practical components.

There are tapu and noa issues that apply to with various disciplines for particular projects that may require the temporary arrangement of the facilities to acknowledge separation of activities.

**Studios**

The programme will offer different studio spaces for whakairo, Te Toi Whaihanga (architecture), Tuhi Whakaniko (jewellery), Raranga (weaving) and Tā Moko (Tattoo) so these activities can occur concurrently. Te Whare Wānanga o Hoani Waititi will group these facilities to economise in space but also to facilitate the cross-fertilisation of ideas, concepts and processes between the disciplines and to support the flexibility for student migration that is built into the program. Note the proximity of architecture amongst the traditional arts, this is seen as essential to the development of building and inseparable to quality Māori architecture.

Each studio will be required to have its own ancillary storage and wet areas. Hoani Waititi Marae has a long tradition in providing whakairo as an option on the marae but through the redefinition of the various works schemes that the marae used to host, this has been lost. The re-introduction of these arts to the marae is seen as fundamental to the Marae / wānanga.

Tā moko will also require its own specialised space. The studio will be fitted with mirrors, stainless wash basins, medicine chest and a moveable bed on which a subject for tā moko lies.

Tā Moko has also been present on the marae in the past. Tā moko in its traditional sense is essential to be based in an environment such as this, with Tattoo shops opening all over with the popularity of tattoos in the mainstream and particularly amongst sports people. Tā moko is in danger of being caught up in the commercial grinder of this art. I relate a story of a friend who, after consideration has decided to get a tattoo Māori inspired (moko) on her forearm by the well known artist Inia (moko inc). She arrived ready to have a design placed on her arm but instead had a two hour conversation with the artist about her life and family. He sent her away to return in two weeks time. This was two fold she said. One to consider whether she still wanted to permanently receive designs to her body and secondly to allow the artist to design specifically to her story. Te Whanau o Waipareira ironically also hosts a tattoo removal machine it is hoped that his will also be present on this site. The removal of tattoos is as liberating for some as the receiving of well considered tā moko, the difference being perhaps as per the story above, the foundations to the art of moko is linked to whakapapa it is not a pattern in a purely aesthetic sense Tai Tin, A. defines moko in terms of ones reflection in that the true tā moko artist will reveal this.
Computer Suite

The computer suite will need to be centrally located to all studios to facilitate accessibility and ease of use. Computers will be shared throughout all strands of the program. Computers will be state of the art machines that can handle the latest graphics software with animation and 3d modelling this could be in turn linked with laser cutters CNC milling machines 3d and printers. Whilst modern learning environments have seen the use of personal computing devices the reality is that the Māori community is still behind on the ownership of such things and hence the provision of computer suites – Also licence requirements of software may also impact on the students ability to access the required tools/software.

Office and Administration spaces

Additional office and administration spaces will be required, shared office for part-time staff, workshop technician and computer technician.
Courses in photography would also form part of a comprehensive design course - Whilst digital photography has taken over the photographic world there may be darkroom or studio requirements for this type of course.

Outdoor Courtyard

Te Koronga Toi working outdoor courtyards are located on the northern facade to allow large installations in a sunny aspect, the internal courtyard on the south is transparent , allowing good light. The courtyard however is shared by the wharekai so tapu and noa issues would need to be observed. The screening of these areas and the non-direct access of the wharekai courtyard to Te Koronga Toi cater for tapu and noa

Western courtyard faces the central area of the complex connecting the various parts of the wānanga together. This relates to the interview with Awanuiārangi Black who’s world view of a holistic education that meant all areas of study were interconnected as whakapapa suggests and that the cross fertilisation of subject area is essential to a Māori ethos of learning.
Sketch of Whare-kura the traditional Wānanga building with existing pou whenua in front.

The ‘sage’ Moihi Te Matorohanga describes there are two branches of learning which have been alluded to in previous parts of this text:

1. Te Kauwae-runga

2. Te Kauwae-raro

This structure is clearly exclusively te kauae runga so ‘everything pertaining to the gods, the heavens, the origins of man, science of astronomy and the record of time the account’

This distinction is not always adhered to as there is significant overlap in the learning of many areas where karakia (incantations) are performed, we may however be expecting that a waka
builder would say his own karakia prior to commencement, this account starts to suggest the Tohunga would likely have performed all such rituals.

This part of the Whare Wānanga is extremely sacred or tapu the first question by Awanui Black was one of where is the tuahu (alter) where is the Mauri life force often represented by a stone or various ritual ‘objects’ noted in the diagram of a Whare-wānanga

The following is an extract from Journals of Polynesian society recounting words of the tohunga Moihi Te Matorohanga, this is presented in its unedited form to present the seriousness of the space proposed, of all the points of difference proposed in this Whare Wānanga from a ‘mainstream institution in here lie its most stark difference here lies the exclusive school of the Whare Wānanga what some call Te Whare-kura what Tūhoe term Te Whare-Maire – I have not continued the use of the Whare-Maire term in that it conflicts with the other iwi interpretations held with dark arts and do not wish to contend with this, the term Whare-kura is used.

**Whare-Kura** a temple situated in Rangi tamaku (second Heaven) here lay the whatu or sacred stones brought down from Te Toi-o-nga-Rangi by Tane. The teacher of this house was Uru-te Ngangana also Nuku-te-iao and Rua-te-Pukenga. At Hono-i-wairua at Tawhiti Pamamoa a second? Temple Whare Kura is situated where it is said Whare Wānanga originated (where man was first taught the teachings brought down from Te –Toi-o-nga-rangi by Tane) “and where were created the land, the great ocean, the forests; the plants of the land, the fish of the sea, according to their kinds, the birds of each kind, the reptiles whether of the land or the sea, and over which temple presided the ancestor Uru-te-ngangana”

Now, in constructing the Whare-wānanga let the site be outside the palisaded pa, and away from the village, or the food-cultivations, or the bird-preserves, or canoe-landing places, or distant from paths where men pass. This was done because the Whare-wānanga was a whare-tapu—a sacred house—and the sacredness extended to the ahurewa, or altar, the marae, or court, and the latrines; together with all those who took part in teaching and learning—all were extremely tapu. In case the dedication karakias [prayers, incantations, etc.] only covered as far as the paepae-awha, it would not render the house sufficiently tapu; a house trodden by the feet of [ordinary] men [in such case] would not have sufficient mana [prestige, power, etc.]. Nothing that took place within the house during the teaching might be disclosed—it was sacred.

The location of the Whare-Kura lies in a direct line with Ngā Tūmanako the wharenui central to Hoani Waititi Marae. These whare are of a like and Best in Māori Storehouses and Kindred Structures argues that the wharenui is the Whare Wānanga. Ngā Tūmanako however has the pressures of all marae functions to perform. The current wharenui is unable according to Te Matorohanga (see above) to maintain the level of tapu inherent in a traditional Whare Wānanga.

The **Whare-Kura** stands alone in the context of the greater Whare Wānanga allowing it to be isolated in its function it can maintain the tapu of the institution as per the preference of the tohunga in charge.

It becomes a place for the implementation of Te Kauae Runga pertaining to the individual whare or curriculum. It allows occupants to remain undisturbed for the duration of the wānanga undertaken whether it be for example related to Tūmatauenga in Te Whare Tū taua or Rua-te-Pupuke (the origin of carving) in terms of whakairo.

The notion of Te Pō (the darkness) being relevant to the learning. The **Whare-Kura** has at its heart reference to the three baskets of knowledge Ngā kete wānanga and their alignment
with the realms of Te Kore (the void) Te Po (the darkness) and Te Ao Marama (the world of light) according to Ngamaru Raerino

Ngamaru Raerino refers to Ngā kete wānanga as an alignment to the the above stated realms and that the knowledge contained within reflects those realms and activities

1 Te Kore (the void)  Te Kete Tuauri  God like knowledge  Unattainable
2 Te Po (the darkness)  Te Kete Tuatea  Esoteric Lore  Te Kauae Runga
3 Te Ao Marama  (the world of light)  Te Kete Aronui  Worldly knowledge  Te Kauae Raro

He goes on to state the teaching of the knowledge is also related to the states in which the knowledge is kept. Therefore esoteric lore or te kauae runga according to Raerino was taught in darkness using rongo – your senses, not ‘kite’ (sight) he is very specific about this as ‘kite’ was the realm under which worldly or terrestrial knowledge was taught or Te Kauae Raro

This infers that knowledge taught in the Whare wānanga or more specifically the Whare-Kura was taught in darkness hence the provision of this in the Whare-Kura building.

Considering the content of such knowledge was to be retained word perfect in transfer from one generation to the next the, oral transfer would support Raerino’s view.

Moihi Te Matorohanga suggests in his deliberations that knowledge taught in darkness were a reflection of the purpose of the dark arts and that wānanga were taught from first light to mid day.

His descriptions of the baskets of knowledge are as follows not unlike Raerinos’

1  The kite-uruuru-matua, of peace, of all goodness, of love.
2  The kite-uruuru-rangi (or tipua), of all prayers, incantations, ritual, used by mankind.
3  The kite-uruuru-tau (or tawhito), of the wars of mankind, agriculture, tree or wood-work, stone-work, earth-work—of all things that tend to well-being, life, of whatsoever kind.

The variations of terminology i.e. names for the baskets appear to be generational according to Paraone Tai Tin in that Te Kete Tuatea, Tuauri, Aronui is the contemporary of the above stated names.

The Whare-Kura as a physical element itself is conceived as, set into the ground representing Papatuanuku the roof floats above as per Ngā-Rangi-tūhaha the layers of heaven, the corner pou that hold the roof up are that of the Pou-tiri-ao. Percy Smith in his interpretive footnotes describes Pou-tiri-ao as ‘guardian spirirts, a kind of minor gods’. Pou means a pillar, a high chief, and to appoint, tiri is to scatter as seed, ao is the world. Many of the gods were the special Pou-tiri-ao or guardians. There were eleven such beings - in this case the corners and junctions which number eight the two pou tokomanawa and the eleventh being the space above the fire. Other deities and heavenly beings may be incorporated into the Whare-kura narrative with Apa-kura and Marei -kura (godlike

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Ngamaru is from Te Teko in the Bay of Plenty and a representative on the Tribal Council of Ngati Awa. He is well known for his expertise in Maori knowledge

Te Whare Wānanga o Hoani Waititi Marae – Masters Thesis 112
messengers occupying each level of heaven), Rua-tau, Aitu-pawa, Rehua the gate keepers to the entrance of the twelfth heaven and resident in the eleventh for example.

Such a house forms an endless narrative of theological content. Even the form carries a theological reference. The sacred house of Tāne and Tangaroa was named Hui-te-ana-nui this house is described by Te Matorohanga as being called a mata-wha with windows, two in the front and two in the back This house was richly carved according to Te Matorohanga the pillars, the ridge, the barge boards, the purlins and the front enclosure of the porch - all were carved.

Does it cross into the notions of Rua which Pākāriki Harrison, master carver of Tānenuiarangi at University of Auckland relates: Rua is a term for knowledge and a notion of considerable value.

“Hei pupuri te aho o te wānanga
Hei kawe i ngā kura huna a Rua.”
To hold fast to the strands of valued learning
To perpetuate the hidden schools of Rua.

“Embodyed in this whakatauki is the notion that learning is of considerable value. There is an implication of secrecy being reposed in Rua”.
Harrison, P. 73

The notion of Rua seems to be embedded firmly in the realm of the Master Carver as a whole ethos and philosophy that may rival/compliment the teachings of Te Matorohanga. This study is yet to uncover such things but it truly does suggest that I am only scratching the surface of the old schools of learning.

This depiction offers some confusion in terms of Tāne's role in retrieving the baskets of knowledge from the heavens, he was not however the origin of such knowledge does that lie with Rua? and the many names Rua has (curricula). The house of Nuku-i-te-a-lo the father of Rua-te-Pukenga was seen as the template for the development of the Whare-kura typology on earth.

The role of the architect in such things starts to suggest the involvement of the Tohunga Whakairo as was the case for the wharenui Te Noho Kōtahitanga at Unitec, a collaboration between Design Tribe architects and Lionel Grant the master carver. Such things as detailing, finishes and lighting was in constant flux as changes were made to accommodate the evolving narrative of the house. The current building act is removing such creativity with the overt necessity of all things being predetermined before construction and the cost of altering any subsequent changes. One might compare the narratives embodied in a whare of this type to creation of the churches in Europe in the Middle Ages or Renaissance where the biblical narratives are presented throughout wher form is literal in it representation of the cross.

The design of the Whare-kura for Te Whare Wānanga o Hoani Waititi itself has a form that is skewed to the north in both directions i.e. in plan and in section this harps back to the form of houses that used this idea to shed smoke from the interior (Māori whare did not have chimneys). Also the description offered by Te Matorohanga in terms of how a whare wānanga was to be constructed who also notes such an off set in plan and section (four fingers- see diagram later in this chapter).

Materials are to be that of the earth, with rammed earth floor and walls, above that timber poupou hold the roof also made of timber and an array carving representing the heavens/cosmos. The Whare-kura has the basic sustainable principles that all Māori whare historically demonstrated such as, highly insulated walls and roofing materials (eg layers of raupo, nikau), thermal mass present in the north facing mahau (porch), radiant heat source (fire pit). New Zealand’s indoor/outdoor living, such a popular modern architectural catch cry has been present in Māori architecture for 1000 years.

Inclusion of modern techniques/materials for lighting should come from sustainable sources. Heating will be from the fireplace and under-floor heating systems powered by ‘wetback’. Again one struggles with the authenticity of creating such a space in terms of the introduction of modern conveniences of light and heating, one could argue what we term traditional whare were the material contemporary of the time and Māori demonstrated a willingness to change to modern materials and techniques easily, for example the move to steel tools for
carving saw a proliferation of the art throughout the latter 1800’s, with whare such as Hotunui -1878 (Museum of Auckland), Mataatua - 1875 (recently repatriated to Whakatāne Tūpapākura) and Te Hau ki Tūranga (soon to be repatriated to Manutuke) created in this time.

It is important that this particular building be sustainable and self-sufficient to represent the power of Māori pedagogy and philosophy as per the new ‘living building’ Te Wharehou o Tūhoe Te Uru Taumatau, my reading of its ‘off the grid’ philosophy is one of tino rangatiratanga (self-determination).

Te Uru Taumatau – Tane Atua - (source http://arrowinternational.co.nz/news.php?id=81)
While the entire Wānanga would have this approach the Whare-Kura as a traditional centrepoint is essential to demonstrate this.

There are two doorways into this whare representing two cardinal directions of the compass the north and south faces both have two windows aligning to the ancient matawha (4 window) of the Whare Wānanga of Tāne, the central doors are also symbolic of the Whare Wānanga also, the south is low to force you to stoop as you enter, whereas the north you may exit upright.

This reference is similar to that of Motatau a sacred Wānanga in the north as explained by Tai Tin A. (2012) the mō or opening - to the tatau or the door signified a humbling entrance to the Whare wānanga to an upright exit symbolic of the journey of the gods from Te Pō to Te Ao Marama the world of light.

Central to the Whare Wānanga between two poutokomanawa (centre posts) is a fireplace. This is important as that this would be part of Whare-Kura in terms of the various Whare or curricula. Maintaining the fire would be part of wānanga processes for students. This is also as we all know a good focus for discussions.

The ability to create complete darkness in the whare would be supportive of Raerino’s interpretation of wānanga that using rongo the senses to highlight the transmission of oral and aural knowledge in Whare wānanga.

Mahau (porch areas) are created both to the north and the south these are lowered so that you step down into them again descending into the earth and ascending on the northern facade.

There are arguments presented against the openings in south walls of whare. This is reasoned in terms of the entry of spirits into the internal realm of the whare as they journey to Te Rerenga Wairua (spirits leap – Cape Reinga) these spirits may be considered harm bringing hence the reluctance in whare design to allow this. There are however whare with south facing doorways Mahinarangi at Turangawaewae faces south. A whare such as this becomes a conduit for such dealings (spiritual), as in the cross house of Te Miringa Te Kakara which spiritual axis were the major determinations to the architecture.

*Te Miringa te Kakara – Cross house – this follows a similar design to the temple of hawaiki described by Te Matorohanga, I have no conclusive evidence that this is linked the coincidence seems too stark to ignore.*

An ātea (courtyard) is proposed to the north to support the activites of this Whare-kura building, this I would imagine would support the process of examination of Te Whare Tū Taua for example where the other activities on the marae may cause interruption to such...
processes. The Whare-Kura would need its own ablutions so that students can stay immersed in that particular kaupapa Wānanga.

It is good to remind ourselves that the resident/student population of the site has increased markedly and that the possibility of a 3000-student campus will pressure, the public spaces that the central ātea and marae ātea will house many more people, this exclusiveness to the Whare-Kura ātea therefore becomes more important.

Whether rituals described by Moihi Te Matorohanga are performed in this whare are not for me the writer to determine. It is the however important that the essence of the ancient Whare Wānanga will endure for ages to come that this Whare-Kura at Hoani Waititi will remain a focus to the sacred knowledge that has been passed on through the ages. Though we cannot hope to have the depth of understanding that tohunga of old maintained and knew. It is hoped an environment such as this will create the atmosphere and support the pedagogy of an ancient method of learning so that the foundation set by Māori tipuna through the ages that was inherited from the gods will once again find place on earth to grow.

Sketch of interior of Whare Kura
Conclusion - Reflection

When I began this design project several years ago I anticipated that it would involve a straightforward and relatively simple interpretation, an implementation of what I already knew about Māori culture and about tertiary education. This has proved to be a significant underestimation and misunderstanding. The undertaking of this study has been both educational and humbling. It has opened my eyes and ears to depths of knowledge I had not realised or been aware of.

Having been part of the Māori community as a participant in Māori performing arts has surprisingly not revealed the depth that was inherent in the cultural experiences I had been exposed to over the 23 years of performing with Te Roopu Manutaki, and with coaching and directing Māori culture groups at Rutherford High School and Te Taha Tū.

These experiences involved a lot of instruction to ‘do this’ but a general lack of explanation about the reasons behind specific cultural forms and activities. I have come to realise that for many people and many Māori people, tradition is something that is inherited and not necessarily explained fully. The loss of esoteric knowledge, the ‘why’ part of traditions has many reasons that I have covered previously, but it is safe to say the huge impact of colonisation, urbanisation and the loss of Māori leadership from the World Wars has left a massive gap in the information being passed on. There has also been a decline as a result of the attitudes of traditional Māori knowledge-keepers that not all knowledge was free to the masses, that certain knowledge was only imparted by the choosing of the student by the teacher, this ensured a certain protection of the knowledge. This traditional pedagogy is contrary to the user-pays approach emerging from our current institutions where education is commodified – a market product to be bought and therefore engendering an attitude/belief that, having paid for it is yours to do with as you please.

I have been fortunate that I have many friends/acquaintances that have indulged my curiosity.

I find it a shame that I did not have the vision to ask these questions many years ago. Many of my ideas that I had formed over the years have come under question. As a designer I originally felt that good architecture transcended culture in that it was a korowai (cloak) for the kaupapa (pedagogy) that it didn’t need to be iconically Māori or overtly Māori. This translated roughly into a belief that: ‘if it has succeed in meeting the physical needs of the kaupapa then it does not need to be iconically Māori’. I think I succeeded in meeting the physical needs of two Māori schools I had major contributions in designing, one more overtly Māori than the second. I am proud that the physical environment created worked well, environmentally, socially, working well with its outdoor environment etc. they responded well to the architecture of space (courtyards etc.) covered in this study.

Yet looking back now, it seems that somehow something was missing – and my hope that the school would take charge of these environments and dress them to be Māori was misguided and naive. I had somehow missed something of the spiritual quality. In one case the rooms themselves were to be given names like Pū, More, Weu, Aka, Rea, Waonui, Kune, Kōwhai which Bateman describes as tribal genesis similar to that of the separation of Ranginui and Papatuanuku. This should have been a clue to something greater than my perception of....

‘good architecture will allow this to happen’.

These stories were not embodied in what I had designed and as a result they are still not reflected in these environments other than in the signage that sits above the doors. Is this just an example of a designer not delving deep enough? Perhaps so, but I think also it was an issue of not asking the right questions. The questions were not just ones about how the

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teachers would operate, how the school would function etc. Those questions we did ask, those were well researched. It was a question of what was the story behind the names. They were about growth about creation, about whakapapa. The very foundations of Māori traditional belief, these names are embodied in sacred karakia (prayer). I look back still proud of the environments and that after ten years are still working well, but now I sense that something missing. If only I knew then what I know now! (age old question).

Five years ago, eight friends and myself started a new Māori performing arts group with an underlying philosophy of matauranga Māori (Māori knowledge) through performing arts. To take the content and explore it more thoroughly, to investigate the layers of meaning, to go beyond that shiny tip of the iceberg that we see for 30mins on the stage and reveal the large unseen body that makes up composition of the various Māori performing art forms.

This process has a very real correlation in Māori Architecture. We seldom however experience the depth of meaning and explanations offered by the likes of Raerino, Black, Hoskins and Tai Tin that I have had the privilege to hear.

I now believe that the symbolism that carvers bring to life in their works is as important as the architecture, that this is not an artist add-on in fact it is fundamental to the Mauri (life force) of the building that these expressions be present, that it would be akin to designing a church without understanding the religious symbolism and importance in the rituals of the church, ‘a Christian church without a cross’. Māori architecture is also imbued in such symbolisms that form the cue for expression of the architecture.

Māori belief systems display anthropomorphism75, where Gods, objects or animals display human characteristics of human behaviours, the various deities are present in your life, not to be worshiped but recognised and acknowledged. The attribution of human characteristics to

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75 anthropomorphism |ˌ anTHrəpəˈmôrˌfizəm| noun the attribution of human characteristics or behavior to a god, animal, or object.
objects, is similar to that of associating human characteristics to the meeting house that most of us are familiar with. The emergence of an anthropomorphic aspect to the design I have just completed has come about unknowingly with the placement of the various disciplines within what I believe to be a Māori sphere of reference. This occurred without my conscious realisation until well into the process. The final design looks and feels like a body, a carved abstraction of the human form.

The divisions of Te Kauae Runga and Te Kauae Raro have also created the terrestrial and celestial realms, the ‘below the jaw’ aspects of Te Kauae Raro in learning are not of “the mind only” as a western European ethos would suggest, with terms such as whatumanawa appearing as a focus for Māori education, (this is comparable to the heart and is physically pointed to by Māori when referring to whatumanawa), when this term for education is applied. Hence learning is associated to the heart and not just the mind, this conceptualisation lives in the centre of this design.

The performing arts arena is the mangai – mouthpiece of the complex, kapahaka which includes möteatea (traditional chant), haka, song etc. This was a mechanism for the transmission of knowledge - how information was passed from person to person, from district to district.

The administrative hub or shoulder sits at an important juncture. Addressing many of the mechanics of the institution. The use of the rauru form that is present on the shoulders of carving depicts whakapapa and genealogical links. I have already described the fundamentals of whakapapa.

Oratory, library and seminar spaces are placed at the heart or whatumanawa. The heart of learning, the seat of intuition ‘Kei a whatumanawa te ara ki te ao turoa’ The pathway to the world lies in your heart and soul.76

The wharekai lies at the stomach with extending notion of hākari gift and food. (PUKU – EMOTIONS, MEMORY, AFFECTIONS = Stomach) Manaakitanga forms the basis of relationships, exchange and gift - hence its association to the hākari stage of old.

The creative arts lie at the tail in the form of the Marakihau77 or the legs of a human. But they are folding back to the heart and are symbolic of the movement and physical creation and realisation of various arts and its Whatumanawa origins in the foetal position of birth/rebirth.

This ‘human’ figure is not some convenient metaphor that has been created arbitrarily. In fact I was reluctant to express this through fear of ridicule from my architectural colleagues. Rather, it is in fact the result of all the combinations and information. In some ways it stands to reason that this is the result if a holistic approach, of mind, body and soul is applied. When this body metaphor is applied it is only logical that the human body reflects the areas of education and that the human body contains all areas required for physical, emotional and spiritual sustenance.78 Learning is referenced to that part of the body it is associated to.

76 ‘No Taua te whiwhi’ – Tai Tin James & Members of Te Taha Tu (2014)

77 Source www.jps.auckland.ac.nz

Many European tertiary institutions are formed and before too long will add a chapel, a mosque, a marae so that their students will feel 'at home' or find a spiritual connection to the place.

Other clues to this idea lie in the very terminologies that Māori use to describe education that have other body part equivalents for example:

HINENGARO – INTELLECT, CONSCIENCE = Spleen
NGAKAU - MIND, DESIRE, INCLINATION = Heart
ARO – MIND, SEAT OF FEELINGS, KNOW, UNDERSTAND = Bowels
PUKU – EMOTIONS, MEMORY, AFFECTIONS = Stomach
MAHARA – THOUGHT, MEMORY, RECOLLECTIONS = intestines
WHATUMANAWA – INTUITION. ‘SECOND SIGHT’ = Heart, Mind

Now Māori is a contextual language this may be coincidental but I think not, this, I don't believe this is necessarily a chakra for Māori however this does cover some of the terminologies referred to by Simmons in his book Whakairo where he refers to the Māori seven life principles.

My intellectual references in a European context tend to revolve around the mind/ head when using terms such as intellect, intuition etc. The brain is the centre of all we learn, science suggests and would support this. Everything is processed here. Our scientific view of the world places this at the centre of our learning, and the technical rationality that lies at the heart (no pun intended!) of the scientific paradigm is what separates us from the other, pre-enlightenment/ pre-colonial cultures. Creativity in western education sits firmly in the mind /brain/head. Terms such as 'gut feeling' are not validated in western education.

The body metaphor therefore becomes a powerful design mechanism, if one can feel confident that the entire body has been accommodated in a Māori worldview then all of one’s education has been included and acknowledged. One’s learning will be balanced. Your world will be balanced.

Another extension of this concept that has emerged for me was the importance of whakapapa, one’s connection to people, to the land, to the gods; the situated personal self in the context of a larger and more comprehensive world. The inter-connectedness of all things, this is the fundamental basis of Māori cosmology. Whilst various curricula lie with the various gods and deities they themselves are a family, are related, and are connected and therefore so must be your education. The compartmentalisation and atomisation of disciplines that results in 'pigeon-holing' or 'teaching in silos' has recently been challenged in European teaching philosophy as mainstream go in search of a more rewarding teaching model, one that engages their student more fully.

The formality, or one might say, the formality of informal Māori education as described by Tairahahi Melbourne with the array of whare from the whare kōhanga through to the whare wānanga has significant meaning for me now.

The notion of play as education and training in the whare anoano described by Melbourne is ironically a recent addition to our own education system. ‘Modern Learning Environments’ is the new trend as the education moves away from the formal array of classroom spaces to a more open and a less ‘structured’ environment. 'MLE' which allows students more freedom from determined timetables to explore interest in a less predetermined manner, with freedom to roam, explore, with teachers as ‘coaches’ along side the students, guiding as
opposed to instructing. A logical development with technology instantly connecting us to expertise around the world has decoupled the role of teacher as the only or even primary source of knowledge.

Open space school ideas were proposed in the 1970s with philosophy of student centred learning and team teaching. Advocates of open plan learning argued that students should be allowed to learn in ways suited to their individual differences. Unfortunately many attempts at bringing this alternative teaching style have been thwarted as teachers reverted to tradition or social convention or tended to teach as if the walls were still present.

The idea of the MLE is to provide a variety of learning areas and activity groups allowing students to find their own focus areas, following their own interests or enthusiasm. This is, I think what the Whare anoano was, the freedom to roam, the freedom to play in a seemingly unstructured fashion. This established the students aptitude, their potential. From there the students were selected for the various vocations. Is MLE is unknowingly borrowing on an ancient Māori concept inherent in its education for a thousand years. The MLE Modern Learning Environment it appears, is not so new after all.

The Māori word 'ako', where ako means to teach and to learn supports this idea. The notion of teaching and learning having the same word suggests an equality of the student and teacher and equal value in the learning process. This has parallels in modern day critical education theories promoted by the likes of Paulo Freire, Michael Apple and in New Zealand, Tony Ward. While clearly the tohunga or the teacher had high status so much so that even their shadow was considered tapu. The notion of learning and teaching having the same word suggests that to learn is to teach and to teach is to learn. It places the value of this activity at the same level that to one is to do the other.

In te ao Māori, the concept of ako means both to teach and to learn. It recognises the knowledge that both teachers and learners bring to learning interactions, and it acknowledges the way that new knowledge and understandings can grow out of shared learning experiences. This powerful concept has been supported by educational research showing that when teachers facilitate reciprocal teaching and learning roles in their classrooms, students’ achievement improves (Alton-Lee, 2003).

These concepts are arguably the result of a thousand years of educational development. The mainstream model of academic education is only 250 years, as we know it. The Māori traditional teaching model is a worthy topic of study.

The traditional spaces of Te Kauae Runga, the celestial knowledge, the ‘above the jaw’ knowledge has been easier to design in that the precedents described in the writings of Te Matorohanga and others, of these Māori structures were already recognised as components of the whare wānanga brought down from the heavens. Documented structures and current Wharenui seem to be modelled on the sacred wānanga. Te Matorohanga describes how they were built, including ritual and structure.

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Plan Diagram of a Whare Wānanga created from the descriptions of Te Motorohanga - note locations of students in terms of achievement.
The whare wānanga I have designed is in many ways a modern re-interpretation of the sacred whare wānanga described by Te Motorohanga but making the design more overt rather than subtle. These are made more obvious with angles, placement in the earth as an expression of these ideas.

The wharenui at Unitec is a continuation of that tradition. It takes the subtleties of the Te Ao Kōhatu (the ancient world) in the design of old and gives them modern expression with an array of materials that reflect the current building palate. The ideas inherent in the old are extrapolated and increased in the new to make them more overt. As our understanding of many of the ancient ideas is today diminished, the subtleties of old need to become increasingly overt for us to notice them.

The entry to the Whare Wānanga through from Te Ara is a manifestation of the traditional metaphors of birth, as in Maori tradition, the gods were ‘born into the world of light’ through the separation of Ranginui and Papatuanuku - that the world of light was discovered by Uepoto by following the flow of urine from Papauptuanuku. The discovery of Te Ao Marama was also later discovered by Tane and several of his brothers when they travelled from their parents embrace upon a menstrual flow.

The terminology of ‘ka puta ki te wheti ako ki te ao marama’ accompanies many oratory pieces, which describes the metaphor of birth or rebirth. The entry to the wānanga is therefore modelled on this metaphor of birth.

Another theme likens evolution to the development of a child in the womb, as in the sequence “the seeking, the searching, the conception, the growth, the feeling, the thought, the mind, the desire, the knowledge, the form, the quickening”. Some, or all, of these themes may appear in the same genealogy.

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83 28th Son of Ranginui and Papatuanuku
The reference to genitalia and sexual organs in Māori is not associated with shame or embarrassment, they are expressed in chant, haka and visual arts, carving in particular. The door into a meetinghouse for example most often has a carved female figure with genitalia expressed on the lintel. This represents Hine-nui-te-po and is often intended as whakanoa or to remove tapu that could be harmful. A meeting-house is first entered at its opening by a young woman or Puhi (‘virgin’) for similar reasons - as an act of tapu removal. Te Ara is an expression of this removal of tapu this transition into darkness through into the world of light.

The difficult part to the design of the whare wānanga has been Te Kauae Raro, where the curvilinear expression of the form seeks to define the architecture of space brought about by the ātea. The overlay of principles inherent in Māori body moko or tattoo is an extension of the body metaphor and anthropomorphism spoken about earlier in this chapter.

There is a conscious attempt here to define both space and building in a reciprocal relationship; positive-negative or the positivity of the space you don’t build, one defining the other - the idea of buildings supporting the outdoor space. Figure-ground, ground-figure.

One critique of the work suggested the creation of curved spaces could make for a dilution of the quality of the internal space. The segmentation of the design is generally focused to the centre of the space outside and the space seldom formed along the curve thus shortening the space and avoiding the visual separation that can result from a space along the curve e.g. the Beehive ballroom, you can’t see a person who is standing at the other end of the space. This segmentation is also a technique found in the visual arts of Māori.

It is important however that the buildings fulfil the functions demanded of a quality tertiary institution. Anything less would be considered under-delivering. Māori institutions whilst demanding a response to their unique pedagogy certainly won’t settle for less than the best of current educational practice, and this applies to the spaces and any applied technologies. Māori have a proud tradition of entrepreneurship – of adopting and adapting good ideas and practices from other cultures. Not all that is foreign is bad. But it must be seen as supporting the pedagogy that the institution is created upon.

The landscape is a reflection of traditional Māori fauna and flora or that present in the time of colonisation. Māori refer quite specifically to two gods Rongomatane and Haumietiketike.

Rongomatane the god of peace and cultivated food and Haumietiketike uncultivated foods – It is interesting to note these are seen as separate realms.

The modern realisation of Māori education has been the most difficult to design - to interpret the ancient style of learning into a modern context. The varying whare as defined by Taiarahi Melborne has given a key to the holistic approach inherent in Māori education. Awanui Black’s commentary of a wānanga where all whare/curricula focus to the centre is what the Whare Wānanga ātea becomes, a cross curricular crossover of sounds and activities, to hear the tap of mallet on wood, the chant of karakia, the rise in song or haka from the performing arts - has been I believe achieved within the realms and restrictions of tapu and noa.

Marae design and arrangements have given strong indications to the overriding notions of tapu and noa and I believe also to the fundamental guidelines to the arrangement of the new Whare Wānanga.

The knowledge of Māori traditions, theology, language becomes the very essence of the spiritual heart of a development when designing in a Māori context. It is the responsibility of designers is to bring these to life, into the very fabric of the architecture and not as an afterthought.
Modernist expressions that claim to reduce the decorative elements of architecture to the barest of materials argue that the soul of the architecture lies in the materials, lies in that of the earth or as F.L. Wright would suggest ‘if god had a name it would be nature’. The natural materials of the earth do indeed provide a soul to architecture but without a parallel engagement with the traditions or culture of people a significant element is lost.

In 2007 I journeyed to Barcelona and spent 2 days in the realms of Gaudi (Sagrada Familia, Guell Chepel, Guell Park etc.). In comparison, the Barcelona Pavilion by Mies van Rohe seemed like a piece of graphic art of split second advertising after the fine art of Gaudi. This Architectural neutrality that Modernism insists is valid is an expression of a dominant culture that imposes its cultural values upon our education and society it suggests that decoration and embellishment that lies in the “vernacular” is somehow frivolous and unsophisticated that it’s the world of craft and not that of art or architecture for that matter.  

The ideas embodied in a culture through traditions and language open the many opportunities to talk about the relationship of the that culture to the land, in Maoridom the act of placing an object in a building, a stone usually called a Mauri stone, suggests that the life force of that building is alive that somehow the building carries a spirit that enhances the lives of those who inhabit it. It also sits in conflict with the tradable commodity that is the transfer of land and buildings in most European cultures - that land is a commodity to be bought and sold and “owned”. Māori certainly held influence and rights over land but the concept of ownership was more akin to guardianship, that one could 'lease' land might be a more accurate representation. There are those that suggest this was the underlying misunderstanding between Māori and early settlers.

Māori worldview states that your past lies before you (that which is seen) and your future lies behind you (that which is not seen). It is therefore logical to embody that past in the buildings, in human creation, as key to those traditions and stories that form a people.

The European or dominant view that we hold is that of your past is behind you, we must look to the future allows us in many ways to make decisions less encumbered by the burdens of our ancestors. This conception has conveniently supported the act of colonisation and allowed many colonial societies to continue without truly addressing the wrongs of the past. This is true of New Zealand which only now, after nearly forty years since the establishment of the Waitangi Tribunal and the series of settlements to address those past injustices that a feeling of movement to social equality is starting to take place for some Māori.

Some would argue that a strong social equality existed prior to this process in New Zealand yet it was not an equality of culture, language and tradition. It was an equality based on European terms of reference with success measured by brown people being successfully integrated into society so they were ‘brown Europeans’. The emergence of a Māori economy based around tribal structures is an interesting development with tribes such as Tainui, Ngāti Whātau, and Ngai Tahu forming significant stake-holdings in investment and in development.

What will these future developments look and feel like; I believe they will look and feel more Māori as the confidence grows in the Māori investment and pride in that investment starts to

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85 The very act of sub-categorising “Vernacular” Architecture testifies to its lesser status as well as to the ongoing colonisation of indigenous cultural realities – a continuation, if you will of the he emasculation of Māori carvings by early Missionaries who found them “obscene”.

86 The Waitangi Tribunal was established in 1975 by the Treaty of Waitangi Act 1975. The Tribunal is a permanent commission of inquiry charged with making recommendations on claims brought by Māori relating to actions or omissions of the Crown that potentially breach the promises made in the Treaty of Waitangi. http://www.justice.govt.nz/tribunals/waitangi-tribunal
insist on a Māori identity. But also as New Zealanders become aware of an indigenous past that is rich in stories and traditions that set us apart from the rest of the world, such Māori developments will act as a counterpoint to the sameness that globalisation promotes.

This thesis has been an investigation into this very question as Māori architectural typologies grow and development opportunities diversify. What is the Māori cultural aspect that drives design?

What relevance has this in the modern world? Māori are integrated into society and adopting the commercial model of business etc. What relevance have the Māori gods to our modern scientific and educational society?

In the ‘myths and legends’ of Māori lie morals that are a guide to living similar to the 10 commandments. Few, even those that are not practicing Christians would suggest these are irrelevant. Within the realm of gods lie curricula for education, that is why many gods carry many names it is a clue/cue into the realms of responsibility they carry, the areas of expertise they cover for example Tāne is known as Tāne Mahuta (god of the forest), Tāne te Wānanga (Tāne the bringer of knowledge), Tāne te Waiora (Tāne the bringer of life), Tānenuiarangi (Tāne the great who journeyed to the heavens). Is there a chance that these personalities are a stronger key into understanding than our impersonal abstracted approach that argues that science and mathematics are apolitical or non-biased?

Aren’t theories all from personalities or pioneers? I see schools calling their science rooms Einstein rooms or technology rooms Da Vinci suites etc. this is clearly an attempt to humanise, to connect students to a personality that pioneered this way of thinking.

These personalities fought society for recognition and understanding. Galileo for example was placed under house arrest for his views on heliocentric (belief that the earth orbited a ‘stationary sun’).

The assigning of the names of Māori Gods to Myth and legend and therefore their curricular has also relegated the learning associated to that god to fiction. Māori astronomers for example, most of which were navigators, were very accurate in their theories, their ability to navigate using the stars and other natural signs allowed Polynesians to navigate and colonise the largest body of water on the planet. These theories involved the curriculum of Ranginui (sky father) and Tangaroa (god of the sea). Traditions of crops etc. had a long theory behind them involving the realms of and Rongomatane of Huamietiketike.

The loss of a language, of culture, is not only the loss of the sounds that inhabit the earth, the words of conversation, the narratives of a society, more tragic is the loss of the concepts imbedded in that language, a different way of thinking from our own, different terms of reference, a different world view and a different conception of an education system.

It has never been so important as now that we grasp these concepts, that architecture embrace the notion of the theological concepts of Māori. As Aotearoa has been forced to accept that its colonial masters will no longer support their every endeavour that we must forge our own way in the world, uniqueness and point of difference in a flooded market of ideas and products will become more and more important. As designers we are often responsible for the physical manifestation of such things. A unique cultural and indigenous identity tying us to this unique landscape story, of gods, whakapapa, ancestors, arts, kapahaka, mana, ihi, wehi, wana.

“For me, the marae and especially the whare tipuna is my university, my place of worship, my music and a celebration of birth, weddings, to honour and sanctify of our dead, a haven where I can meet Pākehā as equals. It is, as well a place not unlike a courtroom. It is my tūrangawaewae, a place where I can stand and be me”. (Haare Williams, The Māori Experience of being Māori; 1998).
This humble piece of writing is ........ a beginning......

Hui e ka taiki, Nei Te Taha Tu !!!!

Tēnā koutou katoa
The Future?

Whare Wānanga Model on display at Hoani Waititi Marae Waitangi Day 2014

Len Brown (Mayor of Auckland City) and John Tamihere (CEO Te Whānau o Waipareira Trust)

Presenting the Whare Wānanga idea

Support from the top
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Canada.
completed his Masters degree in architecture which focussed on the re-emerging role of Rau has over fifteen years experience working with Maori community based design projects and has for the past B.Arch, M.Arch. (hons) Colleague NZIA of Education with input into kaupapa Maori design of two new secondary schools in the Auckland Region.

James has over 13 years teaching experience in Kura Kaupapa Māori and 20 years in performing arts with Te Roopu Manutaki. In addition, he has tutored and composed for many years including tutoring of the highly successful Te Kura Kaupapa Māori o Hoani Waititi, compositions for Te Kötuku (both high school and senior groups) and Te Roopu Manutaki. James is Pou Waru grade for Te Whare Tū Tua Māori School of Weaponry and has taught kaihoe waka with Te Whare Wānanga o Aotearoa. James is nationally respected for his ability in Te Reo Māori and has been actively involved in the development of Māori language curricula for kura kaupapa Māori. James and wife, Ngahiriwa, have five children and one granddaughter.

Interactions:

Black, Awanuiarangi (2013) - Ngati Pukenga BEd Awanui is involved in many tribal/ Maori initiatives and activities that promote Maori culture, language and development and realisation of potential. He is presently on the Board of the Maori Language Commission, the Iwi Leaders Forum Working Group on education and leads a Maori Martial Arts group amongst other things. He lectures in education and Maori epistemologies at Masters level, and has a passion for all forms of Maori creative expressions. He aims to work with those interested in bringing Tauranga Moana iwi and hapu together for common purposes, and indeed Maori and non-Maori alike in the pursuit of collective betterment and positive futures.

Hoskins, Rau (2013) Hapu: Ngati Hau, iwi: Ngapuhi B.Arch, M.Arch. (hons) Colleague NZIA Rau has over fifteen years experience working with Maori community based design projects and has for the past twelve years specialised in the design of Maori educational institutions in the wider Auckland area. In 1997 Rau completed his Masters degree in architecture which culminated in a thesis which focussed on the re-emerging role of the Maori architect in relation to the design of Kura Kaupapa Maori. Rau has also acted as a consultant to the Ministry of Education with input into kaupapa Maori design of two new secondary schools in the Auckland Region.

Raerino, Ngamaru (2004) Ngamaru is from Te Teko in the Bay of Plenty and a representative on the Tribal Council of Ngati Awa. Ngamaru has a broad and diverse background, reflected in his experience in the media which includes radio, television as well as production and publishing. He also has qualifications and experience in the social services. He is well known for his expertise in Maori knowledge, including translation - and is often called upon as an expert consultant in these matters in a wide range of fields.


Tai Tin A.J. (2013)- James Ahkeni (Hemi) Tai Tin , (Ngāti Hine, Ngā Puhu, Tūwharetoa, Ngati Hāmoa),Tohunga Toi Hurewa o Te Whare Tū Tua o Aotearoa, BEd, BMPA, James has over 13 years teaching experience in Kura Kaupapa Māori and 20 years in performing arts with Te Roopu Manutaki. In addition, he has tutored and composed for many years including tutoring of the highly successful Te Kura Kaupapa Māori o Hoani Waititi, compositions for Te Kötuku (both high school and senior groups) and Te Roopu Manutaki. James is Pou Waru grade for Te Whare Tū Tua Māori School of Weaponry and has taught kaihoe waka with Te Whare Wānanga o Aotearoa. James is nationally respected for his ability in Te Reo Māori and has been actively involved in the development of Māori language curricula for kura kaupapa Māori. James and wife, Ngahiriwa, have five children and one granddaughter.
<table>
<thead>
<tr>
<th>He pure i te turumā o Wharekura.</th>
<th>Rehutai, the sacred stones of the learned were received. Upon their descent the sky lit up bright red and the two pūkaea Te Whararā-o-te-rangi, ko Pū-oro-rangi were sounded out announcing their return!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tomo ka whata ki te tuarongo ko te wānanga, ko ngā whatu! Tū nei tō wānanga Wharekura! E hika!</td>
<td>Another purification rite was carried out on the altar of Wharekura. They then entered and placed the receptacles and stones upon the inner post of Wharekura! This oh young one is how your Wharekura was established!</td>
</tr>
</tbody>
</table>

**Whakamarama**

I rea mai tēnei o ngā pātere i runga anō i te pōhēhē mai o ā mātou tauira he kupu whakapaipai noa te kupu wharekura mō tēnei mea te haikura! Kātahi te pōhēhē! Nā konā ka tahuri ki te rangahau, ki te whakatakoto kupu hei patere mā ngā pia o tōna wā. Hei wānanga, hei whakawhānuitanga mā ngā ākonga o te wharekura, ā mā te kura whānui kē hoki. Ko te nuinga mai o ngā kupu he mea ahu katoa mai i wā Te Mātorohanga, Nēpia Pōhūhū mā kauhau mō Te Kauae Runga. Ka tika kia rere katoa ngā maioha ki a rātou i whakairi ake i ngā kōrero nei hei tiki mā tātou ngā reanga o naianoa nei. Mauri ora e te aumangea!

**Original Composition**  
Te Wharekura o Te Kura o Hoani Waititi Marae

**Musical Score Composed By**  
Te Raina Kaipara rāua ko Hēmi Tai Tin

**Lyrics Composed By**  
Hēmi Tai Tin (He mea kohikohi noa i a Te Kauae Runga a Te Mātorohanga mā)

**Date Item Composed**  
2008
Te Timatatanga – The Beginning

The Creation story begins with Te Kore translated as the void or chaos. In the void lived Io the supreme god to Māori. Io Nui, Io Roa Io Matua Kore – Great Io, vast Io, Io without parents. From ‘him’ was created the darkness or from his liason with Iho Mariri they begat Te Po.\(^5\)

The tradition of creation often relates this type of reciting:

- Te Kore
  (the void, energy, nothingness, potential)

- Te kore-te-whiwhia
  (the void in which nothing is possessed)

- Te kore-te-whiwhia
  (the void in which nothing is felt)

- Te kore-i-ai
  (the void with nothing in union)

- Te Kore –te-wiwi
  (the space without boundaries)

- Te Pō-nui
  (the great night)

- Te Pō-roa
  (the long night)

- Te Pō-uriuri
  (the deep night)

- Te Pō-kerekere
  (the intense night)

- Te Pō- Tiwhaitiwha
  (the dark night)

- Te Pō-te-kitea
  (the night in which nothing is seen)

- Te Pō-tangtango
  (the intensely dark night)

- Te Po-whawha
  (the night feeling)

- Te Po-namunamu-ki-taiao
  (the night seeking passage of the world)

- Te Po-tahuri-atu
  (the night of restless turning)

- Te Pō-tahuri-mai-ki-taiao
  (the night of turning towards the revealed world)

\(^5\) (Tai Tin A.J, 2013 – source Tai Tin, P. – source likely Korewha, P. - date unknown). Iho Mariri is seen as the female equivalent to Io. This is the first revelation I have encountered of a female counterpart to Io this seems to have been the accepted story from the northern areas of Aotearoa.
Te Whai-ao
(the glimmer of dawn)

Te Ao-Marama
(the bright light of day)

As you will see, it is not possible to understand such apparently simple concepts as Wharekura without delving into the deeper cosmological meanings of Māori tradition. This tradition extends to implicate every aspect of Māori culture including the relationship between the sexes.

Te Pō was the realm created within the embraced Ranginui (Sky Father) and Papatuanuku (Earth Mother). The separation of Rangi and Papa by Tane (the 68th son of Ranginui and Papatuanuku), which lead to Te Ao Marama - the world of light or our current world.

Māori theology talks of 140 gods (some tribes talk of 144) the progeny of Rangi and Papa 70 male and 70 female – the female gods tend to be overlooked or ‘forgotten’ in favour of the male counterparts as all gods had companions. This is a result of colonisation we believe and since traditional research and records were undertaken by a patriarchal and patrilineal society and researches, much of the information relating to female gods has been lost.

I used the word counterparts intentionally to highlight the notion of balance, which starts to appear in many things Māori – which then reinforces the fact that the Māori supreme being Io would also have a female balance. The presence of Papatuanuku the Earth mother and mother to the gods, the presence of the Mareikura, ‘angle like beings that inhabited the levels of heaven (Apakura being the male equivalent) as well as the presence of a whole list of Maori female gods that appear in other text songs etc eg Hine-te-uiira. The Lightning Maid. Hinekeira female equivalent to god of war , Hinemoana female equivalent to god of sea, Hine Pu-te-Hue female equivalent to god of peace.

Rangi and Papa were finally separated by Tāne opening the space between them to the world of light while this part of the story generally ends most ‘myths and legends’ it really is the beginning of things Māori. It highlights the movement of Māori gods throughout the heavens and it brings about the gods habitation of the various realms as well as the alignment of various gods with areas of responsibility also Whiro the protagonist against Tāne.

The seven main gods - Tāne, Tangaroa, Tūmatauenga, Tāwhirimatea, Rongomaraeroa, Haumietiktike, and Rūaumoko - seem to be related mostly to the realm of humanity. More importantly this distinction saw the beginning of Māori knowledge and therefore education.

Critical to the design of the Whare Wānanga are terms that are crucial to Māori culture and terms of reference; these are the gods.

Whakapapa

As with Whare-kura, so also the concept of Whakapapa has been corrupted through colonisation. Timoti Karetū is a well-known expert in Māori language and traditions from Tūhoe and former Head of Māori Studies at Waikato University. He introduces whakapapa in the following manner:

"Papa" is anything broad, flat and hard such as a flat rock, a slab or a board. "Whakapapa" is to place in layers, lay one upon another. Hence the term Whakapapa is used to describe both the recitation in proper order of genealogies, and also to name the genealogies. The visualisation is of building layer by layer upon the past towards the present, and on into the future. The whakapapa include not just the genealogies but also the many spiritual, mythological and human stories that flesh out the genealogical backbone. Due to the modern practice of writing whakapapa from the top of the page to the bottom the visualisation seems to be slowly changing to that of European genealogy, of “descending” from our ancestors. The Māori term

for descendant is uri, but its more precise meaning in terms of Māori mental processes is offspring or issue.

Whakapapa as I understand it refers to genealogies as mentioned, the linkages of family of whānau, hapū, iwi and waka. Extending this definition, Rikirangi Guage (the CEO of the Te Rūnanga o Te Whānau-a-Apanui and leader of Te Whānau-a-Apanui (kapahaka)) suggests that whakapapa extends beyond the notion of family genealogy and is the fundamental concept of all relationships. He suggests that Māori can whakapapa to the gods, and by extension to nature, the oceans, the land, the world, the cosmos and the universe. Whakapapa connects a person to all of this - to all things. Karetū adds to this below:

“Before the coming of the Pakeha [European] to New Zealand with his superior technology, all literature in Māori was oral. Its transmission to succeeding generations was also oral and a great body of literature, which includes haka [dance], waiata [song], tauparapara [chant], karanga [chant], poroporoaki [farewell], paki waitara [stories], whakapapa [genealogy], whakatauki [proverbs] and pepeha [tribal sayings], was retained and learnt by each new generation.”

The pēpeha, which is often your introduction in a Māori context this usually includes the following:

Ko ...... (insert name) te maunga (my mountain)
Ko...... te awa (my river)
Ko......... te moana (my sea – body of water)
Ko ...... te iwi (my tribe)
Ko...... te tangata (my important ancestor)

The pēpeha is about whakapapa and about relationships to all things human and of the natural world. It is important to recognise that as guests in the Māori world this should not be treated as an academic issue that is of no significance, but acknowledged as fundamental belief, therefore central to our appreciation of a Māori world view. As designers in a Māori context this should be at the heart of our conceptual understanding.

This notion of whakapapa has been destroyed or undermined by the process of colonisation and the commodifying principles of capitalism that drive it. In the contemporary western world we value knowing our genealogy only in terms of its commodifying connection to high-status or powerful individuals or royalty, and we ignore the relationship to the land/all things in the way that Māori and most other indigenous and pre-colonial communities do. This is the underlying fundamental of the Māori and determines the form and function of all relationships in Māori culture, extending the notion that all things are connected and that all things have a Mauri (“Life Force” – see later).

**Whakapapa in Education**

“The term "Te Here Tangata", literally The Rope of Mankind, is also used to describe genealogy. I visualise myself with my hand on this rope which stretches into the past for the fifty or so generations that I can see, back from there to the instant of Creation, and on into the future for at least as long. In this modern world of short term political, social, economic and business perspectives, and instant consumer gratification, Te Here Tangata is a humbling concept.”

Our education/modern society is really only starting to recognise and/or reinvent the notion that all things are connected and that the world is an intertwined interconnected ‘organism’ - a cause and effect biosphere. The irony of the concept of *Te Here Tangata* is that Māori

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7 Personal communication 2013
9 2. (noun) tribal saying, proverb (especially about a tribe), set form of words, formulaic expression, figure of speech, motto, slogan
10 Karetu, op. cit
understand this as *whakapapa* - which is perhaps the source of the term ‘strands’ that has become common in our educational theorising. It is likely that the term is drawn from Māori belief.

The pigeon-holing of educational curricula and academic disciplines into distinct subject areas or “strands” - often referred to as “silos” – is now emerging as a potential problem as we struggle to understand the relationships between the parts of the natural world that our enlightenment rationality has separated. This fragmentation may be one of the key reasons that we have brought our planet to the crisis point – this, and seeing ourselves as separate from and superior to, rather than part of and immersed in the natural world. An example would be medicine where mental and physical aspects of medicine are viewed separately. This did not happen in the traditional Māori worldview because of whakapapa. This is not to say that Māori did not have experts in fields of knowledge and endeavour but rather that this knowledge was not isolated into separate disciplines but was connected through whakapapa and embedded and reinforced in the religion or belief system.

**Mauri**

Mauri is the “life force” that according to Māori is seen to inhabit all things. It comes from the root *Mau* - to hold onto or grasp and ‘ri - to tie or entwine. This concept was sometimes embodied in stones, that were critical components to any building project or to significant sites (see later under traditional Whare Wānanga). Again the translation of this idea that objects were animate does not mean that they were worshiped, it was more that they embodied the presence of the gods or ancestors. The life force of all things needs to be respected. Māori find the removal of objects and items from one place to another can only be undertaken with the appropriate ritual and acknowledgement. The consequence of this is that resource exploitation such as mining would generally be considered contrary to tikanga Māori.

**Tohunga**

Holders of knowledge or sacred lore were *tohunga*. There were two main areas of knowledge; that of *Te Kauae Runga* (knowledge above the jaw) and *Te Kauae Raro* (knowledge below the jaw). This corresponds to the notion of the head as extremely *tapu* and distinguishes between sacred knowledge and common knowledge - sometimes referred to the *celestial* realm and the *terrestrial* realm tohunga were holders of *Te Kauae Runga* or sacred knowledge or esoteric lore.

Tohunga were the teachers of the traditional Whare Wānanga. They selected students from their communities that would receive knowledge of *Te Kauae Runga*. The advent of colonialism resulted in the suppression of traditional Māori knowledge – in particular the knowledge of the tohunga.

The 1907 *Tohunga Suppression Act* was initiated by Māori MP James Carroll and supported by the four Māori members of parliament. 11 The preamble read:

“Every person who gathers Māoris around him by practising on their superstition or credulity, or who misleads or attempts to mislead any Māori by professing or pretending to possess supernatural powers in the treatment or cure of any disease, or in the foretelling of future events, or otherwise, is liable on summary conviction before a Magistrate to a fine not exceeding twenty-five pounds or to imprisonment for a period not exceeding six months.”

The act came as the result of two significant issues: the particular suppression of the Tūhoe prophet Rua Kenana in Maungapōhatū in Te Urewera, and a more general attempt to stem the tide of infections and diseases that had been brought by Europeans and against which Māori had no immunity. There were few prosecutions under the Act, and very few convictions – its main effect was to drive tohunga underground. In 1962, the Act was repealed. But the continuing erosion of traditional Māori knowledge occasions by the enormous fatalities of

the First and Second World Wars, the influenza epidemic of 1918 and the consequent loss of a disproportionately high number of leaders, coupled with the drift of Māori to the towns in search of work – all meant that spiritual leadership and the role of the tohunga were no longer supported or reinforced by the community around them.

The more recent re-emergence of experts in the Māori field has failed to resurrect the term *tohunga* with the notable exception of *Tohunga Whakairo* (Master Carver). This has likely been the result of the loss of the ancient knowledge and consequent uncertainty about who is a tohunga and precisely what knowledge this role or status embodies.

I have a neighbour Hoki-mate-ki –te –Kainga (Hoki) Williams who practices Māori medicine. She is in my eyes a ruahine (female equivalent of tohunga). When I mentioned that she was a tohunga (incorrect term) in Māori medicine she said ‘don’t be stupid, everybody knows this!’ Unfortunately this is no longer the case.

Status is often given to those that have fluency in *te reo* Māori whether or not they have special cultural knowledge. Māori are often asked to take on roles and responsibilities that they are not suited for, and someone who speaks *te reo* Māori is not necessarily an expert in cultural matters. In the absence of traditional terms of reference to define cultural expertise, leadership has fallen to those that may know a little, but who may not be suited to these roles.

**Karakia** (Prayers or incantations)

My experience of karakia is that they are normally conducted by elders or known tohunga depending on the occasion or the ‘seriousness’ of the occasion. Karakia for the opening of a meeting house for example would be undertaken by those tohunga known to have the level of skill in a very tapu ceremony, whereas karakia for food (often Christian in form or reference) can be done by children - even karakia to halt the rain.

I have experienced karakia by women also. I do believe that this will start to occur more and more as Christian doctrines change and female ministers become more common. Whaea Judy Cooper for example, conducts many karakia in Marae processes at Hoani Waititi. I have been present when women have conducted Māori karakia (for example Tania Stanley who is ranked pou waru in Te Whare Tū Taua- highest level). However, I believe that karakia by women was rare in traditional pre-European society on the basis that Māori women will almost always defer to a male for this - even if it is clear the skill of the male is inferior to that of the women. Many Māori will state that women represent future in terms of the child bearing and you do not put your future in the harms way (potential).

Best states:

'It is well to state here that the Māori really worshipped nothing, His so-called gods were beings to be feared, not loved. Dour, man-slaying demons, to cross whose will spelt death, swift and sure. Compare Tiu, (sic) the war god of the ancient Teutons, to look on whom was death.'

One of the things that is happening now that the line between Christian karakia and the old forms of karakia becoming indistinct. It’s hard to differentiate, but a lot of Christian thinking seems to part of Māori-referenced karakia.

Karakia have two main intensions. The first is to avert misfortune from the various gods whose realms that one may pass into/through and the second is to put the person into the right frame of mind for the activity.

All Māori activity will begin and end with karakia either traditional or Christian or other. Māori believe karakia to be fundamental to any occasion, a recent visit to Toroa Marae in