

Ka mua ka muri

2023 ANZAAE Conference



MANA MOTUHAKE

| The Elevation and Integration of Mātauranga Māori into Realm Space |

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MANA MOTUHAKE

The Elevation and Integration of Mātauranga
Māori into Realm Space

This Keynote aims to present a discussion positioning the value of mātauranga Māori in the context of public spaces and utilities; the role of cultural designers / consultants; cultural design frameworks that reflect mātauranga Māori / kaupapa Māori; Cultural design opportunities and the challenges of navigating partnership co-governance / co-design / and the visual translation and implementation of mātauranga Māori in the context of Aotearoa New Zealand.



02

NGĀ PŌTAI NGĀ KAUHANGA

The roles which provide insight and context; the spaces which connect people to place to ground this discussion on MANA MOTUHAKE: The Elevation and Integration of Mātauranga Māori into Public and Private Sectors / Realm Space

Creative Bay of Plenty *Auaha TOI Moana*

Service provider for Tauranga City Council / Western Bay District Council

Ngā Toi Maori Navigator

Prioritise services and resources to ngā kaitoi, iwi / hapū / mātāwaka / kura kaupapa kanohi ki kanohi - in their spaces for their benefit.

Provide services and resources to public, public and non-for-profit entities to navigate Maori engagement, particularly to educate, and enable healthy and meaning interactions the drive mutual interests and investment in arts, culture and heritage.

Mana Whenua Designer

Service provider to Mana Whenua in the Public Realm Space

Te Kāhui Toi

Contracted by Mana Whenua to provide cultural design and consultancy services on spatial developments throughout Te Papa, Tauranga City, Tauranga, working with Tauranga City Council, and design and building contractors WillisBond, Warren & Mahoney, Studio Pacific Architects, LandLab Architects, and Boffa Miskell.

Cultural Designer & Consultant

Service provider for public and private creative projects in Tauranga Moana

Independent Contractor

Provide cultural and historical groundings; key narratives, genealogies and design direction in the design, branding, and creative projects within Tauranga Moana.

PARADIGM SHIFT

After more than 2 decades working in the creative sector in a number of roles, I have discovered as a nation defined by a Treaty that binds two peoples, Tāngata Whenua and Tāngata Tiriti, we have come a very long way... but we are so far from where we need to be... *in my opinion*.

"Where might we need to be Kelcy you might ask?"

Which of course is a FAIR question...

A system change requires **3** change in the national psyche... a **PARADIGM SHIFT**



A '**Paradigm Shift**' occurs when one's view of the world and one's position within the world fundamentally shifts, and most importantly one cannot unsee what is now apparent.



A '**Perception Change**' is centred in the ongoing investment in the new paradigm - expanding knowledge and growth in this new space..



A '**Behaviour Change**' is the natural consequence of one's cells, ones fibres responding to the new paradigm and the investment in growth. One's activity in the world is now reflective of that new and expanding insight.





[TCC - - Artist's Impression - - Ōkahukura / Masonic Park; Te Papa o Ngā Waka / The Strand]

03

A Shared Opportunity

There is an opportunity that lies before us all, as a nation. Under **Te Tiriti o Waitangi**, there is also an obligation we all share. And that is to affect system changes to reflect the obligations held by the Crown, and to shape an Aotearoa New Zealand that reflects the intent (*some will say principles of Te Tiriti*) and promises in the wording. And ultimately I would hope this is the advocacy for a **co-governance model**, and its institution which assures decision making.

This requires a number of things to happen, and that is in part to address the fears some Tangata Tiriti have, as iwi / hapū assert their worldview, and their desire for co-governance.

Co-governance has the potential to bring balance to the many imbalances in Aotearoa New Zealand. We all appreciate there is an imbalance in our history, even a fallacy because the dominant narrative is one of 'saviour' and 'savage'. And thankfully a system change has been affected. And so we are on the move.

CO-GO VERN ANCE

VALUE & ATTITUDES

Māori have always placed greater value on the Treaty than the Crown, and relationships between Māori and the State have largely been reflected in their differing attitudes to the Treaty of Waitangi and the varying levels of commitment.

Durie, 1998, p.177

1

The securement of
strategic advantage for
the Crown

2

The protection of settler interests

3

The protection of Māori interests

Revolution!
Revolution!
Revolution!
Bring the
guillotine!!!
Let the heads
roll!!!

The Suppression of Rebellion Act 1863

Provided the authority for execution or sentencing to incarceration of those convicted of assisting in rebellion or maliciously attacking the persons or properties of Her Majesty's loyal subjects. There was no right of appeal. This law was applied retrospectively.

The New Zealand Settlers Act 1863

This law enabled the confiscation of Māori land, without compensation – from iwi / hapū believed to be acting in rebellion to the Crown. The title of the act disguises the real purpose, which was to enable the confiscation of whenua Māori without recompense.

The Tohunga Suppression Act 1907

Was advanced to enable the State to prosecute Māori who practiced and aided tohungatanga, specifically Māori customary healing practices, believed to be supernatural or comprising a spiritual element.

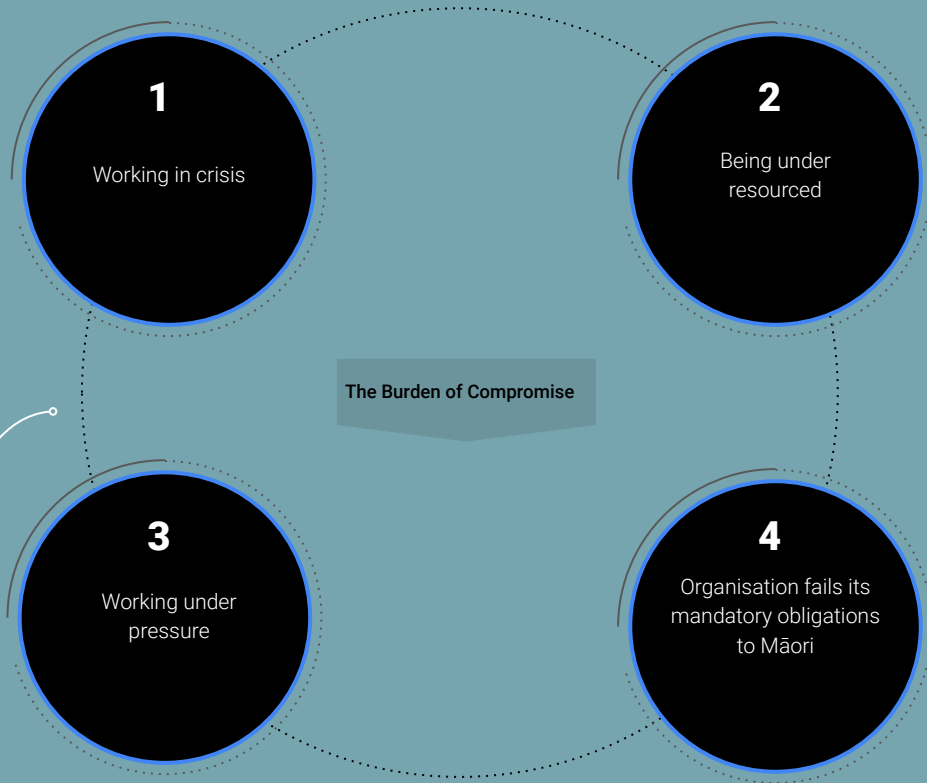
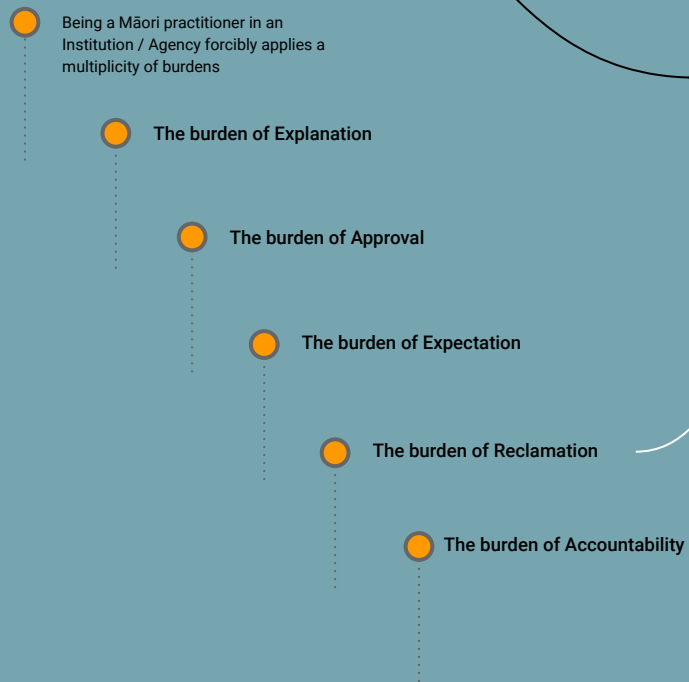
WAKA HOURUA

Te Pati Māori Co-Leader, Hon Rāwiri Waititi, likened Te Tiriti o Waitangi, to that of two types of waka. From its institutionalisation as a binding agreement between Tangata Tiriti, and Tangata Whenua, the Te Tiriti o Waitangi has performed more like a **waka taua** (a *single hulled war canoe*), weaponised for the advancement of a taua (a *single group*). However, its real intention, and latent potential, is to perform as waka hourua (*double hulled canoe*), two hulls, bound and both pointing in the same direction to advance collectively.



The burdens of being Māori

Working within a Māori context is often about:



Handwritten blue scribble

“We cannot continue to bring in leaders and colleagues of colour into our profession and hope to narrow the glaring racial and ethnic gaps in our ranks, while trying simultaneously to keep all of our structures, systems, and approaches exactly the same as they have always been”.

Dr Adrienne Lim

MANA MOTUHAKE

Mana Motuhake is the assertion of a separate identity, autonomy, self-government, self-determination, independence, sovereignty, authority - *mana* through self-determination and control over one's own destiny.

The late Professor Mānuka Hēnare, asserted Māori had well established modes of production centred in a holistic worldview.

Hēnare, M. 2021, P 25,

Karl Polanyi's **8** economic propositions that Māori economics are an internal and logical system

- | | | | |
|---|---|---|---|
|● "....the motive of gain is not 'natural' to humanity..." | 1 |● "...argues that economic systems are embedded in social relations and that distribution of material goods is ensured by economic motives..." | 6 |
|● "...to expect payment for labour is not natural to humanity..." | 2 | | |
|● "...to restrict labour to the unavoidable minimum is not 'natural' to humanity..." | 3 |● "...finds that individual food collection exclusivity for the use of one's own person and family does not form part of early human life..." | 7 |
|● "...the unusual incentives to labour are not gain, but reciprocity, completion, joy of work and social approbation..." | 4 | | |
|● "...humanity is the same down the ages..." | 5 |● "...reciprocity and distribution are principles of economic behaviour that applied not only to small primitive communities but also to large and wealthy empires." | 8 |

ECONOMY OF MANA

‘...Ko te mana i te whenua...’, “...refers to the mana intrinsic and infused in the land, which flows directly from it to rangatira”. To present mana as a representation of only ‘power’ and ‘authority’, is to limit its truth and real scope in practice, to that of only the effects of mana.

Hēnare, M. 2021, P 25,

Whānau encapsulates **4** key concepts within te ao Māori

.....● **MANA ATUA**... refers to mana which is an inherited sacred spiritual power that comes to us from **ngā atua** through whakapapa... *the genealogies of humanity.*

1

.....● **MANA TUPUNA**... refers to mana inherited from ngā atua down through ancestors to the present living descendents and their posterity...*mana whakaheke.*

2

.....● **MANA TANGATA**... refers to power and status inherited through the leadership talents, human rights, and mana of the collective to one as a kin to...*whānau / hapū / iwi.*

3

.....● **MANA i te WHENUA**... refers to “the source of mana, which land, and ultimately the source of mana itself, **Papatūānuku and Ranginui to Io Matua kore** - Mother earth, Father Sky and the Supreme Divine Being”

4

Hēnare, M. P 25, 2021

There are **5** principles descending from both a metaphysical and moral entitlement inherent to land tenure:

-● **TAUNAHA WHENUA** - the right of naming land gained by discovery. 1
-● **WHENUA RAUPATU** - rights to land secured through conquest and the capability to retain hold of land. 2
-● **WHAKAPAPA** - rights to land through genealogical connections to land. 3
-● **AHIKĀROA** - rights to land secured through consistent occupation. 4
-● **RINGA KAHA** - rights to land through ongoing defense of entitlement to occupation. All attempts at conquest were unsuccessful by outsiders. 5



[TCC - - Artist's Impression - - Museum + Gallery]

04

Globalisation

There is a problem with cultural divergence
in the current contemporary world system

Stewart 2021, p.42

There is a problem with cultural divergence in the current contemporary world system

AOTEAROA New Zealand

A well established condition of
'White privilege' in Aotearoa New
Zealand, enables Pākehā to ignore
the racialised nature of our society.

To position and project oneself as
being Māori is to be a champion of
cultural diversity, and make a small
protest in opposition to
universalism and the inhumanity of
the current global culture.

Stewart 2021, p.42

1

Standardisation

Economistic rationale for opposition to cultural diversity is
centred in a belief that **difference is expensive**.

American political power dominates the West. That power
influences an economic system that extends its
"...organising, purchasing and marketing mechanisms..."
the world over.

The standardisation of consumable demand is a
controlling advantage for multinational companies.
Consequently **money drives the pursuit for "...the
elimination of troublesome differences between
cultures."**

Willmott, 1999, p.2

2

INDIGENOUS KNOWLEDGE

Forms part of the boundary between 'Science' and 'philosophy', promulgated as representing '**real knowledge**' to one side; and that of mātauranga Māori, encapsulated in tikanga, kawa, karakia, pure, waiata, pūrākau, pakiwaitara, toi whakairo, rāranga and hōpara makaurangi etc, all having been positioned as '**not-knowledge**', to the other side.

Stewart 2021, p.79-80

1 Compartmentalisation Vs Interconnectedness

- ● Māori knowledge is distinguishable from Western knowledge.
- ● The **hinengaro** (*brain-organ*), in te ao tawhito conceptualised as the stomach and spleen
- ● The orientation of human thought and emotions is centred within the gut.
- ● Māori knowledge is framed as holistic.
- ● The time-space continuum is collapsed to co-exist with the present.

2 Takirangi Smith defines Māori philosophy as consisting of 'whakapapa kōrero':

- ● Important narratives of identity
- ● A knowledge base for the survival and welfare of the group;
- ● Linked to major tribal artworks such as meeting houses;
- ● Philosophical narratives invoked on important occasions to uphold the mana of the group;
- ● Discourses that rationalise existence through interconnectedness and identification of relationships between things that exist

INDIGENOUS KNOWLEDGE

Simultaneous with the colonisation of Māori and their whenua under Victorian Imperialism, was developing legitimacy for academic enquiry of Indigenous knowledge and culture in European knowledge institutions.

Stewart 2021, p.79-80

The Commodification of Novelty

- Global appropriation practice, legalised and funded to pillage any and all aspects of Indigenous knowledge found to be useful by science.
- Māori knowledge is disconnected and extracted from its holistic framework and cultural context.
- Appropriated and incorporated into the Globalised canon in a process of epistemic colonisation.
- Māori knowledge as one expression of Indigenous knowledge, is transfigured through capitalisms Matrix, the systemic practice of commercial cleaning, branding, and packaging for ownership and profit.
- Capitalism has mechanised the epiphenomenon between humanity and culture(s) to bind humanity to the idea that identity and meaning derive from being a worker, and a consumer.



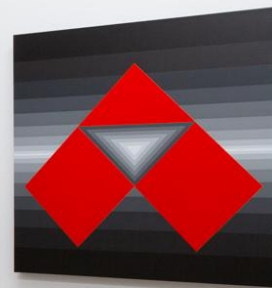
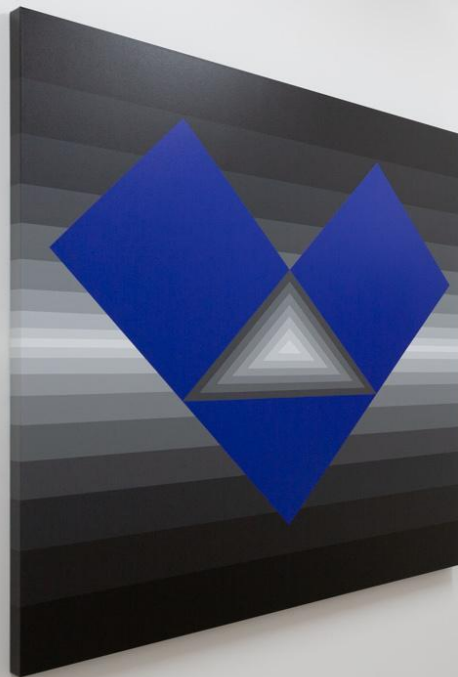
[TCC -- Artist's Impression -- Civic Whare]

05

**“Creativity is
a SPIRITUAL
activity”**

TE KAUWAE RUNGA

The model used to transmit higher knowledge is known as to **Te Kauwae Runga** *Celestial knowledge* and **Te Kauwae Raro** *esoteric knowledge*. Te Kauwae Runga has 12 realms. Te Toi o Ngā Rangi is the upper most realm of the realms or heavens



The Archetypal for knowledge

- ● **Matangi-reia** a temple at Te Toi-o-Ngā Rangi in the upper most realm.
- ● It is the archetypal for all where wānanga.
- ● Tāne-Matua met with the supreme being, Io-Matua-Kore and received ngā kete o te wānanga



[TCC -- Artist's Impression -- Te Manawataki o Te Papa]

06

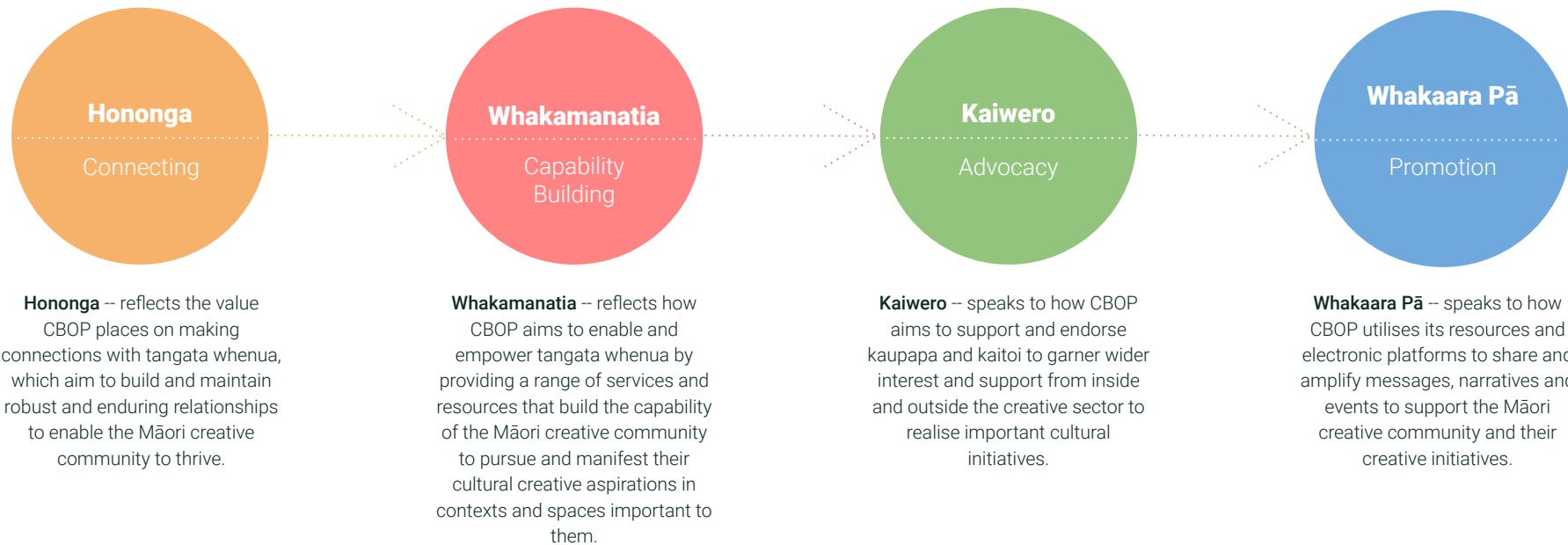
CBOP's Four Strategic Pillars

The purpose of Creative Bay of Plenty is to facilitate an environment where arts and culture thrives. We understand the importance of the sector due to its contribution to the vibrancy and wellbeing of communities, as well as the positive impact it has on economic growth and prosperity. We achieve our purpose through the delivery of key actions in the Toi Moana Arts & Culture Strategy and under the four key pillars of our strategic framework:



CBOP's Ngā Pou Rautaki

A Cultural translation of Creative Bay of Plenty's four Strategic Pillars



Design Project Engagement Delivery Process

A :

Project Engagement & Partnerships

A design / creative project which reflectives cultural inclusivity and Te Tiriti o Waitangi obligations; initiates dialogue with Mana Whenua for early consultation, partnership and co-design.

A cultural design methodology that guides the process of meaningful engagement between the client, contractors, community stakeholders, consultants and Mana Whenua, is called Te Whakawhitinga.

“Whakawhitinga” is a process of engagement which is overarching and prioritised when integrated into the stages of a design process. This process forms a feedback loop which maintains the engagement between the client, stakeholders, practitioners and mana whenua groups.

A design implementation process guide for creative practitioners, community stakeholders, Tangata Whenua, Mana Whenua and commissioning entities

1

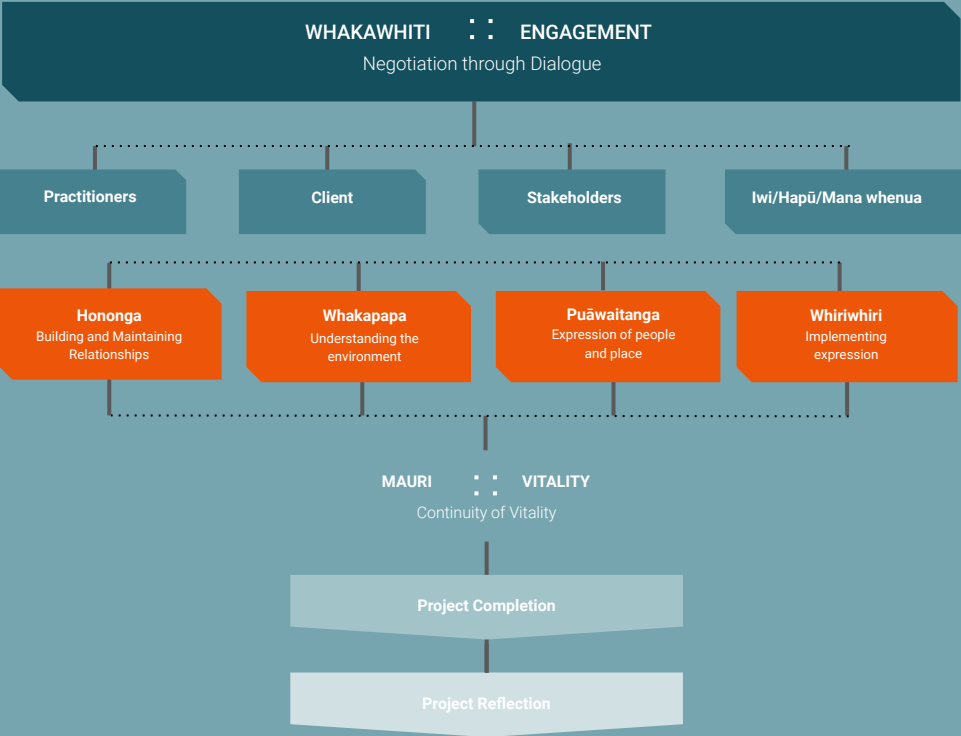
2

3

4

5

6





[TCC -- Artist's Impression -- Te Manawataki o Te Papa]

07

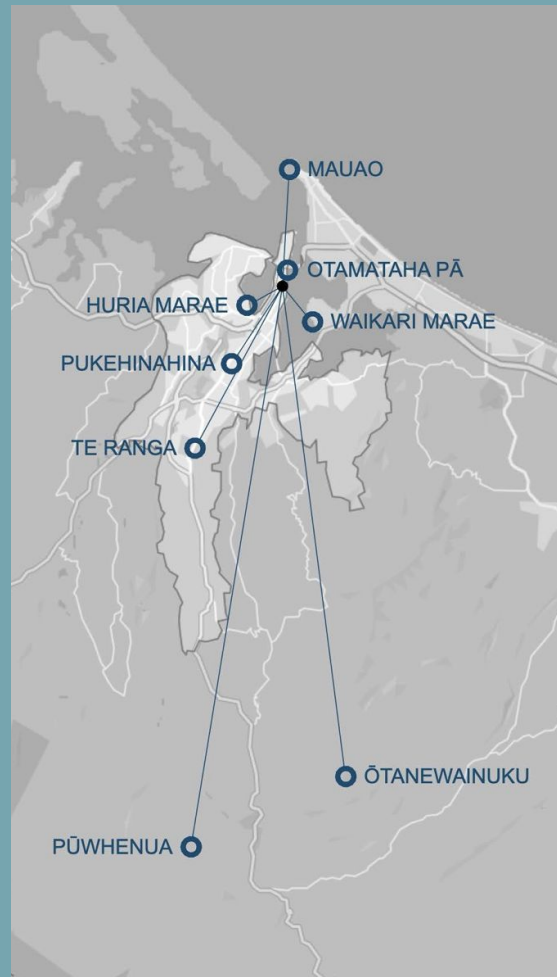
DESIGN CONTEXT

“Through engagement with local Mana Whenua significant locations within the broader Tauranga and Bay of Plenty region have been identified.

The orientation to, connection with and stories of these places and their significance can be told within the precinct for visitors and residents to engage with the wider region and its history when shaping the future of Tauranga.

These diagrams identify key connections identified..”.

Studio Pacific Architects - Artist Briefing Pack



Studio Pacific Architects Design Illustration

Studio Pacific Architects Design Illustration

DESIGN NARRATIVE

WAI

Flow nourishes and shapes the whenua
connected, responsive

PAPARANGA NGAHERE

A place to nurture community activity and
growth
delicate, layered, dappled light

AHI KAA

A space emerges to sustain the people
welcoming, warmth

Studio Pacific Architects - Artist Briefing Pack



TAURANGA MOANA

The key objective of the Principles is to enhance the protection, re-instatement, development and articulation of mana whenua cultural landscapes enabling all of us (mana whenua, mataawaka, tauiwi and manuhiri) to connect to and deepen our 'sense of place'.

Te Rangpū Mana Whenua of Tauranga Moana

Studio Pacific Architects - Artist Briefing Pack



Key Objective of Design Principles

The key objective of the Principles is to enhance the protection, re-instatement, development and articulation of mana whenua cultural landscapes enabling all of us (mana whenua, mataawaka, tauiwi and manuhiri) to connect to and deepen our 'sense of place'.



1. Mana Rangatiranga/Ahikāroa: Authority

Outcome: The status of iwi and hapū as Mana whenua is recognised and respected. Hapū will continue to debate which existing or old hapū have Mana Whenua status.



2. Whakapapa: Names & Naming

Outcome: Māori names are celebrated and reinstall pride.



3. Taiao: The Natural Environment

Outcome: The natural environment is protected, restored and/or enhanced



4. Mauri Tū: Environmental Health

Outcome: Environmental health is protected, maintained and / or enhanced



5. Tohu: The Wider Cultural Landscape

Outcome: Acknowledgement of mana whenua significant sites and cultural landmarks.



6. Mahi Toi: Creative Expression

Outcome: Iwi/hapū narratives are captured and expressed creatively, celebrating the knowledge and identity, through a co-creation process.



7. Ahi Kā: The Living Presence

Outcome: Iwi/hapū have a living and enduring presence and are secure and valued within their rohe.

Studio Pacific Architects P.

DESIGN PRINCIPLES

Te Papa Houkura

Fertile , thriving natural environment

Sustaining the people

Responsibility to care for the people and the environment

Tauranga City Council - Strategic Direction

VISION

Tauranga Together We Can

Prioritise Nature
life each Fuel
possibility

OUTCOMES



An inclusive City
Tauranga Mataraunui



A Well planned City
Tauranga - Tarai Whenua



A City that supports
Business and education
Tauranga a Te Kura



A City that values and
protects its environment



A City we can move
around easily
Tauranga Ara Rau



Te Ao Māori



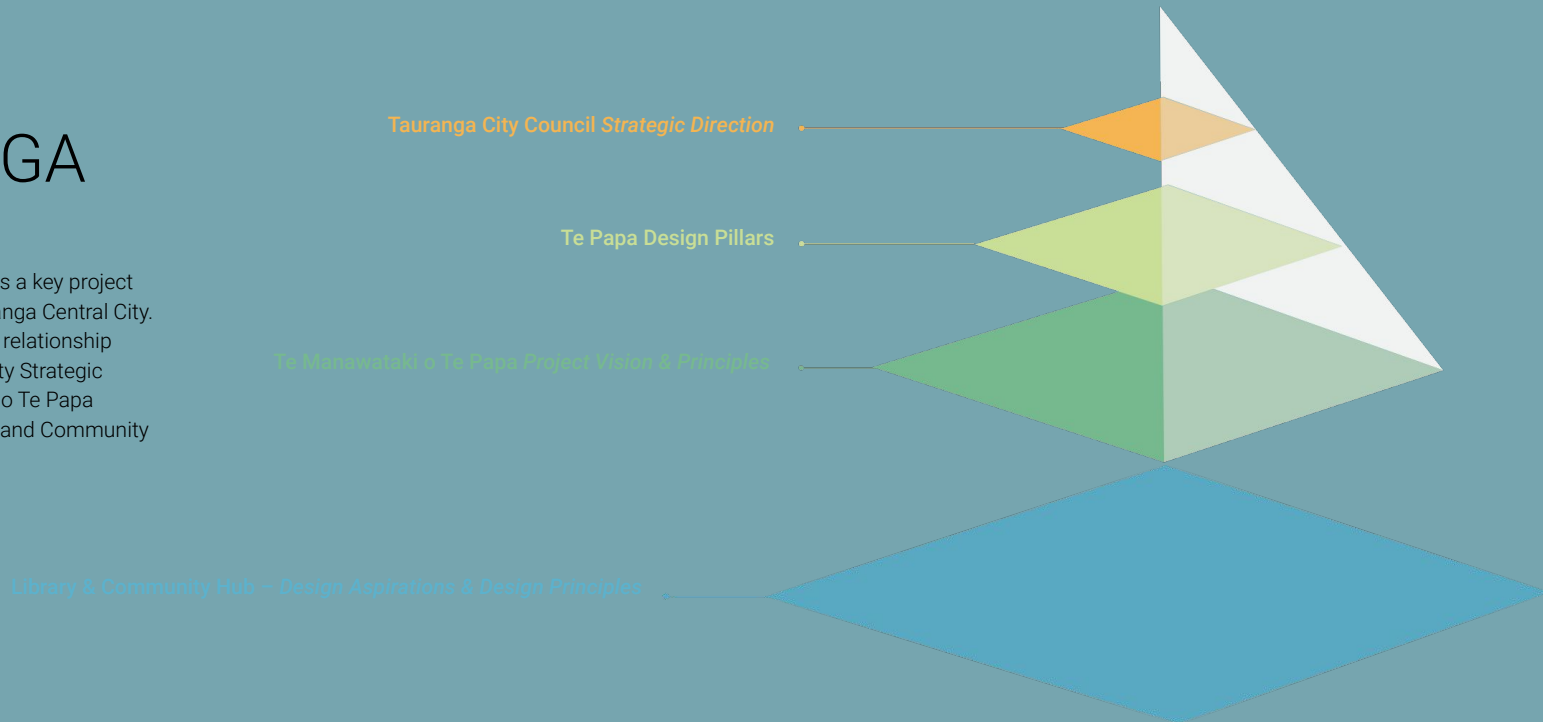
Sustainability



Working beyond
tauranga

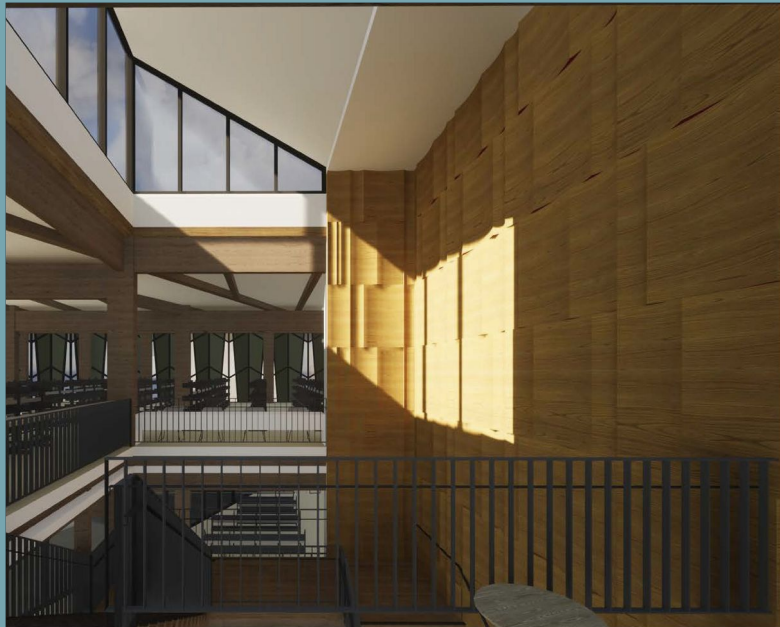
TAURANGA MOANA

Te Manawataki o Te Papa is a key project in the revitalisation of Tauranga Central City. This diagram illustrates the relationship between wider Tauranga City Strategic Drivers, the Te Manawataki o Te Papa masterplan and the Library and Community Hub project.



Library & Community Hub – Design Aspirations & Design Principles

LEVEL 02 Stair feature wall to roof clerestory



Stairwell Feature





[TCC -- Artist's Impression -- Te Manawataki o Te Papa]

08



KAOKAO

Is a chevron-based pattern that may have other geometric shapes, such as taaniko. It is commonly arranged in vertical and horizontal formats, and mirrored vertically and horizontally.

- + **Kaokao** - has multiple levels of interpretation: armpit, side of the body and sideways.
- + Jacob Scott suggests its a reference to **'Kuhunungu's eyebrows'**.
- + Buck asserts the **'Thorax'**.
- + Jahnke identifies an alternative name **'whakakokikoki'** bend in the ribs.

- + The thorax protects vital organs, crucial for a toa in both offence and defence.
- + **Kaokao** features in other locations, wood panelling in walls and **mahau**, ceiling **kākaho** configurations and whāriki, **'takapau wharanui'**, and on **rāwhara** (sails).
- + Multiple interpretations of kaokao reveal the manifestation of a conceptual approach adopted by Māori to reflect their philosophical framing and understanding of the world. Grounding visual expressions in the concept of space extends interpretive possibilities.

KAOKAO

“Ko Kahutia-te-Rangi,
te tangata e aitia ki
runga te takapau
wharanui”
*Kahutia-te-Rangi was
conceived on a mat.*

KAOKAO

- Whilst the armpit translation associates the pattern with the warrior, through the open chevron referring to the form of the armpit when the arms are holding a weapon over head. There are strong links to aspects of **whakapapa** and items designed to visually represent these concepts.
- Uenuku** and his two sons **Kahutia-te-Rangi** and **Ruatapu** are connected to the **kaokao** pattern through a reference to the **takapau wharanui**, and the **hurihanga takapau**.
- Kahutia-te-Rangi** was conceived and born on the **Tapapau Wharanui**. Where as **Ruatapu** was born to a Taurekareka (captive wahine), on leaves in the forest.

LEGITIMACY AND ILLEGITIMACY

- The whakatauki “*Ko Kahutia-te-Rangi, te tangata e aitia ki runga te takapau wharanui*” to a critical and foundation pou (pillar) in te ao Māori, and that is of knowing how one is connected, and through ones connections one knows ones place and responsibilities. Consequently, kaokao is a reference to the transitional thresholds in a individual’s life, and or the community’s life; conception, birth, marriage, life activities, conflict, and death.

