

MATAPOPORE CULTURAL DESIGN STRATEGY

WHITI-REIA / THE CATHEDRAL SQUARE



Disclaimer and Limitations

This cultural design strategy has been written for Matapopore Charitable Trust by a number of project consultants. This strategy documents a framework for embedding and celebrating Ngāi Tūāhuriri / Ngāi Tahu values, narratives and aspirations within Whiti-reia / the Cathedral Square, Christchurch, New Zealand. It is a starting point for more conversations with the design team in regards to how these outcomes can be recognised and meaningfully embedded across the development.

This report is also for the internal use only and is subject to copyright with permission of the Matapopore Charitable Trust required for any re-use of its content ©.

***“Ko ngā uri, he hau katoa, ko ngā karakia, ngā tapu.
The descendants were all the winds, the incantations
and the tapu.”***

- Tribal priest Natanariha Waruwarutu describing his atua (ancestors).

1.0 INTRODUCTION

1.1 NGĀI TAHU

Ngāi Tahu is the largest iwi (tribe) in the South Island whose territory extends from Te Pari-nui-o-Whiti (White Bluffs, Marlborough) on the East Coast, south to Rakiura/Stewart Island and back up the West Coast to Kahurangi Point.

Te Rūnanga o Ngāi Tahu is the mandated iwi authority established by Ngāi Tahu whānui under Section 6 of the Te Rūnanga o Ngai Tahu Act 1996 to protect the beneficial interests of all members of Ngāi Tahu, including the beneficial interests of the Papatipu Rūnanga of those members. Te Rūnanga o Ngāi Tahu is governed by elected representatives from each of the 18 Papatipu Rūnanga and has an administrative office as well as a number of commercial companies.

1.2 NGĀI TŪĀHURIRI / MANA WHENUA

Ngāi Tūāhuriri is one of the primary hapū of Ngāi Tahu whose tribal boundaries (takiwā) centre on Tuahiwi. Tūāhuriri is our ancestor, from whom we all descend and we take our identity from him. The following is a traditional Ngāi Tūāhuriri pepehā, or tribal statement of identity:

“Ko Maungatere te maunga,
Our mountain, Maungatere (Mount Grey) stands above us;
Ko Waimakariri, ko Rakahuri ngā awa,
Our rivers – the Waimakariri and Rakahuri (the Ashley) – flow below;
Ko Tūāhuriri te tangata.
Tūāhuriri is our ancestor.”

Tuahiwi is the home of Ngāi Tūāhuriri and has played a vital role in Ngāi Tahu history. The takiwā of Ngāi Tūāhuriri Rūnanga centers on Tuahiwi and extends from the Hurunui River to the Hakatere/Ashburton River and inland to the Main Divide. Kaiapoi Pā was established by the first Ngāi Tahu ancestors when they settled Te Waipounamu/the South Island. It became the major capital trading centre and from which further penetration of the South Island occurred making the area a genealogical centre for all Ngāi Tahu whānui. Kaiapoi Pā was established by Turākautahi who was the second son of Tūāhuriri hence “Ngāi Tūāhuriri” being the name of the hapū in this area.

1.3 THE ROLE OF MATAPOPORE - EMBEDDING STORIES, VALUES AND ASPIRATIONS

Matapopore Charitable Trust is the organisation that has been established by Ngāi Tūāhuriri to work with Ōtākaro Ltd, Regenerate Christchurch and Christchurch City Council (CCC) to provide cultural advice on Ngāi Tūāhuriri/Ngāi Tahu values, narratives and aspirations, and to weave these into the fabric of the anchor projects and other projects associated with the recovery of greater Christchurch.

Matapopore provides cultural advice by forming project teams that combine professional expertise with traditional knowledge in the areas of ecology, architecture, landscape architecture, fine arts, whakapapa, natural and cultural heritage, mahinga kai, tikanga and Te Reo Māori.

The principal Ngāi Tūāhuriri vision for the Christchurch anchor projects is:

“Kia atawhai ki te iwi – Be kind to your people.”
„Kia atawhai ki te iwi – Be kind to your people.“

This founding kaupapa, recounted by Pita Te Hori – the first Ūpoko Rūnanga of Ngāi Tūāhuriri in 1861 – reiterates the foundations laid by Tūāhuriri, the ancestor after which the hapū of Ngāi Tūāhuriri takes its name. Ngāi Tūāhuriri today believes the anchor projects must demonstrate care for the citizens of the city and encourage warmth and a sense of welcome.

To guide and inform the design of anchor projects, Ngāi Tūāhuriri/Ngāi Tahu historical narratives have been written by Dr. Te Maire Tau with support by others. The narratives provide project teams with our histories and values associated with areas of Ōtautahi/Christchurch.

Matapopore Urban Design Guidelines have been developed to steer the design process and to form a bridge between the historical narratives and design outcomes. The purpose of the Matapopore Urban Design Guidelines is to support the narratives by developing a greater depth of understanding of Ngāi Tūāhuriri/Ngāi Tahu values, traditions and concepts, why these are important and how they might be expressed and embedded within a contemporary urban environment. Bringing visual indicators of Ngāi Tūāhuriri/Ngāi Tahu identity and stories to life will help to ensure our new city is easily recognisable on a world stage.

For Ngāi Tūāhuriri, this means ensuring design embraces the following kaupapa consistent with Ngāi Tūāhuriri/Ngāi Tahu historical narratives and the Matapopore Urban Design Guidelines.

- **WHAKAPAPA:** Identity and connection to place.
- **MANAAKITANGA:** The extension of charity, hospitality and respect to others.
- **MAHINGA KAI:** The knowledge and values associated with customary food gathering places and practices.
- **MANA MOTUHAKE:** Being able to act with independence and autonomy - being ourselves in our places.
- **TURE WAIRUA:** Being able to exercise spirituality and faith.

2.0 CULTURAL CONTEXT

2.1 NGĀI TŪĀHURIRI & THE CITY OF CHRISTCHURCH

The area now known as Christchurch is of special cultural and historical significance to Ngāi Tahu. Prior to European settlement, Ngāi Tahu - and Ngāti Mamoe and Waitaha before them - maintained numerous permanent and temporary kāinga and pā (sites of settlement) within the greater Christchurch area. From these settlements, Ngāi Tahu gathered and utilised natural resources from the network of springs, waterways, wetlands, grasslands and lowland podocarp forests that thrived along the Ōpāwaho (Heathcote), Ōtākaro (Avon), Pūharakekenui (Styx), Whakahume (Cam River at Tuahiwi) and Ruataniwha (Cam River at Kaiapoi) rivers and around Te Ihutai (Avon/Heathcote Estuary), Te Oranga (Horseshoe Lake) and Te Riu o Te Aika Kawa (Brookland's Lagoon).¹

It is not surprising that the areas which hold such significance to Ngāi Tūāhuriri/Ngāi Tahu are in many instances the areas that have been most affected by the 2011 earthquakes. Due to their low-lying, watery nature, these areas were rich in mahinga kai. Urbanisation has since modified the landscape beyond recognition, and gone with it is the bounty of natural resources and practices. The residential red zone of Christchurch City lies barren and empty due to past mistakes and this design process provides a significant opportunity to reinforce and re-establish Ngāi Tahu historic and contemporary connections with the river, its land and its taonga (treasures).

2.2 A NETWORK OF PĀ, KĀINGA, NOHOANGA (SETTLEMENTS) AND TRAILS

Te Waipounamu is a landscape of extremes; from snow-covered, rugged mountain ranges, to sandy, sheltered bays, snow-fed braided rivers to low-lying swampland, each landscape contains specific ecological conditions which culminated in a landscape rich in natural resources.

For Ngāi Tahu, it was this bounty that they travelled here for and came to rely upon for survival. A highly mobile way of life existed which revolved around using an inter-generational knowledge. They moved around nearly the whole of Te Waipounamu, hunting and gathering the diverse resources the landscape provided; from north to south, east to west, developing a complex infrastructure of travel routes throughout the motu (nation) and detailed cognitive maps.²

¹ TRONT (2011) He Huanui Ara Ake mō Waitaha –a pathway to recovery for Canterbury: Ngāi Tahu's preliminary tribal positions and priorities for the draft CERA Recovery Strategy for Greater Christchurch, 22 July 2011.

² Tikao, D., The Public Realm Historical Narrative.

The Ōtākaro/Avon River formed part of this network of trails which connected the various settlements within the wider Christchurch area and further afield. The Ōtākaro provided access to a trail along the eastern coastline and the coastal resources of Te Ihutai, and west to an inland trail which went through the area of Papanui and Pūtaringamotu (Riccarton Bush) where they became exposed to the diversity of forest resources³. Both the eastern and western trails headed north to Kaiapoi Pā and the Waimakariri River, which provided the route through to the Ōtira–Waimakariri (Arthur’s Pass) trail to access pounamu on Te Tai Poutini/the West Coast.

These trails not only provided access between settlements and resources, but independently they needed to provide the necessary resources to survive the journey. Resources such as food, materials for shelter, materials to catch and harvest food, water, medicine, and materials to build temporary rafts and replenish clothing and footwear on longer journeys as well as embodying the stories of their tīpuna (ancestors) was required from these trails.

Within the city of Christchurch itself were a number of permanent and seasonal settlements from which the surrounding wetlands, rivers, hills, forests, estuaries and coastlines were accessed for their natural resources. The entire landscape was imbued with numerous names and narratives that mapped this terrain and facilitated its harvest. Traditional settlements along the Ōtākaro/Avon and Ōpāwaho/Heathcote Rivers included:

- Pūtaringamotu (Riccarton Bush)
- Waipapa (Little Hagley Park)
- Puari (Market Place / Victoria Square)
- Tautahi (The Bricks, CBD)
- Waikākāriki (Horseshoe Lake)
- Ōruapaeroa (near Travis Wetland)
- Te Kai a Te Karoro (South Brighton Spit)

³ Christchurch City Council, *Christchurch before 1850 – Inner-city and coastal heritage trails (brochure)*. Refer to the map in the brochure entitled ‘Trails and place names in Ngāi Tahu times’.

2.3 SITES OF CULTURAL SIGNIFICANCE TO NGĀI TŪĀHURIRI/NGĀI TAHU WITHIN OR ADJOINING WHITI-REIA

2.3.1 WAIPAPA / Little Hagley Park

Waipapa/Little Hagley Park is a pocket park located by Carlton Mill Bridge, it was set aside in 1862 for Māori to use as a meeting or resting place when they visited Ōtautahi. In 1868 150 Māori camped in the area while they argued their claims in the Native Land Court for the banks of the Ōtākaro/Avon river between Barbadoes and Madras Streets.

The travelling Māori were also here to take claim for Waikākāriki/Horseshoe Lake, Taitapu and Green Park but unfortunately their claims were unsuccessful. In 1872 the Provincial Government suggested that Māori should forfeit Waipapa in exchange for land elsewhere, however there is no record of land being given as compensation.⁴

2.3.2 PUARI & TAUTAHĪ PĀ / Market Square & The Bricks

Puari and Tautahi were the names of two pā sites of early Waitaha settlement. They stretched along the banks of the Ōtākaro/Avon River at Victoria Square out to Bealey Avenue and was occupied during the years between 1000 and 1500; little is known about this settlements or its occupants, however many taonga have been found in this region that suggests that at its height the pā would have been home to an estimated 800 Waitaha people.

The burial place or urupā for Puari Pā was situated where the old Public Library and police station once stood at the intersection of Cambridge Terrace and Hereford Street.⁵

The location of both pā and their close proximity to loops of the Ōtākaro/Avon River is evidence that there was an important relationship between the pā sites and the act of mahinga kai.

2.3.3 ŌTĀKARO/Avon River

The Ōtākaro is a wāhi taonga, a highly valued treasure to mana whenua. The river begins at a spring source in Avonhead, meanders its way through the central city and out to the sea via Te Ihutai/Avon-Heathcote Estuary. Ōtākaro, translated to be 'a place of game', was named after the children who often played on the banks of the river during times of food gathering. Tautahi - the chief after whom Ōtautahi takes its name – would travel from Koukourārata to gather food from the rich source of the river; pātiki (flounder), tuna (eels), pūtakitaki (ducks), īnaka (whitebait) and kōkōpū (native trout), waikōura (freshwater crayfish) and kāuru (root of the tī kouka/cabbage tree) were among the resources in abundance amongst the Ōtākaro.

⁴ Excerpt from <http://my.christchurchcitylibraries.com/hagley-park/>

⁵ Matapopore., (2016)., *Cultural Narrative for the Christchurch Botanical Gardens Spatial Plan*.

During the time of Tautahi, it wasn't very common for Māori to settle along the Ōtākaro; people would generally only visit seasonally to gather food, such as fish and birds, that were to be preserved for eating during the colder months when fresh food was in short supply.

The Ōtākaro was part of an important and incredibly significant network of trails that provided Māori with a safe access route through the swampy marshlands of Ōtautahi. It gave them easy access to other mahinga kai sites located throughout the wider Canterbury region. More specifically, Ōtākaro is the name of a mahinga kai nohoanga located near the mouth of the river.⁶

2.4 WĀHI TAONGA AND WĀHI TAPU

Wāhi tapu are sites of significance for their sacred nature, they are usually associated with places where death or spiritual ceremonies occurred or where connections with the atua (gods) were paramount. Wāhi taonga refers to places that are treasured or valued by manawhenua – here being Ngāi Tūāhuriri / Ngāi Tahu. Whiti-reia and its surrounding landscapes contain both wāhi tapu and wāhi taonga.

Because of the large spiritual association with the Cathedral from both a European and Māori perspective, it only makes sense that this area is considered a wāhi tapu by mana whenua and the archaeological evidence supports this. In 1995, workmen that were employed to level out the Cathedral Square discovered the skeletal remains of two people – known as kōiwi to Māori; they were severely damaged in the process of unearthing them.⁷ While the archaeological site report suggests that the remains dated back to a date pre-European settlement, it was unclear as to whether they were occupants of the area now known as the Cathedral Square, or if they were laid to rest here for another reason.⁸

As previously stated, within close proximity to Whiti-reia is the Ōtākaro/Avon River. The Ōtākaro is considered a wāhi taonga to mana whenua because of its importance as a historical travel route. As a result of its regular occupation, the Ōtākaro has the potential for archaeological sites to be discovered along its lengths. Discoveries have already been made along the south bank of the river, this included remnants of a canoe – found above Burwood School - and a paddle made from mānuka that was discovered 400m west of the South Brighton bridge.⁹

Overall, the inclusion of wāhi taonga and wāhi tapu in and surrounding Whiti-reia, supported by the strong archaeological evidence, shows that this area had a strong sense of settlement; and with that comes an evocation of spirituality, purity and connection between the physical and spiritual realm. It is important to mana whenua that this is treated with respect and is reflected in the regeneration of Whiti-reia.

⁶ Ibid

⁷ Excerpt from The Lyttelton Times, September 14, 1865.

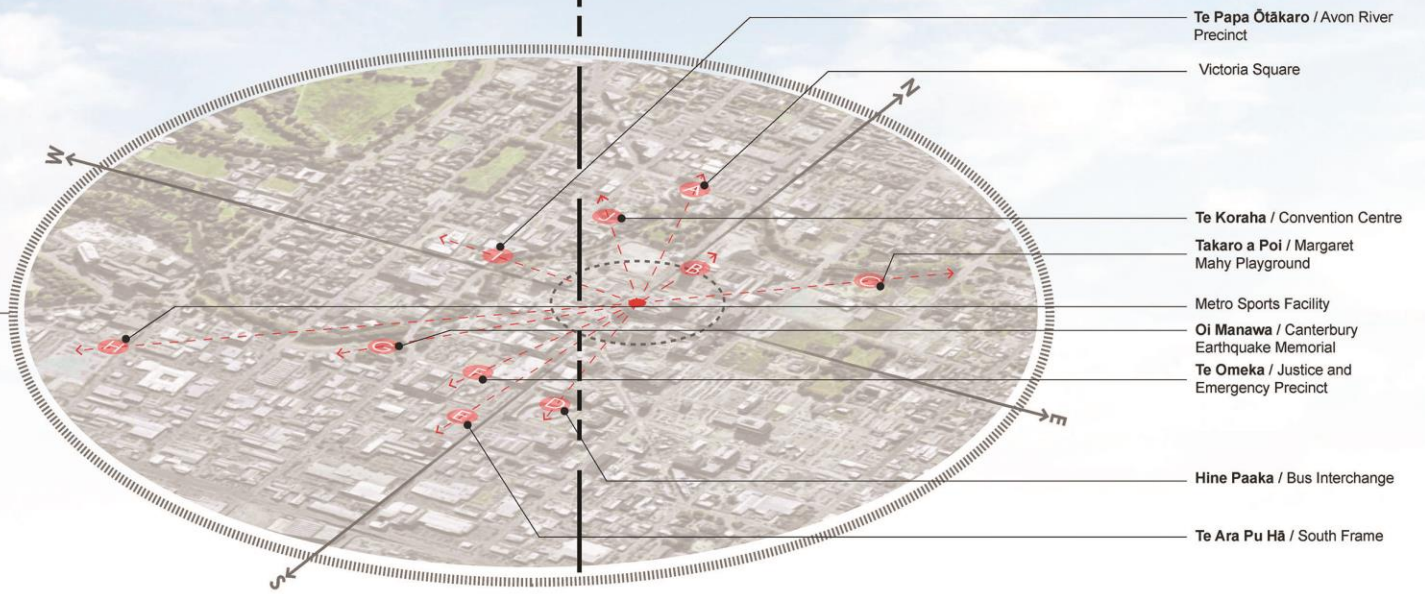
⁸ New Zealand Archaeological Association., (2011)., NZAA Site Record Number: M35/489.

⁹ Mahaanui Kurataiao Ltd., (2017)., *Cultural Values Report: Ōtākaro Avon River Corridor*.

R A N G I N U I

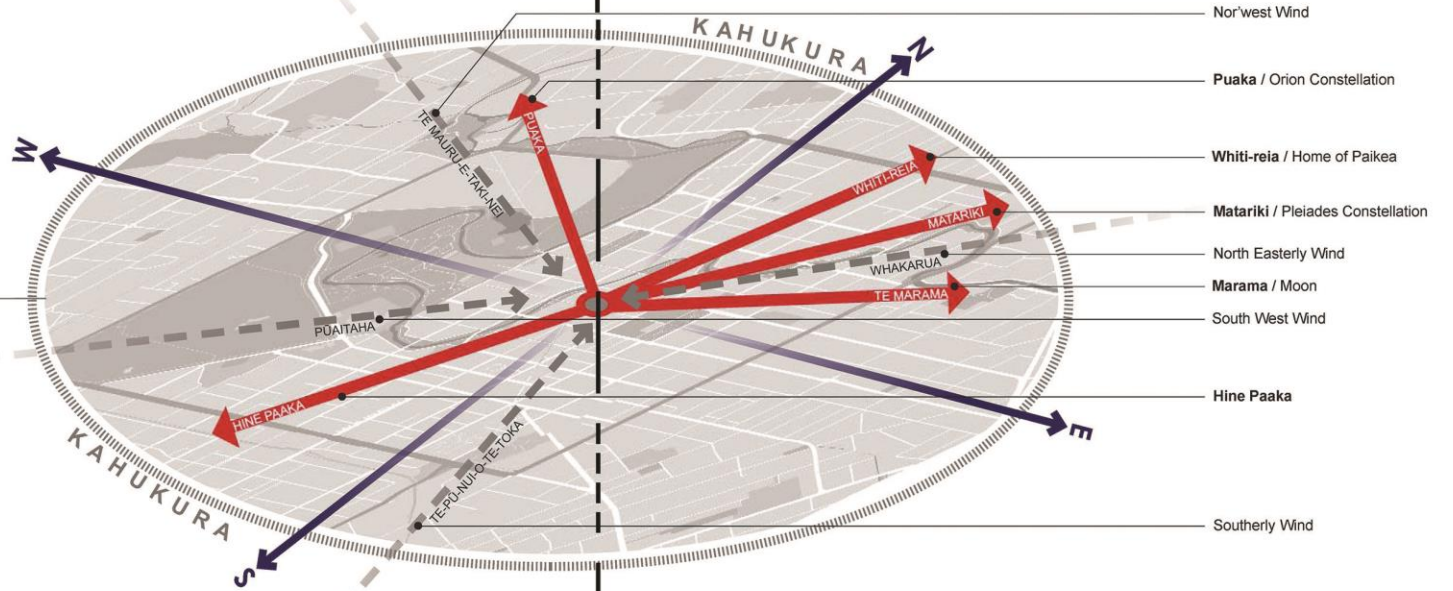
MATAPOPORE INVOLVEMENT IN PROJECTS

- Viewshed to Project
- Project Location/Identifier
- Cathedral Square Site Boundary



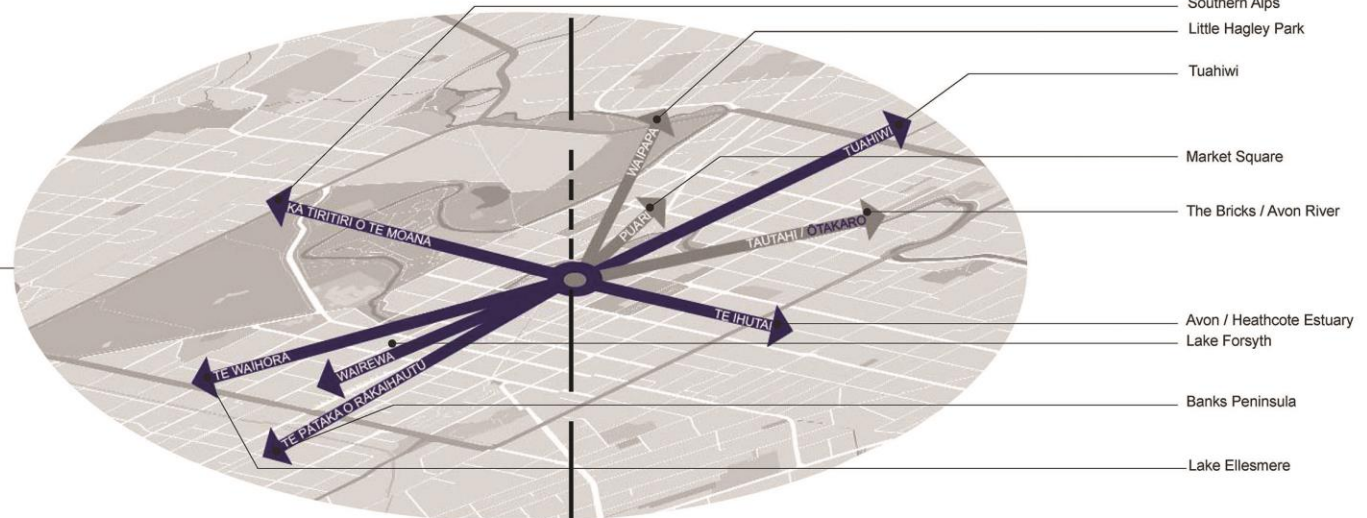
NATURAL PHENOMENA

- Solar Elements/Direction
- Winds/Direction



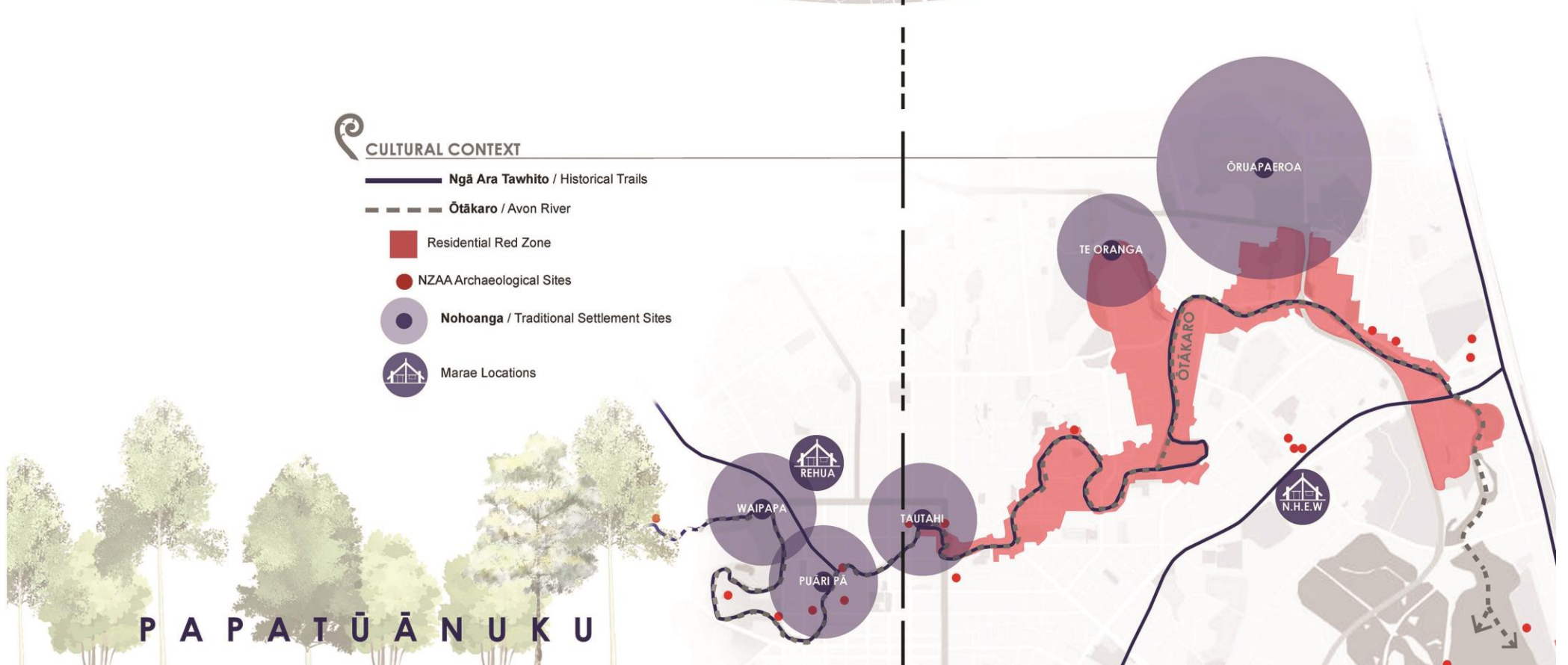
LANDSCAPE MARKERS

- Physical Landmarks
- Sites of Cultural Significance



CULTURAL CONTEXT

- Ngā Ara Tawhito / Historical Trails
- Ōtākaro / Avon River
- Residential Red Zone
- NZAA Archaeological Sites
- Nohoanga / Traditional Settlement Sites
- Marae Locations



P A P A T Ū Ā N U K U

3.0 CULTURAL DESIGN STRATEGY

3.1 CULTURAL NARRATIVE

Ngāi Tūāhuriri has a direct aspiration for Cathedral Square to be a clear statement of Ngāi Tahu identity. The name given to the Square is Whiti-reia, and as the narrative written by Dr Te Maire Tau discusses, Whiti-reia is the name of the land on which St Stephen's Church at Tuahiwi sits; it was also the name given to the Vicarage and to a garden and spring nearby at Tuahiwi.

*"It is the view of Ngāi Tūāhuriri therefore, that the most suitable name for the Square in Christchurch would be Whiti-reia as it reduplicates the relationship of St. Stephens's Church to Whiti-reia in Tuahiwi."*¹⁰

The name of Paikea's whare (house) was also named Whiti-reia. Paikea was a well-known ancestor who traversed the seas to reach Aotearoa on the back of a tohorā (whale) and founded the East Coast tribe Ngāti Porou and subsequently Ngāi Tahu (see Figure 1, attached in Appendices, for full whakapapa).¹¹

The existing cultural narrative asks that the regeneration of the Square addresses matters of spirituality; the idea of faith and spirituality should be integrated into design in a way which allows for the act of reflection to occur. The act of reflection allows us to ponder personal issues in relation to the hinengaro (emotional centre).

Ture wairua is the spiritual dimension of beliefs and faith, it is the practice of beliefs in rituals which are important to Ngāi Tuahuriri / Ngāi Tahu. An aspiration of mana whenua is to be able to express and exercise their ture wairua in a manner in which they feel safe comfortable. The idea of ture wairua runs through all things Māori. In the narrative, Dr Te Maire Tau describes the act of ture wairua as:

"We practice our beliefs in rituals because they have meaning to us. Father's teach their children to eel in particular ways simply because that is what their ancestors did. But just as importantly the customs of eeling reaches back to our myths of Māui who was the first to catch eel. The story is found right through Polynesia and is unique to the

¹⁰ Tau, T., (2014)., *The Grand Narratives: The Square Narrative - Whiti-reia*. P.4.

¹¹ ibid

Pacific. In taking eels, Māori are simply experiencing a tradition that is ancestral but also has a spiritual connection.”¹²

Providing places and spaces which allow for the act of reflection is part of a process towards building understanding of your individual place in the world. For Māori, physical and mental wellbeing are directly related to cultural identity and cultural identity is founded on whakapapa. Whakapapa is embedded in the landscape and is inherent in understanding the relationship between Māori and the natural world; Māori believe that humanity arises from the natural environment and remains linked through genealogical ties:

“Whakapapa is to create layers upon layers, layers of generations and histories intertwined with the world that surrounds them. Self-awareness, spirituality and self-respect come directly from their relationship with the whenua. Whakapapa is the heart of Māori identity, alongside traditional values and social organisation. Emphasis is on place and strength of kinship ties within the whānau, hapū and iwi.”¹³

Māori believe they descend from the atua, the primal parents of Ranginui and Papatūānuku. Woman was carved from the whenua (earth) of Papatūānuku by Tane (God of the Forest, son of Ranginui and Papatūānuku). Papa was then instilled with the mauri (life force) of the gods, and her name was Hineahuone (woman formed from earth), from whom Tāne fathered more children.

This story of creation tells us that everything in the universe, inanimate or animate, has its own whakapapa; this means that all things can eventually be traced back to the gods Ranginui and Papatūānuku. There is no distinction or break in this cosmology, and so too does the whakapapa between the supernatural and natural, both are part of a unified whole.¹⁴ As such, man has a foot in both equally the spiritual and physical realm.

Below is an extract from the cultural narrative that explains the relationship between Māori and the atua by way of the winds that dominate the Canterbury area:

“In our creation traditions, the winds are descendants of Raki and his first wife, Poko-harua-te-po. Raki or Rangi as most New Zealanders know is the sky. What is not known is that his first wife was Poko-harua-te-po. In our traditions, Poko-harua-te-po was seen as the source of ‘hau’ - which is best understood as the wind or the breath of life. Our

¹² Ibid. P.5.

¹³ Moeke-Pickering, T., (1996)., *Māori identity within whanau: A review of literature*. Hamilton, New Zealand: University of Waikato.

¹⁴ Roberts, M., Norman, W., Minhinick, N., Wihongi, D. and Kirkwood, C., (1995)., *Kaitiakitanga: Maori perspectives on conservation*, in *Pacific Conservation Biology*, Vol.2: 2-20, P.9.

tribal priest, Natanahira Waruwarutu said of this atua, 'Ko ngā uri, he hau katoa, ko ngā karakia, ngā tapu' (The descendants were all the winds and the incantations and tapu).

What Waruwarutu meant was that everything starts with the murmur of the wind - its breath. Hau (wind) stems from the root word 'ha', the breath. 'Ha' creates the spark of life which we call 'mauri' - a word found often enough in New Zealand. Our stories tell us that when Tane attempted to create life in the clay figure Tiki, the first man - he sneezed into it giving it life - its mauri.

For Māori, the land must have a 'hau'. The hau of land is its vitality and fertility. Ngāi Tahu have an expression that represents this view when they talk about Te Waihora-Lake Ellesmere which declares, "Ko ngā hau ki ngā whenua, ko ngā kai ki Orariki – Whatever the season or wind, food will be found at Orariki". Te Waihora-Lake Ellesmere was famous as the food basket for Ngāi Tahu. It's 'hau' was everywhere. A proverb meaning the opposite to that at Te Waihora is, 'Hāhā te whenua, hāhā te tangata - desolate land, desolate people.'¹⁵

In the narrative, Dr Te Maire Tau states that our ancestors engaged with nature by living amongst it and showing it deep respect in their oral traditions. To build deeper respect for the natural environment, to understand that we are part of an interconnected whole and to form an understanding of the concept of faith and spirituality, we are proposing that the concept of ture wairua forms the foundation of the cultural framework for Whiti-reia.

3.2 CONCEPTUAL FRAMEWORK

Ture wairua is the spiritual dimension of beliefs and faith and Whiti-reia is the centre or heart of our city; at the centre of Whiti-reia is the Cathedral. This centre – Te Pito o te Ao – is a place of faith and spirituality, but provides security and stability, both physically and mentally. Ture wairua is an expansive concept which contains many layers of values and actions which embody these values. Values or principles such as manaakitanga, whakapapa and mahinga kai have been woven through many of the anchor projects through the central city; with Whiti-reia at the centre as the heart it means it needs to bring together and bind these values.

To extend and encourage the act of reflection which is at the core of ture wairua, we need to advance and encapsulate the wider landscape and bring into the Square compatible elements. One of the compatible elements is the natural environment - Te Tai Ao - this is expressed in ture whenua, which

¹⁵ Ibid, P.6.

is the primary concept which implies the lore's of nature. The second compatible element is ture tangata, this is a concept which introduces the presence of people.

Ture wairua, ture whenua and ture tangata don't work in isolation from each other. When they work in collaboration they are strong and weave together experiences which provide for the act of reflection. This type of environment brings people closer to nature, to each other, to the spiritual realm and to the heavens. Spatially, this cultural framework could be applied to Whiti-reia by:

- Identifying the centre or Cathedral as **ture wairua** – the spiritual dimension of faith and beliefs as this concept is most evident within this space.
- Around the concept of ture wairua we incorporate **ture whenua** – the lore of nature. This can be expressed through the integration of forest species or introducing a natural environment that is rich in ecological diversity. The forest provides the opportunity for experiences which are reflective and connective; it also provides a living cloak which protects the centre or heart of the city – Te Pito o te Ao.
- People are both formed from the whenua (land) and of atua, they are connected to both the physical and spiritual realms. To achieve **ture tangata** – the presence of people – it is important to create spaces where people can come together to socialize and enjoy the company of others. It is also important to create spaces which provide for the act of self-reflection.

4.0 CULTURAL DESIGN CONCEPTS

Storytelling has a very important place in Maori culture. Storytelling provides information and knowledge which is passed from one generation to the next. Stories tell of the past, important events, whakapapa, tūpuna, the natural environment, resources and the importance of respecting and caring for the natural world. Storytelling was traditionally either oral (karakia, chants, waiata and dance) or told through traditional Māori art forms (toi Maori). Tukutuku is one such artform which through pattern, stories of life are told and retained. Tukutuku is a type of ornamental weaving using latticework made from toetoe (reeds), pīngao kiekie, and sometimes harakeke, to create a range of detailed patterns to adorn the inside walls of wharenui (meeting houses). The tukutuku panels are placed between the carved pau, and like carvings, convey a complex language of visual symbols, each pattern telling a different story.¹⁶ Tukutuku has been chosen as the vehicle for conveying narrative within Cathedral Square.

The design of tukutuku, which is geometric and angular in pattern, allows us to respect the formality and geometry of the Square. The current geometry of the Square relates to the European history of the site but it still provides an opportunity for Ngāi Tuahuriri / Ngāi Tahu to overlay their values and narratives.

¹⁶ <https://teara.govt.nz/en/te-raranga-me-te-whatu/page-3>

There are five complimentary concepts proposed for Whiti-reia which build on the cultural framework of **ture wairua**, **ture whenua** and **ture tangata**.

1. **Ara** – The central axis – ARA (pathway) extends from Oxford Terrace in the south, through the Square and Cathedral to meet Manchester Street in the north. This concept enables the expression of ture wairua and the process of spiritual healing to occur. This strong connecting device brings together past, present and future through connecting the central area, Cathedral and archaeological finds of ko iwi and indigenous tipuna with loss and hurt from more recent earthquake events and into a future which celebrates and builds our relationship with the natural environment.

The pattern of the ara will be developed from the taniko design on the roof of the Cathedral. This pattern includes he pātiki design which acknowledges the concept of whanau (grandparents, parents, children) and the concepts of community (iwi, hapū, whanau). It also speaks to wāhine (woman) and their role as providers and caregivers.

2. **Poutama Pattern** – poutama (step-like pattern) has both religious and educational meanings. The steps symbolize levels of attainment and advancement, the striving for a better future and role of whanau (family) in achieving this. Poutama is an expression of whakapapa, where knowledge is passed down through the generations from one line to the next. One half of the poutama represents the male line of ancestry, the mirror image of the design represents poutama wahine (the female lines of ancestry). This has been represented in Whiti-reia and achieves balance in the geometric form.

This pattern has been selected to be laid across the whole Square to unify the various elements and uses. To remind us of our connections and of our whakapapa. The pattern connects Tūranga (the library which is a store house of knowledge), the Cathedral (as the spiritual centre) and to the ara (pathway) which connects to the river and wider environment.

From the poutama, landscape, gathering and events spaces can be generated which all connect to each other and to the heart of Whiti-reia.

3. **Aramoana** – this pattern runs north south, providing a division line for the poutama which divides the pattern into quadrants. The aramoana pattern is often used in tukutuku to represent pathways the ocean and other waterways provide to various destinations. By separating the poutama within the Square, the lower half can be viewed as representing Papatūānuku (earth) which has the closest connection to the Ōtākaro (Avon River), and the top half can be viewed as representing Ranginui (sky / heavens). This pattern, like the ara, will extend beyond the Square to the wider landscape and urban environment, connecting the Ōtākaro in the north to Hine Paaka (Bus Interchange) in the South.

4. **Aka Vine** - The Aka vine forms the primary thread of the Aka Kaiku, the base design for the kōwhaiwhai pattern that begins at the Ōtākaro and winds its way in front of Te Pae (Convention Centre) and through the River Walk that connects to Whiti-reia (Cathedral Square). The Aka Kaiku is a prolific creeping vine that links the value of mahinga kai and also represents the many strands of whakapapa. The Aka vine would provide a soft organic form to the formal geometry of the Square. It would act as an element which connects various expressions of water from the Ōtākaro, circumnavigates around the Square and ends back at the Ōtākaro again. The vine connects us to the natural environment and provides the opportunity for more contemplative spaces.
5. **The Three Baskets of Knowledge** – Three architectural forms are proposed to be located within the south western quadrant of the Square. The three structures are to represent the three baskets of knowledge and will be connected by a lightweight woven canopy which could express a korowai (woven cloak) or spider web. The Tāwhaki tradition which tells how the three baskets of knowledge were obtained forms the basis of the cultural narrative for Tūranga (the New Central Library). The text below has been adapted from the Matapopore Cultural narrative for the New Central Library:

The myth of Tāwhaki established the structural framework in which knowledge was retained and transmitted. Because Tāwhaki sought, returned with and established the core principles of knowledge and whakapapa...Tohunga who held tribal traditions modelled themselves on Tāwhaki. It was this group who compiled the oral traditions of Ngāi Tahu into written form last century (Tau, 2003, p.16).

The myth tells us that an elderly woman Ruahine-mata-morari (a.k.a. Whitiri, grandmother to Tāwhaki) awaits Tāwhaki's arrival at the base of the heavens, a metaphor for the journey towards the acquisition of knowledge. To assist Tāwhaki and his brother Karihi, Whitiri pulls down a cobweb from above and ties it to her throat so they can climb up to be taught the karakia of their ancestors. Karihi falters and falls, an allegory for the need to adhere to the strict procedures of the Whare Pūrākau, but Tāwhaki climbs on with care (Tau, 2011, p.94-96).

During Tāwhaki's ascent he acquires knowledge from three sources. The first is from Tuna¹⁷ who passes on a karakia 'Tauira a Roko' to prepare the student to listen and attend. The second is 'Te Kāhui Whatu', the stones that embody ancestral knowledge lying at the bottom of a water pool. These stones are also a metaphor for the stars, whatu kura placed in the heavens for students to seek and acquire. The third source is from Tama i Waho, who represents knowledge related to spiritual matters.¹⁸

¹⁷ The mythological eel or white lamprey, Waituere.

¹⁸ Matapopore Cultural Narrative: New Central Library 2016

5.2 CULTURAL DESIGN CONCEPT: ARCHITECTURE

We believe the viewpoint underlining this project insists on a philosophy towards architecture that in the generic term will always give cognisance to holistic approaches and rituals (customs and protocols) inherent in all cultures. Consistent with this concept is the preservation and enhancement of the jewel of our identity; the plume of our dignity. Similar to a socio-environmental approach to well-being, the implementation of this philosophy, acknowledges that the environment both natural and built will have a significant impact on the outcomes desired. It follows therefore, that our built environment must reflect the core values that underpin these goals and aims of its people.

In such, worldviews incorporate the cosmic and the mythological content, which bear witness to the source of our spiritual essence and physical life force. They also outline how that essence is manifested into reality, and how it develops over time through encounters on many levels, including the spiritual, the environmental and the human. All cultures traditionally acknowledged the relationships that exist between the forces of the cosmic, natural and human realms. It is our belief that in the past, these concepts have never been given the desired time or have been truly addressed in architecture; we would applaud the approach behind this project to address these issues with vision and integrity and with acknowledgement to the land and its whakapapa. In conclusion, any design concept, together with the management commitment of that facility, its operation, and the delivery of its services, all form part of an overall paradigm which will serve to enhance these desired ends.



ARCHITECTURE

Contemporary understanding of space time fabric and how it warps and bends according to the effects of gravity and mass based on Einstein's relativity theories are inspirational to the architecture. The roof is expressed as a grid like structure that bends as Einstein hypothesised the universe does. At one point, it dramatically bends down and penetrates below the surface of the earth, poetically speaking of the mass of the world below.

Figure 1: Perspective of proposed architecture, prepared by Royal Associates Architects, inspired by how astronomy meets mythology.

Similarly, the surface of the earth wraps upwards from outside and becomes the gallery. An underground realm below the surface buries us within the earth but still enables us to look up at the sky roof above. Moving around the building is an experience of moving below and on the earth, then ascending towards the sky and the universe above - represented by the warped space time continuous fabric structure. Within the space, celestial like objects float within. Like the significant sacred buildings of old attempted to represent the universe as they understood it in their time, these buildings demonstrate a contemporary understanding of the universe in a poetic and evocative way. Explicate concepts of **ture wairua, ture tangata, ture whenua** allow us to understand the universe in its varying shades of light. Often represented in the upper jaw bone.



Figure 2: Birds-eye-view of proposed architecture, prepared by Jasmax Architects, inspired by how astronomy meets mythology.

4.0 CULTURAL CONSIDERATIONS

4.2 MAHI TOI (ARTS & CRAFTS)

Art is an expression of reflection, the natural world provides a plethora of design elements and ideas for designers and artists to draw inspiration from. Since the beginning of time, Māori artists have replicated design and form influenced by the earth, the sea and the heavens. Early rock art shows depictions of bird and taniwha, like the pouākai (Haast eagle) and the Opihi taniwha. Carvings of whales, octopus and eels are displayed on carved gateways and wharenui; painted rafters or kōwhaiwhai are often seen depicting plant and wildlife.

When different motifs are used in various combinations, they can generate incredible depth in design and multiplicity of meaning. For example, kōwhaiwhai are sophisticated symmetrical patterns designed with mathematical precision that involves rotation, reflection and translation. As with all other forms of traditional Māori art, they are more than mere decoration and are used to impart knowledge and celebrate the significance of a location, practice or activity from the local cultural context.

Integration of natural form and strong expressions of Māori art and iconography will imbue a unique richness amongst the Whiti-reia/Cathedral Square project, setting it apart from other international projects. These expressions can also serve to evoke reaction and discussion; it provides another level of experience and education. Matapopore is committed to finding ways to build experiential learning.

4.3 TE REO ME ŌNA TIKANGA (LANGUAGE)

Te Reo Māori helps to provide a uniquely Aotearoa identity. Like all languages, it is often difficult to translate in a single word the full meaning of some words and concepts. Often it is easier to leave the word in its original language and context. There are examples of this throughout the document.

Te Reo Māori and identity are intrinsically linked, as are the values of manaakitanga, kaitiakitanga, ture wairua, mahinga kai and mana motuhake. Through language one is able to explain and interact with the world. Being able to describe and understand Māori worldview takes a certain level of skill. Implicit in the use and gifting of Māori names, whakataukī (proverbs) and explanations is mauri (life force). Being a kaitiaki of Te Reo and its associated customs is just as important as being a kaitiaki for Papatūānuku; kaitiakitanga encompasses it all.

DRAFT

6.0 APPENDICES



Figure 3: Whakapapa connection beginning at Ranginui and Papatuanuku through to Paikea and Tuahuriri. Prepared by Royal Associates Architects.

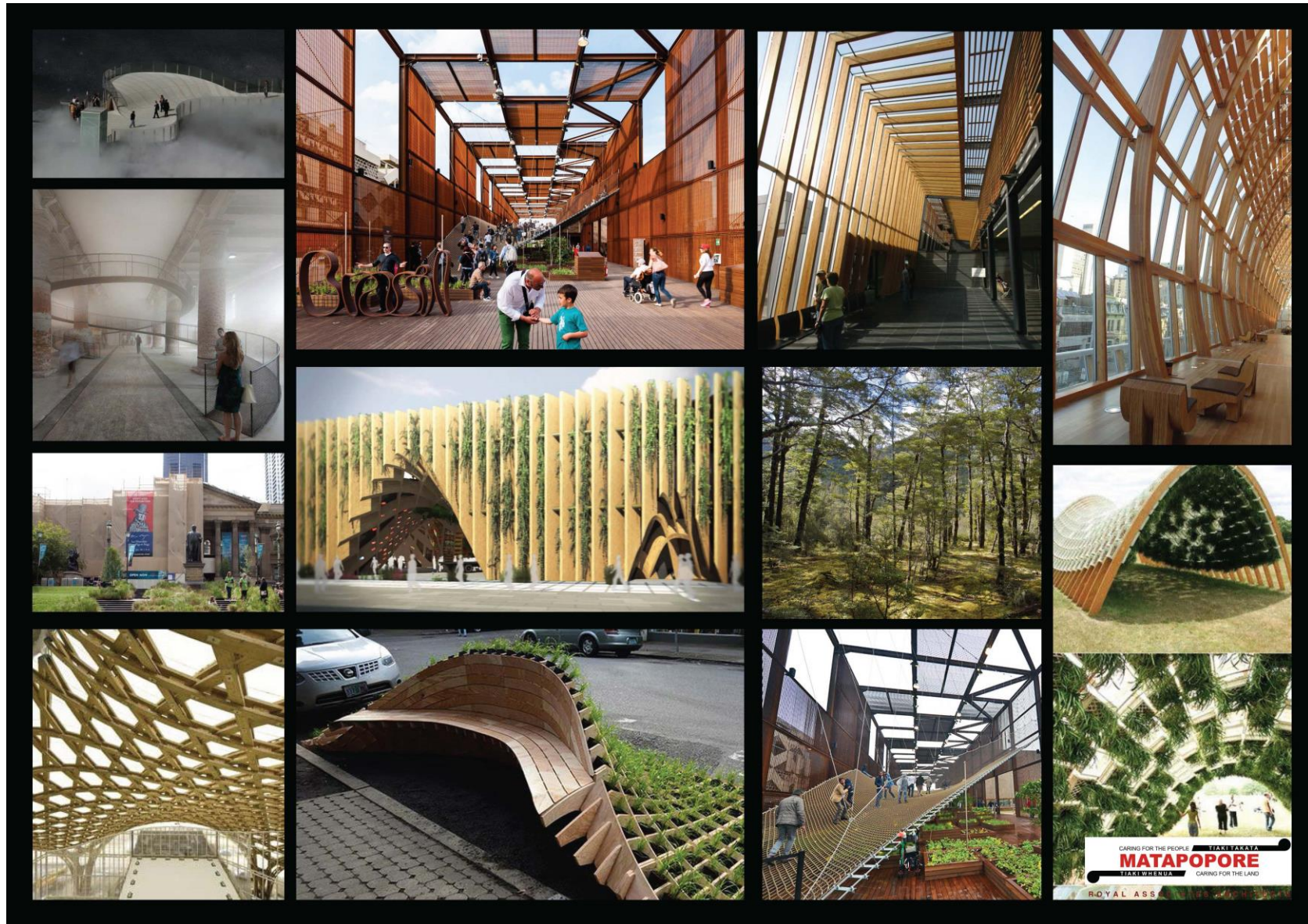


Figure4: Precedent imagery of architecture inspiration. Prepared by Royal Associates Architects.

7.0 REFERENCES

- Christchurch City Council, *Christchurch before 1850 – Inner-city and coastal heritage trails* (brochure). Refer to the map in the brochure entitled 'Trails and place names in Ngāi Tahu times'.
- Excerpt from <http://my.christchurchcitylibraries.com/hagley-park/>
- Excerpt from The Lyttelton Times, September 14, 1865.
- <https://teara.govt.nz/en/te-raranga-me-te-whatu/page-3>
- Matapopore., (2016)., *Cultural Narrative for the Christchurch Botanical Gardens Spatial Plan*.
- Matapopore., (2016)., *Cultural Narrative for the New Central Library*.
- Moeke-Pickering, T., (1996)., *Māori identity within whanau: A review of literature*. Hamilton, New Zealand: University of Waikato.
- Roberts, M., Norman, W., Minhinnick, N., Wihongi, D. and Kirkwood, C., (1995)., *Kaitiakitanga: Maori perspectives on conservation, in Pacific Conservation Biology*, Vol.2: 2-20, P.9.
- Tau, T., (2014)., *The Grand Narratives: The Square Narrative - Whiti-reia*. P.4.
- Tikao, D., *The Public Realm Historical Narrative*.
- Te Rūnanga o Ngāi Tahu., (2011)., *He Huanui Ara Ake mō Waitaha –a pathway to recovery for Canterbury: Ngāi Tahu's preliminary tribal positions and priorities for the draft CERA Recovery Strategy for Greater Christchurch*, 22 July 2011.