

# ARE KORERO

THIS PROJECT IS A SCULPTURAL AND SPATIAL RESPONSE TO THE CONCEPT OF THE **ARE KORERO** {HOUSE OF HISTORY AND LEARNING} WITHIN THE PAEPAE ARIKI, TAPUTAPUATEA.



ERUERA TE WHITI NIA 2009

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## TABLE OF CONTENTS

Title page .....	1
Table of Contents .....	2
Attestation of Authorship .....	3
Dedication .....	3
List of Figures .....	4
Co Authored Works .....	12
Acknowledgements .....	12
Intellectual Property Rights .....	12
Abstract .....	13
Introduction .....	14
Introduction to section one .....	17
 <b>Chapter 1 Project background for Are Korero</b>	
1.1 Papa'anga .....	18
1.2 The Meaning of the Stones .....	23
1.3 Taoanga Tupuna. ....	28
1.4 Methods and approaches to Research. ....	34
 Component Elements	
1.5 The spatiality of an Ariki .....	39
1.6 The spatiality of the Marae and Paepae Ariki .....	42
1.7 The spatiality of the proposed Are Korero and Outline of the research Introduction, to section two. ....	52
 <b>Chapter 2 Design process for Are Korero</b>	
2.1 First sculptures of proposed Are Korero.....	60
2.2 Tiki Tangata .....	63

2.3 Tupuna sculptures. ....	67
2.4 Akairo Papa'anga tupuna .....	70
2.5 Aronga Mana Design. ....	73

## Chapter 3 Haupapa sculptural constructions

3.1 Tongan Lalava, Polynesian Lashing .....	77
Haukamea, Haupapa method. ....	79
3.2 Confluence of haupapa and Aronga Mana designs. ....	80
3.3 Are Korero Haupapa sculptural constructions .....	83
Model two, Diamond. ....	83
Model three, hexagonal. ....	84
Model four, octagonal. ....	86
3.4 Raranga .....	88
Ruru.....	89
Tarai tupuna .....	95
Au ka'a .....	99
3.5 Are Korero sculptural constructions.....	103
Paepae Ariki, site installations	
Conclusion. ....	108
Bibliography. ....	110
Glossary. ....	112
Appendices. ....	114

## ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no knowledge or material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning

A handwritten signature in black ink, appearing to read 'Eruera Te Whiti Nia', with a horizontal line underneath.

Eruera Te Whiti Nia

## DEDICATION

This work is dedicated to my Parents, Pouariki Tiataia and Inanui I Te Rangi, who gave us life, a heritage and land on which to live. To my brothers, Henere Pouariki, John Te Ariki, Rangi Mana Tinirau, and Kadar, who gave support for the commission of this work. Finally, to my daughters Takau Vahine Arii and Helen Inanui, who will continue after I am gone.

Eruera Te Whiti Nia

## LIST OF FIGURES

### Figures

1	Nia, E. 2009	<i>Cultural concept map</i>		Digital drawing	pg. 17
1.1:1	Nia, E. 2009	<i>Makeanui Ariki Genealogical chart</i>		Digital drawing	pg. 18
1.1:2	Nia, E. 2007	<i>Uirangi Mataiapo</i>		Digital photograph	pg. 19
1.1:3	Nia, E. 2009	<i>Makea Pori</i>	copy of water colour	Digital photograph	pg. 20
1.1:4	Circa 1921	<i>Makea Tinirau and others</i>	copy of Plate	Digital photograph	pg. 21
1.2:1	Nia, E. 2007	<i>Helen and Makea Marae</i>		Digital photograph	pg. 23
1.2:2	Scothorn, H. 2008	<i>Site specific installation</i>		Digital photograph	pg. 24
1.2:3	Scothorn, H. 2008	<i>Site specific installation</i>		Digital photograph	pg. 24
1.2:4	Robertson, N 2008	<i>Proposed site</i>		Digital photograph	pg. 24
1.2:5	Nia, E. 2009	<i>Arial, Proposed site</i>		Digital photograph	pg. 25
1.2:6	Nia, E. 2009	<i>Makea's stone seat</i>		Digital photograph	pg. 26
1.2:7	Nia, E. 2009	<i>Seats of honour</i>		Digital photograph	pg. 27
1.2:8	Nia, E. 2009	<i>Stone Tu'a'u</i>		Digital photograph	pg. 27
1.2:9	Nia, E. 2009	<i>Taumakeva Tu'a'u</i>		Digital photograph	pg. 28
1.3:1	Circa 1903	<i>Nga Ariki</i>	copy of plate	Digital photograph	pg. 30
1.3:2	Circa 1921	<i>Tinirau and Karika Ariki with Mataiapo</i>	copy of plate	Digital photograph	pg. 30
1.3:3	Nia E. 2009	<i>Komono Taraare Mataiapo</i>		Digital photograph	pg. 31
1.3:4	Nia, E. 2009	<i>Paepae Te Maro o Te Taiti</i>		Digital photograph	pg. 31

## Figures

1.5:1	Nia, E. 2009	<i>Turou of Tubeitia</i>		Digital photograph	pg. 40
1.5 :2	Nia, E. 2009	<i>Turou of Tubeitia</i>		Digital photograph	pg. 40
1.5 :3	Nia, E. 2009	<i>Vakatini and Tubeitia Ariki</i>		Digital photograph	pg. 40
1.5 :4	Circa 1930	<i>Takau with flower</i>	painting, oil on card		pg. 41
1.5 :5	Circa 1936	<i>Takau on steps of Are Ariki</i>		Photograph	pg. 41
1.5 :6	Nia, E. 2009	<i>Dusk, Paepae Ariki</i>		Digital photograph	pg. 41
1.6 :1	Nia, E. 2009	<i>Paepae Te Maro O Te Taiti</i>		Digital photograph	pg. 42
1.6:2	Nia, E. 2009	<i>Paepae Ariki, looking south, Arial</i>		Digital photograph	pg. 43
1.6:3	Nia, E. 2009	<i>Paepae Ariki, looking north, Arial</i>		Digital photograph	pg. 43
1.6:4	Nia, E. 2009	<i>Paepae Ariki, Arial</i>		Digital photograph	pg. 44
1.6:5	Nia, E. 2009	<i>Proposed site for Are Korero</i>		Digital photograph	pg. 45
1.6:6	Circa 1900	<i>House of Manu'a</i>	Panorama triptych	Photograph	pg. 45
1.6:7	Circa 1900	<i>House of Te Rangikopupu</i>	Panorama triptych	Photograph	pg. 46
1.6 :8	Nia, E. 2009	<i>Ruins, Te Rangikopupu</i>		Digital photograph	pg. 46
1.6:9	Nia, E. 2009	<i>The house, Te Are</i>		Digital photograph	pg. 47
1.6:10	Robertson, N 2008	<i>Sacred Turtle stone</i>		Digital photograph	pg. 47
1.6:11	Nia, E. 2009	<i>Kauariki tree</i>		Digital photograph	pg. 48
1.6:12	Nia, E. 2009	<i>Tou tree</i>		Digital photograph	pg. 48
1.6:13	Nia, E. 2009	<i>Toa trees eastern wall</i>		Digital photograph	pg. 49
1.6:14	Nia, E. 2009	<i>Utu tree at gate</i>		Digital photograph	pg. 49
1.6:15	Nia, E. 2009	<i>Utu tree in northern wall</i>		Digital photograph	pg. 49

## Figures

1.6:16	Nia, E. 2009	<i>Tuoro, Arial</i>		Digital photograph	pg. 51
1.7:1	Nia, E. 2008	<i>Laying the stones</i>		Digital photograph	pg. 53
1.7 :2	Nia, E. 2006	<i>Pou tupuna sculptures</i>		Digital photograph	pg. 55
1.7 :3	Nia, E. 2008	<i>No'o'anga, Toka</i>	sketch from notebook	line drawing	pg. 55
1.7 :4	Nia, E. 2008	<i>Papa'anga na runga te pou</i>	sketch from notebook	line drawing	pg. 55
1.7 :5	Nia, E. 2008	<i>Pou tupuna</i>	sketch from notebook	line drawing	pg. 55
1.7 :6	Nia, E. 2008	<i>Te A,tui,anga, Te Rangatira</i>	sketch from notebook	line drawing	pg. 57
1.7 :7	Nia, E. 2008	<i>Te A,tui,anga, Te Mataiapo</i>	sketch from notebook	line drawing	pg. 57
1.7 :8	Nia, E. 2008	<i>Ta'u'u o Te Rangi</i>	sketch from notebook	line drawing	pg. 57
1.7 :9	Nia, E. 2008	<i>Plan inner sanctum</i>	sketch from notebook	line drawing	pg. 58
2.1:1	Nia, E. 2008	<i>Side elevation, Vaka</i>	Sculpture 136L36W22H cm	Digital photograph	pg. 60
2.1:2	Nia, E. 2008	<i>Front view, Vaka</i>	Sculpture 136L36W22H cm	Digital photograph	pg. 60
2.1 :3	Nia, E. 2008	<i>View from above, Vaka</i>	Sculpture 136L36W22H cm	Digital photograph	pg. 60
2.1:4	Nia, E. 2008	<i>Honu</i>	model	Digital photograph	pg. 61
2.1:5	Nia, E. 2008	<i>Honu Transition</i>	model	Digital photograph	pg. 61
2.1:6	Nia, E. 2008	<i>Honu,</i>	original sketch	line drawing	pg. 16
2.1:7	Nia, E. 2008	<i>Taupare</i>	model	Digital photograph	pg. 62
2.1:8	Nia, E. 2008	<i>Pou va'o</i>	model	Digital photograph	pg. 62
2.2:1	Nia, E. 2008	<i>Tiki Tangata</i>	original sketch ink	line drawing	pg. 63



## Figures

2.2:2	Nia, E. 2008	<i>Tiki Tangata</i>	first composition	Digital drawing	pg. 63	
2.2:3	Nia, E. 2008	<i>Tiki Tangata</i>	second composition	Digital drawing	pg. 63	
2.2:4	Nia, E. 2008	<i>Tiki Tangata</i>	third composition	Digital drawing	pg. 63	
2.2:5	Nia, E. 2008	<i>Second laying of stones</i>	Stones, wood and chalk, 2metre sided triangle	Installation	pg. 64	
2.2 :6	Nia, E. 2008	<i>Second laying of stones</i>	Stones, wood and chalk, 2metre sided triangle	Installation	pg. 64	
2.2 :7	Nia, E. 2008	<i>progressive compositions</i>	No 1	Digital drawing	pg. 65	
2.2 8	Nia, E. 2008	<i>progressive compositions</i>	No 2	Digital drawing	pg. 65	
2.2 :9	Nia, E. 2008	<i>progressive compositions</i>	No 3	Digital drawing	pg. 65	
2.2 :10	Nia, E. 2008	<i>progressive compositions</i>	No 4	Digital drawing	pg. 65	
2.2 :11	Nia, E. 2008	<i>progressive compositions</i>	No 5	Digital drawing	pg. 65	
2.2 :12	Nia, E. 2008	<i>progressive compositions</i>	No 6	Digital drawing	pg. 65	
2.2 :13	Nia, E. 2008	<i>some resolution</i>	No 1	Digital drawing	pg. 65	
2.2 :14	Nia, E. 2008	<i>some resolution</i>	No 2	Digital drawing	pg. 65	
2.2 :15	Nia, E. 2008	<i>final Tiki Tangata composition</i>		Digital drawing	pg. 66	
2.3 :1	Nia, E. 2008	<i>Tarai tupuna Tane e te Vaine</i>	Rakau Vi,	180X500X1800 mm	Sculpture	pg. 68
2.3 :2	Nia, E. 2008	<i>Tupuna tane,</i>	detail		Sculpture	pg. 68
2.3 :3	Nia, E. 2008	<i>Marquette (liquid stone)</i>	detail		Sculpture	pg. 68
2.3 :4	Nia, E. 2008*	<i>Marquettes (liquid stone) Group</i>	Salusalu and Rito fibre	20X200X1200	Sculpture	pg. 68
2.3 :5	Nia, E. 2008	<i>Korua (together)</i>	Rakau Vi,	180X500X1800 mm	Sculpture	pg. 69
2.3 :6	Nia, E. 2008	<i>Tupuna tane</i>			Sculpture	pg. 69
2.3 :7	Nia, E. 2008	<i>Tupuna Vaine</i>			Sculpture	pg. 69

## Figures

2.4 :1	Nia, E. 2009	<i>David's Tatau</i>		Digital photograph	pg. 70
2.4 :2	Nia, E. 2009	<i>Akairo Papa'anga Tupuna</i>		Digital drawing	pg. 71
2.4 :3	Nia, E. 2009	<i>Coded Number</i>		Digital drawing	pg. 71
2.4 :4	Nia, E. 2009	<i>final pattern</i>		Digital drawing	pg. 72
2.5 :1	Nia, E. 2009	<i>Aronga Mana concept design</i>		Digital drawing	pg. 73
2.5 :2	Nia, E. 2008	<i>Aronga Mana Relief</i>	MDF 3X50cm sided triangle	Relief sculpture	pg. 74
2.5 :3	Nia, E. 2008	<i>detail</i>		Relief sculpture	pg. 74
2.5 :4	Nia, E. 2008	<i>Aronga Mana design, Rangatira</i>		Digital drawing	pg. 74
2.5 :5	Nia, E. 2008	<i>Proportional elements</i>		Digital drawing	pg. 74
2.5 :6	Nia, E. 2008	<i>Topographic plan</i>		Digital drawing	pg. 75
3.1 :1	Tohi, F. 1990	Tamale, Tufunga Lalava, Tonga		Photograph	pg. 77
3.1 :2	Tohi, F. 2001	Filipe Tohi	McMillan Brown Residency	Digital Photograph	pg. 77
3.1 :3	Tohi, F. 2004	Humu design, detail.	Fale Maota, Samoa	Digital photograph	pg. 78
3.1 :4	Tohi, F. 2004	Humu design, wide shot	Fale Maota, Samoa	Digital photograph	pg. 78
3.1 :5	Tohi, F. 2006	Humu design	Fale Pacifica Auckland	Digital photograph	pg. 78
3.1 :6	Tohi, F. 2006	Humu design wide shot	Fale Pacifica Auckland	Digital photograph	pg. 78
3.1 :7	Tohi, F.	Haukamea	Onehunga Public Library Aluminium	Sculptural Construction	pg. 79
3.1 :8	Tohi, F. 2009	Haupapa Nikoniko	Govett Brewster Gallery, wood, stone kafa	Sculptural Construction	pg. 79
3.1 :9	Tohi, F. 2009	Marquette	for USP Rarotonga Balsa wood	Sculptural Construction	pg. 79



## Figures

3.2 :1	Nia, E. 2008	Aronga mana element		Relief Sculpture	pg. 80
3.2 :2	Nia, E. 2008	Confluence with Haupapa element		Construction	pg. 80
3.2 :3	Nia, E. 2008	<i>Haupapa Model Mid View</i>		Construction	pg. 81
3.2 :4	Nia, E. 2008	<i>Haupapa Model wide View</i>		Construction	pg. 81
3.2 :5	Nia, E. 2008	<i>First Haupapa Model</i>	MDF board and battons 100X50X30mm		pg. 82
3.3 :1	Nia, E. 2009	<i>Topographic layout</i>	Model 2	Digital drawing	pg. 83
3.3:2	Nia , E. 2009	<i>Model 2 Ground plan</i>	Painted Ply	2.4X1.2metres	pg. 83
3.3:3	Nia , E. 2009	<i>close view</i>			pg. 83
3.3:4	Nia , E. 2009	<i>wide view</i>	Painted ply board and battons	2.4X1.2X..5Metres	Sculptural Construction pg. 83
3.3:5	Nia , E. 2009	<i>Model 3 Ground plan</i>	Hexagonal	Digital drawing	pg. 84
3.3:6	Nia , E. 2009	<i>Human form</i>			pg. 85
3.3:7	Nia , E. 2009	<i>Pyramid form</i>			pg. 85
3.3:8	Nia E. 2009	<i>Final form</i>			pg. 85
3.3:9	Nia, E. 2009	<i>with graphic of human form</i>	Pine battons 1002X1002X200mm		pg. 85
3.3:10	Nia, E. 2009	<i>Model 4 Ground plan</i>	Octagonal	Digital drawing	pg. 86
3.3:11	Nia, E. 2009	<i>Eke design</i>			pg. 87
3.3:12	Nia, E. 2009	<i>Close view detail</i>			pg. 87
3.3:13	Nia, E. 2009	<i>Kikau design</i>			pg. 87
3.3:14	Nia, E. 2009	<i>elevated view</i>	Pine battons 1062X1062X320mm		pg. 87
3.4 :1	Nia, E. 2009	<i>Nakura Maretu Taunga raranga,</i>			pg. 88

## Figures

3.4:2	Nia, E. 2009	<i>Pare Tupuna</i>	Coauthored work Pare	pg. 88
3.4:3	Nia, E. 2009	<i>Ruru</i>	Rau Ara	pg. 89
3.4:4	Nia, E. 2009	<i>detail Ruru</i>		pg. 89
3.4:5	Nia, E. 2009	<i>Tinirau Ruru</i>		pg. 90
3.4:6	Nia, E. 2009	<i>New design from lashing</i>	Digital drawing	pg. 90
3.4:7	Nia, E. 2009	<i>Transformation</i>		pg. 91
3.4:8	Nia, E. 2009	<i>possible resolution</i>	Digital drawing	pg. 91
3.4:9	Nia, E. 2009	<i>Vavahi graphic</i>		pg. 92
3.4:10	Nia, E. 2009	<i>detail</i>		pg. 92
3.4:11	Nia, E. 2009	Rio Rangatira with Vavahi Ruru		pg. 92
3.4:12	Nia, E. 2009	Rangatira design	Digital drawing	pg. 93
3.4:13	Nia, E. 2009	Pattern for Tarai Tupuna	Digital drawing	pg. 93
3.4:14	Nia, E. 2009	Pattern for weaving and Tarai Tupuna	Printed digital design	pg. 94
3.4:15	Nia, E. 2009	pattern for wall hanging	Digital drawing	pg. 94
3.4:16	Nia, E. 2009	Group shot Marquettes (liquid stone)	Digital Photograph	pg. 95
3.4:17	Nia, E. 2009	Torso, detail		pg. 96
3.4:18	Nia, E. 2009	Hands, detail		pg. 96
3.4:19	Nia, E. 2009	Pare, Detail		pg. 96
3.4:20	Nia, E. 2009	Pare, Colour detail		pg. 96
3.4:21	Nia, E. 2009	Honu, pattern for positive mold	MDF 1200X2400X40mm	Relief sculpture
3.4:22	Nia, E. 2009	Kota'a		pg. 97
3.4:23	Nia, E. 2009	Dancer, Vaine		pg. 97

## Figures

3.4:24	Nia, E. 2009	Dancer, Tane			pg. 97
3.4:25	Nia, E. 2009	South facing wall, west		Digital photograph	pg. 98
3.4:26	Nia, E. 2009	South facing wall, east			pg. 98
3.4:27	Nia, E. 2009	North facing wall, west			pg. 98
3.4:28	Nia, E 2009	A'au Ka'a			pg. 99
3.4:29	Nia, E 2009	Puna rua pattern	painted pine batten 20X20X810mm and 1000mm	Digital photograph	pg. 101
3.4:30	Nia, E 2009	Puna rua variation		Digital photograph	pg. 101
3.4:31	Nia, E 2009	Inaere Pattern	100X60X350mm	Digital photograph	pg. 102
3.5:1	Nia, E. 2009	Are Korero ground plan	painted MDF 520X2070X2070mm	Digital photograph	pg. 103
3.5:2	Nia, E. 2009	Are Korero structure	painted pine battens 700X1980X1980mm	Digital photograph	pg. 103
3.5:3	Nia, E. 2009	Are Korero detail exterior view lashings		Digital photograph	pg. 104
3.5:4	Nia, E. 2009	Are Korero detail interior view lashings		Digital photograph	pg. 104
3.5:5	Nia, E. 2009	Pou va'o front view	painted pine laminate 70X300X1200mm nylon twine	Digital photograph	pg. 105
3.5:6	Nia, E. 2009	Pou va'o Variation design from lashing.	MDF 40X610X1940mm	Digital photograph	pg. 105
3.5:7	Nia, E 2009	Pou va'o back view		Digital photograph	pg.105
3.5:8	Nia, E 2009	Site installation, proposed location of Are Korero.		Digital photograph	pg. 106
3.5.9	Nia, E 2009	Site installation different view.	10X10 metres	Digital photograph	pg. 106

## CO-AUTHORED WORKS

The woven work on the Marquettes (**Pare**) for liquid stone (fig 3.4:16 to 20), was the work of my weaver Nakura Maretu. Although I chose the pattern and the design layout, the patterns and the weaving of the Rau Ara woven Ruru, are from her island, Tongareva.

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## ABSTRACT

This Project is a sculptural and spatial response to the concept of the *Are Koreo* (house of history and learning) within the Paepae Ariki, Taputapuetea. In considering the philosophical and cultural basis that might encourage structure, the project investigates the re introduction of tribal art that might assist cultural revival and security, this tribal structure providing a platform and focus for its expression. The implications of such a proposition are twofold, on the one hand, the revivification of innovative, ancient cultural expressions to assist the concepts progress, and on the other, the realisation of a Pacific architecture to confirm, actuate and create, a new Polynesian reality. The thesis is 80% practice based work, accompanied by 20% exegesis.

## INTRODUCTION

**Taputapuatea**, is the Paepae, Marae and home of Makeanui Ariki a high chief of the Vaka Tangata, Te Au o Tonga (one of the three tribal groupings of the Island). It is located on the northern coast of the island of Rarotonga in the main township of Avarua. It sits at the head of the Takuvaine valley, surrounded by a semicircle of mountains adjacent to the sea, with Ikurangi towering above the marae.

The Ariki and the Marae are connected historically and by genealogy to the island of Man'ua to the west in the Samoan group, and the lee ward islands of Tahiti to the north east. Ta'aa, Morea, Maupiti and Ra'iatea. On the island of Ra'iatea, there is a famous marae Taputapuatea, from whence the Rarotonga name derives.

The well known Māori whakatauki (proverbial saying) reminds us of these connections- *'E kore au e ngaro he kakano i ruia mai i Rangiatea'*. 'I will never be lost, the seed which was sown from Rangiatea'.<sup>1</sup> Rangiatea is the same name as Ra'iatea.

My project is centred and sited within the Paepae Ariki, Taputapuatea. This project is a spatial and sculptural response to the concept of the **Are Korero**. The words Are Korero applies as much to a person as it does to an institution.<sup>2</sup> Traditionally, it is a house of histories and learning composed of tribal chiefs and Ta'unga, concerned with genealogies, land and, governance and the maintenance of cultural traditions and ceremonies within the Vaka of Te Au o Tonga. It's duties and functions have slowly eroded as a result of the ill effects of colonial institutions, Christianity, temporal government and a commodity-centred economy. There is no known record of an image of the Are Korero at Arai Te Tonga.

I am a descendant through my mother of Makea Ariki<sup>3</sup> and I act as Tiaki Enea (guardian) of the Paepae Ariki- a duty passed on at her death. As a researcher, I believe that the cultural revival of the Are Korero is critical for the security of our history and cultural traditions.

Its administrations may have a moderating influence concerning the acrimony and discord that our tribes have been confronted with over the past thirteen years, exacerbated to some extent, by their inability to select a chief. This has paralysed the normal functions of the tribe, with corresponding negative effects spread all over the tribal lands.

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<sup>1</sup>Retrieved from *Rangiatea* .natlib.govt.nz on December 10<sup>th</sup> 2009

<sup>2</sup>Savage, Dictionary. p41.

<sup>3</sup>**Inanui I Te Rangi**, a daughter of **Makea Takau Ariki**, who was an informant on family history.



Because of the nature of the cultural institution chosen and the motives propelling my interest, rather than referencing a range of literature and other artists solely, this project focuses on local specific, histories and oral historiography, the relationship of the land and people to my art, including other associated cultural determinants and context.

The relationship of Kaupapa Māori and how it applies to the Māori of the Cook Islands from my previous experience documenting history in Aotearoa, is indicated in the body of this exegesis (research values and methods). But, certainly the cultural historical survey is necessary to understand the scope and the interconnection of these elements comprising the dimensions of the proposed Are Korero.

As there are no examples of what an Are Korero might look like in remaining accounts of traditional Cook Islands architecture, I have resorted to background research within the minute books of the Cook Islands Māori Land Court, visited other marae that once had Are Korero, and did site testing as an artist within the Paepae Ariki. In addition to my Parents, I was advised, throughout this process, by three cultural advisors who helped frame my project. They are Ta'unga of the tribes of my parents<sup>4</sup> who gave advice in Akonoanga Māori, ( a code of values and customary practices and rules) on our history, traditions, and cultural practice.

During the course of on site testing, my project shifted in emphasis from an architectural aim to a sculptural aim. Rather than returning to older models, I proposed a new concept approach based on the revivification of ancient Polynesian practices, in an attempt to evolve an appropriate direction in my art practice.

My exegesis is comprised of two major sections. A concept map (fig 1) was drawn in the form of a hexagonal figure, which describes the cultural context of conceptual and practical work. This map is read starting at the centre six elements, Papa'anga, Taonga, Toka, in black then in red Tarai, Tatau. Au Ka'a, Raranga (art forms), and finally Pe'e and Peu kapa (music and performing arts). The world in which my work is centred is evidenced by this map.

The first section is an exposition and survey of place, location and culture, the important elements gives understanding to our papa'anga (genealogies)(1.1) Marae, (sacred stone structures) (1.2), Tao'anga (Chiefly Titles) (1.3), and the lands of our people. Sub-chapters 1.5 to 1.6, Component elements, surveyed the concept of spatiality within the Paepae Ariki, Marae, and on our tribal lands, and continues this exercise, within and about a proposed Are Korero, detailing its composition. The sub-chapter 1.7 is the outline of the research project and it addresses the concept of the proposed Are Korero structure.

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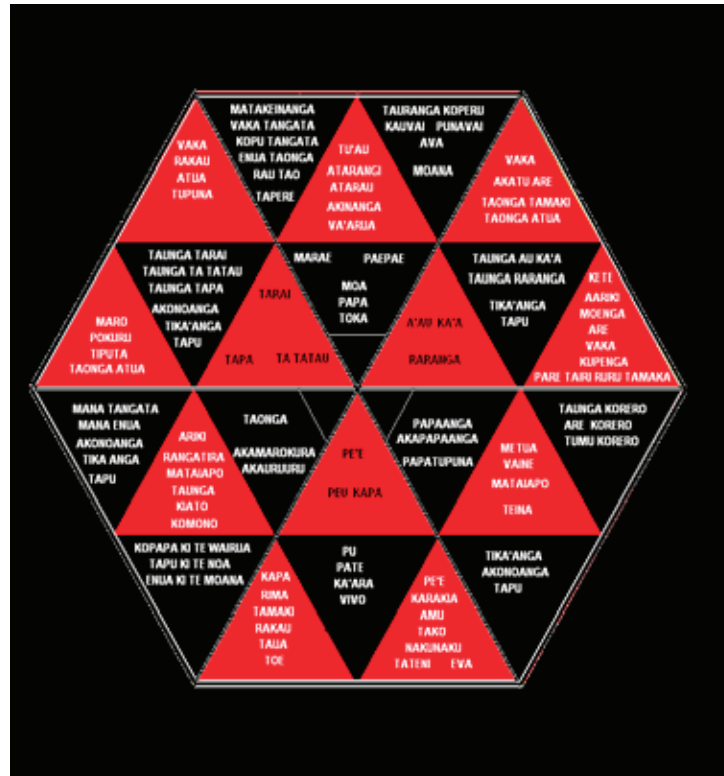
<sup>4</sup>**Te Atua karo** of Porotito Rangatira, Ngati Makea. **Rutera Taripo** of Te Ariki Maro Kura Rangatira, Ngati Arera. **Makiuti Tongia** of Ngati Arera.

Section Two begins with Chapter 2, and is the beginning of the design project and practical work. The architectural designs of Vaka and Honu were abandoned with the new direction of the Tiki Tangata design (Sub-chapter 2.2). Other sculptural designs are also considered here for Pou from which evolved the Aronga Mana Design and pattern.(2.5), which is a composed ground plan of title holders. Structure was developed from haupapa and haukamea, and examples created by the Tongan sculptor, Tohi from Polynesian lalava (chapter 3 and 3.1). The confluence of Tongan haupapa and the aronga mana designs proposed the Are Korero haupapa constructions (3.2). These examples are resolved in a final sculpture design in sub-chapter 3.5.

The other art disciplines, ancillary to a certain extent, remain important to the main theme of the Are Korero. Sub-chapter 2.3 Tupuna sculptures, Akairo papa'anga tupuna Sub-chapter 2.4, Tarai tupuna (liquid stone) Sub-chapter 3.4, are a continuation of Tupuna sculpture, using concrete indicating new materials for such objects. Finally ( Sub-chapter 3.4), Raranga, display the interconnection and in some cases necessary involvement of other art disciplines required by the concept and mana that the Are Korero generates.

The importance of cross Polynesian cultural collaboration in our artistic endeavours remains important to our cultural survival. Sir Apirana Ngata oversaw and established the re-building of carved meeting houses in New Zealand through the establishment of the Rotorua school of carving in 1927.

This project takes on the kaupapa and the purpose of reviving Rarotonga Māori art and architecture. For the purpose of this project, it is a sculptural exploration of the key concepts.



**Figure 1**  
*A map of the cultural concepts with in which my project was progressed. Only some of the concepts were focussed upon. The three Ta'unga previously mentioned and myself worked on its creation. Rarotonga (2009)*

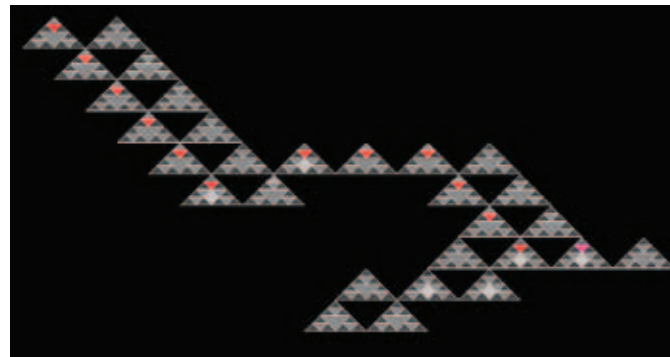
## SECTION ONE INTRODUCTION

This section examines specific parts of the research project, some aspects of which are indicated in the concept diagram above (fig 1). It is basically comprised of two parts, the Sub-chapters 1.1 to 1.4 comprise three important aspects of the Māori of Rarotonga, the genealogy of a people, the sacred stone structures that link these genealogies inextricably to the land, and the tribal titles that act as guardians of this cultural domain. Sub-chapter 1.4 explains the method and approach to the research. The second part, 1.5 to 1.7, explains the spatiality of the environs of the lands of the people both sacred and common, within which is placed the Are Korero. Likewise, the component elements of the proposed Are Korero structure, are detailed in 1.7 and comprise the principal subject of this research. These sections background my project to elucidate and give understanding to its investigations.

# CHAPTER 1 HISTORICAL BACKGROUND

**1.1 PAPA'ANGA**, this chapter in my view, gives the starting point of Maori history and describes the ancestors and people from whom we are descended. These names place us within our view of historical time and identify us within our culture.

**Papa'anga Tupuna** (Genealogy of Ancestors). This one aspect of Cook Island cultural history that remains critical for the Māori to maintain a sense of self and identity, it is by blood link to Ancestors male or female that connects people to land and is the primary basis for land ownership and occupation. This blood link entitles all family members to a house site and planting land within the Vaka Tangata (tribe).



**Figure 1.1:1**  
*Genealogical chart of  
Makeanui, Ariki.*  
Digital Drawing.  
Eruera Nia (2009).

This Papa'anga shows the last thirteen Ariki of Makeanui. Going back ten generations from myself and twin brother to Te Pa Atua Kino.<sup>5</sup> It is read left to right downwards with each level representing a successive generation. My grandmother and her younger sister were the last title holders. Grandmother Takau, had twin eldest daughters, Mokoroa and Inanui our mother, who had twin eldest sons, my brother Henere and I. The red signifies seniority in the Family and the Tribe, which is held by Takau. The Makeanui Title is in dispute and remains vacant today. The Papa'anga of a family is sacred in that it entitles that line to an existence within a Tapere <sup>6</sup> of the tribe in which the family belongs. Based on seniority within a genealogical line, one is entitled to succeed to a family Taonga.<sup>7</sup>

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<sup>5</sup>Document, The meaning of the stones, appendix 1

<sup>6</sup>Tribal land district, title jurisdiction

<sup>7</sup>Hereditary chiefly title

These titles relate to a class of persons Ariki, Rangatira, Mataiapo and Ta'unga, within a family that are its traditional leaders. The title holders control the allocation of land within the families of that title, determined by Tika'anga and Akono'anga.<sup>8</sup> These laws and customs have been maintained by families for hundreds of years and were determined by previous family members, within each genealogical line and relates to all aspects of family life, marriage, land, birth, death (fig 1.1:2) education, titles and Vaka Tangata. (Tribe).



**Figure 1.1:2**  
**Uirangi mataiapo**  
*(Wearing ranti leaves)*  
*At the laying of Pa Tu Te Rangi*  
*In the ground, Avarua church.*

Nia, E. Private Archive.  
(Digital Photograph) 2007.

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<sup>8</sup>Tika'anga relates to that which is right or correct, Akono'anga relates to custom ,to obey, to observe (Savage Dictionary p379, p23).



**Figure 1.1:3**  
**Makea Pori Ariki**  
*Digital copy of original watercolour.*  
*Held at ANU Canberra A.C.T.*

Nia. E, (Digital Photograph).  
 2009.

Figure 1 1:4 is that of my Great grand father Makea Tinirau's Great grand father, Makea Pori. He changed the names of his three eldest sons to biblical names to show the worth of his faith, and was referred to latter in the tribe as Mou Evangelia (Embrace the gospel). Of the Ariki on Rarotonga, Makeanui was the last to become Christian and when this happened Christianity flourished. His four children that succeeded his title were told to protect the church, hence the saying, 'the church (child) sits on the thigh of Makea Ariki' ('Te tama u'a na te Ariki')<sup>9</sup>.

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<sup>9</sup>Inanui I Te Rangi, informant.





**Figure 1.1:4**  
**1 Manarangi**  
**Ta'unga Korero**  
**2 Makea Tinirau**  
**Ariki**  
**3 Kamoe Mataiapo**

*Our great grandfather,  
Tinirau.*

Digital image of  
Family Photograph  
Held Auckland  
Public Library.  
Photograph  
(Circa 1921).

Within the Papa'anga of a family is its true history, delineated by prominent individuals and events in historical time, who added to or created the laws and customary practice that colour the various aspects of community life. Tumu Korero,<sup>10</sup> Ta'unga Korero,<sup>11</sup> or Are Korero<sup>12</sup> are the individuals responsible for maintaining that historical knowledge and tika'anga. They again are linked to ancestors within the families genealogy whose duties were so defined.

The Papa'anga of a person defines that person, the quality of his or her character, the class of his family, his tribal affiliation, his knowledge and nature. We are in essence the living expression of our papa'anga and are the representatives of our ancestors on earth. However, the extent to which individuals have become colonised and have mutated, such that they have lost their tribal culture and genealogy as a result, remains a moot point.<sup>13</sup>

Papa'anga is the basis on which one can prove ones link to a title and this island; it can only be a blood link by genealogy. It also determines your membership in a tribe and your right within custom, to speak on all matters relative to family, land, sea and the tribe. Papa'anga has been the authority which has initiated my research and has been the basis on which important aspects of that research has been informed.

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<sup>10</sup>The foundation, the Origin, source of knowledge, font of tribal history (Savage Dictionary p413)

<sup>11</sup>Priest, appointed for specialist skill, history, genealogy, karakia (Savage Dictionary p350)

<sup>12</sup>Keeper of tribal and family history, house of traditions, Knowledge and performance of ceremonies (Savage Dictionary p41)

<sup>13</sup>Colonised Māori, of colonised mentality person bereft of their culture

## 1.2 THE MEANING OF THE STONE

**Marae<sup>14</sup>, Paepae,<sup>15</sup> Tu'a'u<sup>16</sup>, Akinaga.<sup>17</sup>** These ancient stone structures so described, adds foundation to our genealogies and link us to our ancestral lands as a mute physical reminder of our cultural past authenticating tribal titles.

Linked to the land, stone is made sacred by purpose, naming and arrangement. Stone, like a person has a genealogy,<sup>18</sup> its name, arrangement and placement determines its purpose. It is with stone that the Māori confirms his title, and genealogies attachment to a place, a marae, and the land.



**Figure 1.2:1**

*Helen Inanui I Te Rangi  
Great grand daughter of  
Makea Takau Ariki  
at Makeanui's Marae  
behind the Are Ariki,  
Taputapuatea*

Nia. E, Digital Photo.  
(2007).

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<sup>14</sup>A ceremonial stone structure or formation owned by a title, Inanui I te rangi , Te Atua karo Ta'unga informants

<sup>15</sup>Stone paving surrounding the front of a chiefly dwelling or area surrounding, Bobby Turua, Komono Tara'are Mataiapo

<sup>16</sup>Ceremonial stone within a Marae attended by Ta'unga, Bobby Turua informant

<sup>17</sup>Ceremonial stone seats of honour of title holders (Makiuti Tongia Informant)

<sup>18</sup>Material culture of the cook islands (Aitutaki)p208 Te Rangihiroa



**Figure 1.2:2, 1.2:3**  
*Site specific, Sculpture Installation,*  
*Ernera & Filipe. Taputapuataea.*

*Proposed site of Are korero*

Scothorn. H, Digital Photo  
(2008).



**Figure 1.2:4**  
*Detail proposed site*  
*Are Korero*

Robertson. N, Digital Photo  
(2008).

The first stones laid for the Are Korero are those placed by the **Aronga Mana** (Title holders) to represent Papa'anga and Taonga of the representatives of the **Vaka Tangata, Te Au O Tonga**.<sup>19</sup> The **Are Korero** is sited in the grounds of the **Paepae Ariki, Taputapuataea** of **Makea Ariki**.<sup>20</sup> Makea's personal **Marae** is sited behind the Are Ariki (chiefs home), this is where new Rangatira are invested and others are reconfirmed. Makeanui's Tu'a'u<sup>21</sup> is the in the centre of the Marae.

<sup>19</sup>One of the three tribal districts of Rarotonga within which are represented several tribes 'wind from the south'

<sup>20</sup>One of the three Ariki of Te Au o Tonga, Vaka Tangata

<sup>21</sup>Large upright alter stone



The red dot indicates the location of the proposed Are Korero.



**Figure 1.2:5**

*Three points of a triangle.  
The Are Korero, the stone  
structure of the Marae, and  
the ruins of the home of Rāo  
Rangatira, the Are Ariki  
in the centre.*

Looking eastward, the  
burial grounds of Ngati  
Arera next to the marae. The  
Rangatira and Ariki  
are next to the Are Ariki.  
Nia. E, Digital photo  
(2009).

The **Koutu Ariki** (Royal court) of the Vaka Tangata Te Au O Tonga is **Arai Te Tonga**. The Investment stone, **Tu'a'u**, is **Taumakeva**. It is at this location that the **Akinanga**, Stone Seats, of the Ariki are found, and here, by tradition and custom the **Akamarokuraanga**, the ceremonial investiture of the new Makeanui Ariki is performed.

This site has been much reduced by the ravages of time and neglect, and has been altered by the planting of strangers and new housing and roads.<sup>22</sup> But it was a dispute between contending families over seniority for the right to hold the Taonga Ariki four generations ago that caused the most damage, pitting Ariki against High Priest and heralding the interference of European land courts in traditional tribal affairs. As a consequence of holding a Taonga, each Ariki, Rangatira and Mataiapo have their own Paepae and in most cases, their own marae and lands, and people that attach to these titles. These lands have an important relationship to the Taonga confirmed by the stones on the Marae. **Rau Tao** lands are to utu the title to support it in all its activities and should never be separated from the title. It is land that remains with the title. There is a natural relationship of these stone Marae to the titles they represent, within the **Koutu Ariki**, other stones of import, are found that link blood connected families together, either seats of honour, Tribal stones, for religious and ceremonial custom, Tu'a'u, or stones of genealogy representing individuals and their histories.<sup>23</sup>



**Figure 1.2:6**

*Makea's stone seat at Arai te Tonga, Shrouded in red rauti. The Tu'a'u stone of Taumakeva behind.*

Nia. E, Digital Photo. (2009).

<sup>22</sup>A visit to the site in 1897 by Percy Smith, gives quite a different description of the layout. JPS 1903 Volume 12, No 4 p218-220

<sup>23</sup>Makiuti Tongia. Inanui I Te Rangi, Informants.





**Figure 1.2:7**  
*Stone seats of Rangatira,  
 Ariki, and Mataiapo  
 At Arai te Tonga*

Nia. E, Digital Photo  
 (2009).

There are three Marae within this Koutu Ariki, Ko Pureora, Ko Murivai, Ko Marae Koroa (A forth including Taumakeva). There are stones that relate to the ceremonial activities of the Ta'unga, found on the larger Marae. The spatial relationship and alignment of stones and placement belies their purpose meaning and name.



**Figure 1.2:8**  
*Two of the three Tu'a'u behind  
 Taumakeva representing the three  
 Ariki of that time on the Island,  
 dislodged during missionary times.*

Nia. E, Digital Photo  
 (2009).



**Figure 1.2:9**  
*Taumakeva and its  
 Platform in front.  
 Arai Te Tonga*

Nia. E, Digital Photo  
 (2009).

**1.3 TAONGA TUPUNA** introduces us to the hierarchy of title holders within the polity of the vaka tangata Te Au o Tonga. These titles manage the lands of the tribe and the people under the Ariki. Each title name may comprise many families and apart from the land court record, there are few published records of their names.

**Taonga, Tao'anga, Tupuna.** These terms define the same meaning - an ancestral title. These title holders are the Are Korero and play an important part in the activities and the conduct of its meetings. Without them, there would be no tribe or Are Korero. It is my view the three components of Stone, linking Taonga to the land and Taonga linking people and families to Papa'anga and historical time, are the basis, composition and character of all tribes within the polity of the Polynesian Triangle.

In the main, all titles are passed on from one's ancestors, after the death of the previous incumbent. In the times before Christianity, Taonga were reserved for men only,<sup>24</sup> this was altered after the advent of the Evangelia, allowing women to hold family Taonga and this has remained so until today.

The Taonga of the Vaka Tangata are the individual family leaders within each Tapere (family and title districts) of the Tribe. Each name has a relationship to the Ariki, either Mataiapo or Rangatira. Originally Te Au o Tonga only had Rangatira, no Mataiapo. Karika only had Rangatira (the founding ancestor from Manu'a of Samoa),<sup>25</sup> and it wasn't until latter that the Mataiapo, who came with Tangi'ia (from the Tahitian islands) of the Takitumu tribe, that Te Au O Tonga gained its Mataiapo. It was these two ancestors and their company of families that formed the Marae, Political structure and the titles that remain today.

The Ariki and Mataiapo may have their own Rangatira, in essence their younger brothers and sisters, and if there is sufficient land they're given a title.<sup>26</sup> A komono (a family member) is a deputy who stands in for a Mataiapo when the office holder cannot be present (Kauono or Kaumono is another term that fulfils the same duty for the Taonga, Ariki, Rangatira or Mataiapo when absent).<sup>27</sup>

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<sup>24</sup>(Savage; Dictionary p349)

<sup>25</sup>(Savage, Dictionary p57)

<sup>26</sup>This practice retains land and duty within family and tribal control. informant, Inanui I te Rangi.

<sup>27</sup>Te Atua Karo, informant (2009)



**Figure 1.3:1**

*Pa Maretu Ariki of Takitumu  
Makea Takan Maire Ariki  
of Te Au O Tonga, Grand  
daughter of Makea Pori. Hon  
John Mills, Tinomana Mereana,  
Ariki of Puaikura, Grand  
daughter of Makea Te Vaerua  
Are Ariki Taputapuatea*

Photograph (circa 1903).

In certain instances an Ariki or Mataiapo may create new titles to confer upon individuals of the tribe for special service, but this is rare now as land has become scarce today.



**Figure 1.3:2**

*Makea Tinirau standing  
Makea Takan Karika  
sitting at left surrounded  
by their Mataiapo  
Taputapuatea.*

Photograph (circa 1921).



Taonga Ta'unga prescribes a ranking system in relation to that sacred office of a priest, whose activities span both temporal and spiritual matters within the tribe. <sup>28</sup>



**Figure 1.3:3**

*Guardians, of the Paepae.  
The wife of a previous Tara'are  
and the Komono of the present  
Tara'are Ta'unga Tako Ariki  
Bobby Turua on the Paepae Te  
Maro O Te Taiti Tupapa Valley*

Nia. E, Digital Photo  
(2009).



**Figure 1.3:4**

*Te Maro O Te Taiti  
And the stone seats of the  
Mataiapo 'Nga Toko Itu' of  
Arai Te Tonga.*

The Titles are connected to families either coming from a senior line, or when that line dies out, the next line in seniority. It is rare for a junior line to hold the Tao'anga whilst a tuakana <sup>29</sup> remains alive, but there are exceptions.

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<sup>28</sup>( Savage Dictionary, p349) Bobby Turua Komono, Informant

<sup>29</sup>Makea Teremoana held the Tao'anga Ariki whilst her elder sister's children were alive. Informant, Inanui I Te Rangi.

These are the names of the title holders of the Vaka Tangata Te Au O Tonga with time passed. Some have been altered, others demoted or advanced by Christian and colonial influence, but the names and families remain.<sup>30</sup>

**TE UI ARIKI, MAKEANUI ARIKI, MAKEA KARIKA ARIKI, MAKEA VAKATINI ARIKI.**

**TE UI RANGATIRA O MAKEANUI ARIKI**

ARA RANGATIRA  
ARERA RANGATIRA  
NGAREPA RANGATIRA  
NIKAO KI RUNGA RANGATIRA  
NIKAO KI RARO RANGATIRA  
PA PUIA RANGATIRA  
PA REREA RANGATIRA  
PAORA RANGATIRA  
POKINO RANGATIRA  
POROTITO RANGATIRA  
PUTU RANGATIRA  
PUTUA RANGATIRA  
RANGIMAKEA RANGATIRA  
RIO RANGATIRA  
RUAVAKA RANGATIRA  
RUPE RANGATIRA  
TAIRI TE RANGI RANGATIRA  
TAUIRA ARIKI RANGATIRA  
TE ORA RANGATIRA  
URIARAU RANGATIRA  
TONGAREVA RANGATIRA

**TE UI MATAIAPO O MAKEANUI**

APAI MATAIAPO  
ARATI MATAIAPO  
KAMOE MATAIAPO  
PI MATAIAPO  
POTIKITUA MATAIAPO  
TARAARE MATAIAPO  
TE AVA MATAIAPO  
TAMAIVA MATAIAPO  
UIRANGI MATAIAPO  
VAKAPORA MATAIAPO  
TAKAIA MATAIAPO

**TAONGA TA'UNGA O MAKEANUI**

POTIKITUA  
TARAARE  
TAKAIA

---

<sup>30</sup>Appendix 1 document, 'The Meaning of the stones'



A question was asked of me by the Tui Korero (Ta'unga korero)<sup>31</sup> of Ngati Arera, a tribe of Makea, to which my father belongs: “Ei a’ eika I te tui a Tangaroa” “How many fish on the line of Tangaroa” I answered in the negative and he then proceeded to tell me the names of those fish and the respective sacred sites that designate them. The fish are the **Tapere** of the Makea Tribal lands. Ko Nga Ika a Tangaroa - there are 18. In addition one for the Mataiapo (Tangaroa is also a tribal name for Makea Ariki).

NGA ONO A **TUORO TE RERENGA VAERUA** (Sacred rocks on the north western boundary by the sea)

POKOINU I RUNGA

NIKAO

PUAPUAUTU

AREANU

KAIKAVEKA

ATUPA

NGA ONO I **MAUNGA TAPU** (The Sacred Mountain Known by European as ‘the needle’)

URU’AU

TE RUA O TE TONGA

TEOTUE

TAUAE

TUKUVAINA

NGATIPA

NGA ONO I **TE IKU O TE RANGI** (Ikurangi Mountain)

VAIKAI

PUE

TAPAE I UTA

TAPAI I TAI

PUNAMAIA

KI’IKI’I TE REI O TUTAPU

OKOTAI I TE ATEA: TUPAPA NUI O MA’I (Nga Mataiapo Tokoitu)<sup>32</sup>

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<sup>31</sup>Makiuti Tongia of Ngati Arera, extended detail of list in Appendix 2

<sup>32</sup>The seven mataiapo of Arai Te Tonga, informant Makiuti Tongia

**1.4 METHODS AND APPROACHES TO RESEARCH.** I believe that our tribes over the last hundred years has struggled with the negative effects of colonialism, I have chosen the analogy of the New Zealand Maori experience to illustrate the context within which I have viewed our culture and history which has led to the demise of the Are Korero and its need for revival. Both Maori cultures are linked by genealogy and language and historical experience.

**Primary Research** Decolonizing Methodologies, Kaupapa Māori, and a Matrix of Cultural Values.

Over twenty years ago in 1986, I recorded Te Auripo Tamati<sup>33</sup> a friend of the kuia who brought me up, sitting in front of her Marae, Puketapu at Kaipakopako singing Pao, surrounded by her grown children and grand children. She was taught these pao in Parihaka, after the return of her elders from slavery and internment in the South Island at the turn of the century. ‘Taku raukura ra’, ‘Kua hoki tu mai a Te Whiti’, and ‘Mate koutou i te aroha’. When she had finished, all of us were crying.

In these short four line Poem songs she remembered the sacrifice of her elders who resisted peacefully the racist attack on our culture and land, by the New Zealand Government, whilst they stood in its defense, under our sacred mountain. We cried as much for the remembrance of those events as we did for the realization that our generation was colonized.

Linda Smith’s writings on (Decolonizing Methodologies 1999)<sup>34</sup>, has been as much impelled by the resistance to colonization, of like elders in her tribe as much as it has been for me. She analyses in a coherent manner the need to, through a method of research and theory, re assemble ourselves from our disassembled histories, and reclaim our humanity in our struggle for self-determination.

To be conscious of how our histories have been misrepresented and dismembered by others, and our need to “tell our own stories, write our own versions for our own purposes”. To advance “a very powerful need to give testimony, to restore spirit, to bring back into existence our world fragmented and dying”,<sup>35</sup> to challenge the reclassification of *our* knowledge as ‘oral traditions, rather than as oral histories’, valid and uncontested. The colonise’s history, is about power and the powerful, and we lack the power to turn histories into justice, as the colonized.

She encourages us to remain alert to Western systems of classification; representation and evaluation that might seek to diminish and alter our cultural view such that we may not be able to recognize ourselves. More importantly, her insight into the colonial mind, with its deleterious reclassification of time and spatiality. Were we were made to be part of their predatory purpose, to change our culture, so they could possess our lands.

<sup>33</sup>*Te Atiawa o runga te rangi* documentary. Rangiatea Films 1986. NZ film archive

<sup>34</sup>Decolonising methodologies (1999 Research and indigenous peoples. New York: Zed Books)

<sup>35</sup>Ibid, p28 Sub-chapter, *writing history and theory*

**Kaupapa Māori** embraces the idea of the right way of doing things within the rules and customs of the Māori world. In a broader sense it validates whakapapa, tikanga, and Mātauranga Māori in all matters that pertain to Māori existence in this world and the after life. More recently, it has been used to define the core philosophy from which Māori stand and view outwardly the colonizing world of a foreign culture that surrounds them. Kaupapa Māori creates the Māori vision of the world, interpreted and transmitted in the Māori language, by action, art and design, in writing, thought, and belief. To evolve a theory, a practice and set of values, by which we measure our present existence within the global world that surrounds us. These principles gathered within a report have been the culmination and hard work of academics, protagonists and lay persons of the Māori world over many years of struggle. The following document and its contributors, best expresses this view.<sup>36</sup>

The singing of Te Auripo's Pao is expressive of the concept of Kaupapa Māori. This concept and practice validates Māori cultural values and systems of knowledge and knowing, and the methods used to transmit such information and histories. Te Auripo's Pao on Te Whiti is only 15 words long, but its message of hope and endurance will never be expunged from my mind, and the Pao are over a hundred years old.

Te Auripo was not colonized, in respect to her education and values, children of her youth were not brought up in Pākehā schools nor did they speak or learn that language except when her children were taught. Her school was Parihaka, she never lived outside the protective cloak of her culture nor beyond the boundaries of her own tribal lands until Pehimana took her in marriage from Te Ika Roa in Taranaki to Kaipakopako in Puketapu, Te Atiawa<sup>37</sup>.

There are a matrix of cultural values that one engages with, when seeking an understanding of the deeper esoteric and broader temporal cultural values of the Māori world of Polynesia, especially when engaged in the project I am embarked upon. In some circumstances both temporal and spiritual dimensions exist as a duality and both need be deduced and recognised to evince understanding and clarity. This matrix refers to the cultural context in which this research was conducted.<sup>38</sup>

Te Wananga o Raukawa in Otaki, New Zealand, uses Kaupapa Māori in the prescription and transmission of its studies and practice.<sup>39</sup> Pakake Winiata's Matrix has been interpreted, and then translated, where possible, the equivalent meaning in Cook Islands Māori is used as a guide in my research. The guiding principles are *Whanaungatanga*, a system of kinship.

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<sup>36</sup>Māori Research Development. Kaupapa Māori Principles and Practices, a literature review, Report for Te Puni Kokiri. June 2000 prepared by (IRI), Māori Indigenous Education. University of Auckland and Te Rōpu Rangahau Hauora a Eru Pōmare, Wellington school of medicine, University of Otago.

<sup>37</sup>Te Ika Roa was a planting land of Taranaki at Cape Egmont on the west coast. Kaipakopako is Puketapu land inland of Bell block by New Plymouth, E Nia

<sup>38</sup>Refer to appendix 3 document for translations of Pakake's Matrix

<sup>39</sup>The Guiding Kaupapa of Te Wananga-o-Raukawa. Pakake Winiata sets out ten kaupapa used by Te Wananga-o-Raukawa as the basis for its operation as a tikanga Māori organisation. Available at: <http://www.twor.ac.nz/docs/pdfs/Guiding%20Principles.pdf>

In my project, the equivalent terms are *Koputangata and Vaka Tangata*, and this has been foundational and has been both a tool of research and a subject of research. It is integral to my role as the principal researcher and the entire project rests upon the Papa'anga, the whakapapa, the genealogy of the tribe.

The history of a tribe resides within its families, and the conveyers and transmitters of its knowledge and its various details are the Tumu Korero, Ta'unga Korero and Are Korero of those families. Each family or group of families or even tribe, has one such person.

The act of passing on a child, the eldest of a generation, to a grand parent, or grand Aunt or eldest of a previous generation, is still continued today. It is the simplest method of the transference of knowledge from one generation to another. Such individuals are identified at childhood and nurtured until they become adults. This is how I entered the world of family and tribal history. The passing on of Papa'anga is a life long task, and continues long after one's elders have passed away.

Genealogy is always kept 'in house' and it is the exception that it is passed outside the family. There is sharing between families, but they're always blood related. My research started within my own family. Both my parents are descended from Ariki and Rangatira and my father is also a descendant of Mataiapo. I needed to understand the relationships between these different classes of titles which extended to the three Vaka Tangata of the island.

In the main I stayed within the boundaries of my parent's papa'anga to understand the relationship of the wider family to each other. I lacked fluency in Cook Islands reo and had great difficulty in understanding important concepts and terms. In addition to my father, I needed the assistance of Ta'unga within our tribe and family who were bi lingual, to assist in the processing of important data. Te Atua Karo of Porotito on my mother's side and Ruteru Taripo and Makiuti Tongia of Ngati Arera on my father's side, gave kind and appropriate guidance. The cultural concept map evidences this collaboration (fig 1).

### **Māori Land Court Records**

At the commencement of the research project, it became evident that the concept of the Are Korero required primary research into Māori Land Court records to establish the foundations, as the information I sought did not exist in publication. Land and Title disputes of the Māori Land Court were the most helpful in extending knowledge about titles and land and in some instances, Papa'anga, outside and inside the family. Fortunately within the court, lands were attached to a genealogy and often a genealogy was attached to a title or vice versa, as evidence in defence or appeal, all of which was translated. The strategy of finding one aspect to locate the other was often employed.

Authenticating and testing papa'anga is an ongoing process, which was engaged with and fortified at the burials and investing of individuals holding family titles of a tribe. This is an occasion where papa'anga is announced publicly. I attended three burials and two investitures within the tribe during the course of my study and many more before.

To ascertain the names of Titles, Paepae, Marae and finally genealogy, would enable me to see the broader inter-connection of the tribes family and title relationships that would maintain its integrity. This gave an understanding of the parameters of the Are Korero proposed, its necessary composition and a guideline in considering design and component elements. Many hours of discussion and debate with the Ta'unga who acted as my tutors in my own culture, gave sustenance, understanding and help, as I was so far from the facilities of my university. I was dealing in an area of knowledge very few participate in.

Two documents resulted from these investigations, 'The meaning of the Stones, a brief Genealogical record of our family and tribe (attached as an appendix) and 'Component Elements', a chapter in this exegesis. Component Elements, sought to define in detail what possible physical and spatial elements would compose the Are Korero, set against its inhabitants the Aronga Mana (title holders) within a perceived present day cultural context, as no example exists of an Are Korero.

### **Creative practice-led research.**

As this project is driven through the iterative processes of making, much of the research has been studio-based learning, supported by and interwoven with the value matrix of Mātauranga Māori. Two significant developments in the research project can extrapolate this relationship.

**The Component Elements** used **the laying of stones** and **Vaka** as a template within which to design and create space and form for the Are Korero. As my research practice progressed, relative use was defined for spaces regarded as Tapu and Noa and the various elements perceived as important were inserted. This exercise was a starting point from which a future development may draw from as guidance.

**Tiki Tangata.** The change from Vaka and the honu transition in my practice, to the simple triangle of the Tiki Tangata symbol was encouraged on the one hand by the inevitable predictability of the Vaka design as it drew to an end and on the other, a changed belief that the source of my design should emanate from the main participants. The Aronga Mana, the second laying of stones was the genesis and the symbol, a mnemonic for man, the source. What ensued was an exercise in drawing that had two objectives.

To compose the Aronga Mana, the participants of the Are Korero, into one coherent design using the Tiki Tangata symbol, and secondly to consider what structure might arise from this arrangement. The Tiki Tangata symbol was transformed into the **Aronga Mana (Enua) Design** by an exhaustive drawing exercise.

The Aronga Mana Design once composed, was a triangle. This design did not consider gender equity, perhaps one of the most important considerations in the design of a modern traditional structure. Accordingly, the Aronga mana design was replicated and mirrored and attached to itself and thus the male and female of all titles was represented within the design as participants in all its future discussions. What resulted was a diamond shape.

The furore that resulted once the implications of this change was discussed amongst friends, was amazing, from both male and female. It was not Polynesian, not custom, not traditional, male interference in female affairs; I was only reflecting the desires of my mother who was of Ariki blood who had considered this matter, years ago, and whose view I supported. The Christian colonist, had already declared that man and women are equal before the eyes of God. Hence, female title holders commenced as a result and were accepted by the tribes. My mother's view emanated in part from a strong Christian ethical standard. Ultimately the question of gender equity is a discussion to be resolved by the tribe under present conditions, which probably moderating male dominance which has coloured traditional thinking.

The concepts of structure, alignment and spatiality were considerations of major import, not the least of which involved the cultural context in which I was working. Maya Lin in her first major work the Washington Memorial of the Vietnam War,<sup>40</sup> positioned her structure aligned to historical monuments, and I felt the same way. Placing the Are Korero within the Paepae Ariki returns its mana and national importants, and aligning it to Tuoro and Arai Te Tonga, important tapu locations of the Vaka, affirmed the spiritual importance in a reciprocal manner. Albert Refiti<sup>41</sup> talks of the Gene archaeology imprint of our ancestors interwoven within ourselves their blood and entity, we being the latest models of them. Likewise, the Aronga Mana are not themselves so much, as the living embodiment of their ancestor titles name sake. The Are Korero seeks in a corporate way to portray this.

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40 Maya lin (1982)

41 Personal correspondence arising in supervision. Unpublished document.



# COMPONENT ELEMENTS

**1.5 THE SPATIALITY OF AN ARIKI** This is an explanation of the effect of an Ariki within the dimension of tribal space, and all that is attendant on such tribal occasions as the turou of a Rangatira or Ariki. On such occasions deficiencies within a culture may arise which point to a loss of custom.

**The Pu, (conch shell trumpet), The Pe'e (chant) and the Tangi Ka'ara ( Large Wooden Drum).**

The Pu, pitch at two octaves, is the first instrument that defines space within the Paepae Ariki between the Aronga Mana (tribal chiefs) and the Manu'iri (visitors). The pauses that punctuate its retort indicates the distance from the outer boundary of the Paepae and the Ariki and his Mataiapo and Speaking Chief, and signals the presents of a visitor. A response from the Marae will indicate recognition and attention. A second call and its response, succeeded by the commencement of the Tangi Ka'ara (ceremonial drum) will invite entry, which initiates progression to the point where the Ariki stands; this is a compression of that space. Aligned on either side are his Rangatira and the warriors, creating a corridor which could be a barrier of defence or offence. Continuous during this progression is chanted the Pe'e<sup>42</sup> of the Ta'unga, for the Ariki and the Manui'ri

The nature and pattern of the tangi of the Ka'ara and the content of the Pe'e is determined by Akonoanga o Te Marae,<sup>43</sup> bearing in mind the circumstance of the occasion and the Mana of the participants, it is not uncommon for the Manu'iri to Pe'e in response. During the time of the diminution of space, within the distance of 100 metres, uncertainty, excitement, portent, history and recognition exists inside the Atea of the Paepae, and this communion is the most sacred part of the Turou (welcome).

On the 16 September 2009 the new Ariki of Tainui, Tuheitia, with a retinue of 120 people including Rangatira, Kaumatua and Kuia were welcomed on the Paepae Ariki Taputapuatea. This visit called to mind a previous visit of the mother of this Ariki, Piki in 1947, who had been brought to Rarotonga by King Koroki and her Great aunt Te Puea of Tainui, to prepare her for a life, as a future Ariki.<sup>44</sup> She stayed with Makea Takau Ariki in the house Te Are.

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<sup>42</sup>When a visitor is welcomed, ancient pe'e which refer to the Ariki are chanted for the visitor. Informant Te Atua Karo Ta'unga

<sup>43</sup>The rules and Tapu of the Marae that are observed by visitor and respondent alike. Makiuti Tongia informant

<sup>44</sup>Te Ariki Nui Atairangikahu. Informant Inanui I Te Rangi



**Figures 1.5:1, 1.5:2, 1.5:3**  
*Tuheitia Ariki flanked  
 By his wife and Vakatini  
 Ariki. Taputapuātea.*

Nia. E, Digital Photo  
 (2009).

The occasion was notable for the lack of traditional protocols that are required when a person of such status enters the Paepae. There was no sounding of the Pu or Ka'ara and no warriors representing the Rangatira, but more importantly there was no Makeanui Ariki. Only Makea Karika and Makea Vakatini were present, this portends the slow denudation of the cloak of culture over time, as evidenced on this day. It is because of these lapses of understanding by people within the tribe who lack knowledge of Akonoanga o Te Marae (Tapu) and Tika'anga, that the revival of the Are Korero becomes a necessity.



**Figure 1.5:4**  
*Makea Takau Ariki*

Painting on Card  
Wellington Sketch Club  
(Circa 1930).



**Figure 1.5:5**  
*Makea Takau Ariki*  
*Are Ariki Taputapuanea*  
*Three years before her father Makea*  
*Tinirau's death.*

Family Photograph  
(1936).

The Ariki provides the key to spatiality for all the important elements and people within the Paepae and Marae when it is active or in quiet repose, and also spreads out upon other elements that populate the Tapere and the sea. It is a moving concept of spatiality as the Ariki changes position and place, that office being pivotal, and the focus, operating at two levels within our cultural context to give dimension to our concept of space and position.



**Figure 1.5:6**  
*Dusk in the Paepae Ariki*  
*the night before Tubeitia*  
*Ariki's Visit.*

Nia. E, Digital Photo  
(2009).

**1.6 THE SPATIALITY OF THE MARAE AND PAEPAE ARIKI** This broader focus of the connectivity of elements of land boundaries titles and their marae illustrates the importance of their relationship to the Are Korero within and the alignment of its markers without that point to other sacred sites.

The evolution of the Paepae Ariki and the Marae of Taputapuātea is notable by the changes that have occurred since the coming of Christianity and Colonisation<sup>45</sup> (Other Marae no longer exist within the Paepae Ariki). The Paepae Ariki contains the home of the Ariki and refers to the grounds that surround it, the remaining Marae, is situated behind the Are Ariki and is a stone structure, which is the personal Marae of the Makea Ariki. An example of a Paepae is better expressed by the Paepae of Tara'are one of the Mataiapo, a high priest of the tribe, who's Marae Te Maro o te Taiti is one of the best extant within the Vaka te Au o Tonga.



**Figure 1.6:1**

*This Paepae contains the stone seats of the Mataiapo of Arai Te Tonga at its head .in the middle at its junction is a seat for Makeanui Ariki next to that of the owner, Tara'are Ta'unga Tako Ariki.*

Nia. E, Digital Photo (2009).

Te Maro O Te Taiti.

When Makea returned to Taputapuātea from exile (several months before the first missionaries arrived in 1823), the grounds developed markedly to what it appears today, especially with the advent of the missionaries. Indeed, the Palace bears a striking resemblance to the mission house and was the result of the Makea not allowing any house on his land, larger than his, owned by another.

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<sup>45</sup>The establishment of first European buildings in the Paepae Ariki and the disestablishment of other marae. (The church is said to be built on an old marae, informant Makiuti Tongia)





**Figure 1.6:2**

*Looking south, the three oldest buildings erected during the Missionary era the church on the left the palace on the right and the mission house at the apex of the triangle.*

*There are said to be several marae within this triangle, but only one remains.*

The Paepae Ariki is surrounded by the first stone wall which remains today, although the western wall has been altered by housing, the Trees, Utu and Toa, by the northern and eastern walls are between 100 and 200 years old and still remain today. The main structures of the Church, the Mission House in the grounds of the Api'ianga ( theological college) and the Are Ariki, were built by hand by the three Vaka Tangata of the island, and occasioned the use of the first ox cart and its wheeled carriage to retrieve the stones for their construction. Previously they were passed by hand from their seaward location.



**Figure 1.6.3**

*Looking Northwards over the Church and the Paepae Ariki.*

The first structure within the Paepae Ariki was the Marae with its Atarangi at its southern end and connected opposite, a low walled Atarau which enclosed a Toka Māori Tu'a'u to the north of the structure looking towards the rear of the Are Ariki. On the right of this position are the burial grounds of Ngati Arera<sup>46</sup> and more ancient burial grounds which extend to what are now, the library and museum society buildings.<sup>47</sup>



**Figure 1.6:4**

*Looking south Makea's Marae, and the ancient burial grounds covered in green, extending behind to the library and museum complex. The ruins of Te Rangikopupu at bottom right.*

To the right hand side of the Are Ariki looking north, are the burial grounds of the Aronga Mana of Te Au o Tonga, which house the bones of Ariki and Rangatira and their families, and could be said to be the most sacred place of the tribe. From this position looking north towards the sea, shrouded by rain trees, adjacent to this burial ground is the proposed site of the Are Korero.

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<sup>46</sup>A tribe of Ngati Makea much diminished since the advent of Christianity, Makiuti Tongia

<sup>47</sup>The library buildings cover old burial grounds. Inanui I te Rangi





**Figure 1.6:5**  
*Manu'a House Site. Proposed site for Are Korero.*

The oldest wooden building of the district stood on this site called Manu'a; it was cleared in the 1990's and now remains vacant. It also was the last known building to have Ka'a lashing on its tie beams within the Paepae Ariki.



**Figure 1.6:6**  
*Partial image of Manu'a.  
 Also known as Manuka  
 (Left of picture)  
 partially obscured.*



**Figure 1.6:7**  
*Image of Te Rangikopupu*  
*(Right of picture).*  
*Triptych, Panorama Photo*  
*(Circa 1900).*

To the west across the front of the Are Ariki are the ruins of Te Rangikopupu, the home of Rio Rangatira, built by Makea Takau Maire for Mereana Tinomana Ariki, the grand daughter of the first title holder<sup>48</sup>



**Figure 1.6:8**  
*The ruins of Te Rangikopupu with*  
*the two Vi trees in front.*

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<sup>48</sup>Mereana Tinomana, is also the grand daughter of Makea Te Vaeua Ariki and maintained the Rio title until her death. Inanui I te rangi

The most recent house built about 100 years ago is Te Are, built by Makea Tinirau for his eldest daughter Takau,<sup>49</sup> who later became the Ariki.



**Figure 1.6:9**  
*The house Te Are, as it today.*

In the centre of the grounds between the main gate and the Are Ariki is a sacred stone in the shape of a turtle.<sup>50</sup>



**Figure 1.6:10**  
*The stone, with its head facing north in the shape of a Turtle under which is buried another, brought from Tahiti, which names the Marae.*

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<sup>49</sup>Makea Takau, who died in 1947 was the elder sister of Makea Teremoana. Informant Inanui I te Rangi

<sup>50</sup>In formant Raina Mataiapo, Tuti Taringa of Te Vaka Tangata Takitumu (2003)

The important trees within the grounds that remain, and are significant, are two Vi trees in front of Te Rangikopupu, a Kuru and Kauariki next to the former house Manu'a, and a Tou tree next to Te Are. The old Taumanu trees next to the church have died but the Toa along the eastern wall and the Utu trees next to the main gate remain, beside which are remnants of Rio Rangatira's Paepae stones. In specific places are birth stones and to the eastern end of the Paepae Atea are the remains of old Paepae stones under a Patai Tree.



**Figure 1.6:11**  
*Old Kauariki Tree*  
*next to Manu'a.*



**Figure 1.6:12**  
*Tou Tree next to Te Are.*

Each tree has a genealogy and an association with history and the Ariki or Rangatira that planted it. The Utu, Toa and Tou are used for medicine, under the Kauariki trees were hung Gods, it is from Toa that weapons are made and the Utu has a potent poison derived from its seed pods<sup>51</sup>

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<sup>51</sup>The kernel is scraped and when mixed with water will kill all the fish, because of its potency its use was discontinued as it killed the coral as well.





**Figure 1.6:13**  
*Toa Trees eastern wall.*



**Figure 1.6:14, 1.6:15**  
*Utu trees along the  
Northern wall and main  
Gate.*

These constructions, sacred structures, burial grounds, trees and stones comprise the main spatial elements of the Paepae Ariki and Marae and bear a relationship to other elements that lie beyond the wall of the compound to other sites. The grounds of the Paepae Ariki have not changed much in a hundred years except for the removal of the house Manu'a. Also, my father says there were many families living within the grounds in temporary kikau traditional dwellings when he was a child, but they have all gone.<sup>52</sup>

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<sup>52</sup>Te Ora o te Tangata Rangatira, informant.

## **Tuku I Te Tango and Kena**

The first elements that create a spatial pattern is connectivity, and imprinted on the Paepae and the tribal lands of the Tapere are Tango and Kena. Tango refers to the original corner stones placed by the owner or Ta'unga and are signified by an appropriate ceremony at the inception of the creation of such tribal structures. They encircle sacred structures and dwellings and built structures. The meanings imputed to these tango are many and various and have much to do with placement, purpose and alignment, which remain in the minds of their owners. Some are explained, and some are not.<sup>53</sup>

Kena relates to wider boundaries of Rautao and boundary markers of planting and food gathering lands that stretch from the mountains to the sea and delineate title and Tapere lands of the Vaka. Kena may relate to natural features of the land that have permanence, such as a Mape Tree or Pi Tree, a stream, a rocky outcrop on a ridge line, or large rocks in situ, the apex of a mountain from a fixed inland point. This spatial pattern of connectivity is known to all the Aronga Mana,<sup>54</sup> some more than others (There are some title holders who because of dislocation and misfortune know little of the tika'anga of their titles and its history and the boundaries that mark their lands).

**Arai Te Tonga** has several Tu'a'u within its confines. One in particular Taumakeva which remains stood, where Makea Ariki is invested. With his Taonga, it creates and rebirths that title when a Makea dies. Taumakeva bears a direct relationship of connectivity to the Marae and the Tu'a'u, behind the Are Ariki in Makea's Paepae Ariki. It is at his personal Marae, where he, once invested, reconfirms his Rangatiras' titles, beside his stone (Tu'a'u) at his place, this stone relates to the Paepae and Marae of his Rangatira through out the Tapere of his Vaka Tangata. Hence, the pattern has a source, and an ending and a purpose, and spreads over all the lands.

**Tuoro**, is a Tapu out crop of Toka Māori which lies on the northwest coast of the island and marks the western boundary of the Vaka Te Au O Tonga with Puaikura Vaka, (one of the three tribal designations of the island). It is the departure place of the souls of our dead northward to Avaiki, and the significance connects us from whence came our ancestors in the past, and all the Vaka Tangata of Rarotonga recognise this.

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<sup>53</sup>The custom is still carried out today; usually the land owner and an important visitor are given the honour, before laying a foundation of a new building (informant te Atua Karo, Ta'unga korero).

<sup>54</sup>When a Tao'anga is passed on, at the Akauruuruanga, the holder is then acquainted with the lands attached to the title. Informant Inanui I Te Rangi.





**Figure 1.6:16**

*Tuoro, 200metres from the Utu tree  
which is named Te Rerenga Vaerua.*

**Alignment** The proposed site of the Are Korero is aligned east west between these two points Tuoro and Taumakeva of Arai Te Tonga within the Paepae Ariki, because of their significant history, and sacred circumstance and the natural rising and setting of the sun.

Within the Paepae Ariki, the location and placement of the proposed Are Korero, brings to the fore important reasons for the proposal of such an action. In the first instance, the re-establishment of an important institution and building of Tribal histories and Tribal learning and knowledge both temporal and spiritual, maintains future cultural security in these uncertain times.

It reconnects the Aronga Mana with the Ariki within the grounds and also with the ancestors buried in four burial grounds on its southern and eastern boundaries. Likewise several ancient Marae are located there - one beneath the Are Pure adjacent to the Paepae Ariki, and Makea is behind the Are Ariki.

On the western side in front of the Are Ariki is the Paepae Atea proper, on which all important visitors are welcomed, who tread that ground before they meet the Kopu Ariki and Aronga Mana. To the north beyond the wall is the sea, and to the left and right hand side of the main gate the Utu trees under which the first Christians came.

Examining the nature of these elements, it is not hard to see how the concept of spatiality operates within two levels one in a temporal and practical level and the other in a spiritual and sacred level, a fact which is the nature encountered within all Paepae and Marae of the Māori of Polynesia.

The forces that exert themselves within the Paepae are seen and not seen, but nonetheless are felt and are still very much tangible. The sound of a pe'e<sup>55</sup>, a tako<sup>56</sup>, an Ute<sup>57</sup>, the tangi of a Manu or the report of a Ka'ara<sup>58</sup>, give added dimension to this phenomena, the meaning of which is better understood in the experience than in the explanation.

Within this space is placed the Are Korero, When in essence is a reaffirmation of cultural practice and tradition, and gives the ability to reinvent and reconfirm ourselves in a post modern era. Cultural security, recreating this cultural institution, is our quest.

## 1.7 THE SPATIALITY OF THE PROPOSED ARE KORERO and OUTLINE OF RESEARCH PROJECT

This chapter addresses the concept of an Are Korero Structure and its faceted dimension. I was advised throughout this process by two informants. Te Atua Karo, Ta'unga Korero of the Porotito Rangatira Family, Makea Ariki, and Ruteru Taripo Ta'unga Reo of the Te Ariki Maro Kura Rangatira Family Makea Vakadini.

1. The laying of stones
2. **Nooanga** (seats)
3. Adornments
4. Erecting of **Pou Tupuna**
5. **Papa'anga na runga Te Pou** (genealogies in design)
6. The joining of the **Aronga Mana** (another term for Rangatira and Mataiapo) at the head or top of the **Pou Tupuna, A'tui**

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<sup>55</sup>A chant, or song, informant Ruteru Taripo.

<sup>56</sup>A karakia used specifically for investitures of chiefs, Informant Bobby Turua, komono, Taraare Ta'unga Tako Ariki.

<sup>57</sup>A group chant or song that has a theme or tells a story, informant Ruteru Taripo, Ta'unga Peu Kapa.

<sup>58</sup>A large drum that is used to make announcements or welcome visitors. Ruteru Taripo informant

### **Anga or Pa'u Anga**

7. **Tu'a'u O Te Rangi** or **Pou O Te Rangi** – the central ridge line, the convergent point of all design.

### **Ground Plan of Are Korero**

8. Are Korero - inner sanctum (**Tapu**)
9. **Koro** - surrounding gallery – outer sanctum (**Noa**)
10. **Tau Pare** – veranda.



**Figure 1.7:1**

*This installation preceded that which was installed in the Paepae Ariki 'Nga Toka Māori' wood and coral.*

*Dimensions:*

*200L 105W*

Nia. E, Digital Photo (2008).

## 1. THE LAYING OF THE STONES

The first act of creation is the laying of sacred stones, then perhaps a **Karakia** or **Pe'e** would then be composed that precede the laying of stones, and that accompanied the laying of stones. This Pe'e would be preceded again by a Karakia to clear the area of unwanted Tauma'a that could intercede the ceremony or cause something untoward to happen. The Pe'e would tell the story of the Rangatira and the Mataiapo. The laying of stones reinvests the Rangatira with the legitimacy of their genealogies and reaffirms their connection to the Ariki again. Their Pe'e would affirm this and start the process of healing, understanding and forgiveness. As each Rangatira lays their stones, the binding to each other would become apparent and accordingly the Ta'unga may compose a Pe'e to recognise this. The arrangement of such stones is a matter of design choice and appropriateness.

## 2. NOOANGA

This refers to the seats of each Title. There are traditional representations made of wood and/or stone, however this matter is one of personal choice and efficacy.

## 3. ADORNMENTS

**TokoToko**, (staff) **Ta'iri iri**, (Fan) Pare (**Feather** headdress) (personal adornments of Title holder)

**Taura Atua** (personal Gods)

**Tao'anga Tamaki**, **Rakau Māori** (war weapons)

**Ue**, **Kumete**, **Ipu** (personal food bowls and drinking vessels)

These are the choice of the Title holder and his family.

## 4. ERECTING OF POU TUPUNA

The Pou would be erected and would indicate one of the support posts to hold up the Are Korero. A Pe'e may describe this action. As each Rangatira erects his post, the beginning of the Are Korero would appear, and all the Rangatira would respond as a new post appears of the Rangatira who has been included.

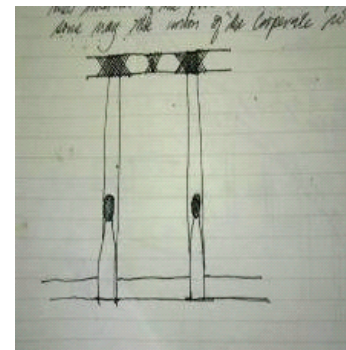
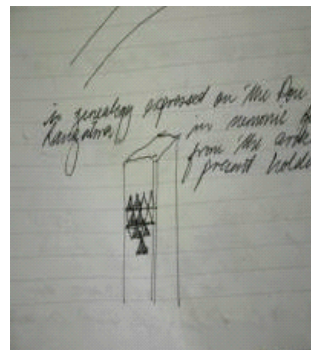
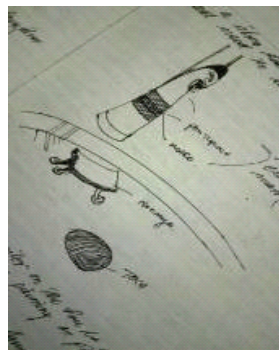
When all the posts are erected, these Rangatira would call the Mataiapo to erect their posts. Other art forms to confirm this action now come into play (eg. Karakia, dance, Pe'e). After the Mataiapo are invested into the Are Korero, perhaps the Ariki would be invited to lay his stone and his post would be erected, and the Are Korero will then be complete and the Tribe will be whole again. An appropriate ceremony will then be performed. By carrying out this duty in this manner the Tribe gains a new spiritual strength of unity, and in such circumstances it is much easier to determine disputes and resolve problems.



**Figure 1.7:2**

*Pou Tupuna, Taputu Tavioni, foreground and Inanui I Te Rangi behind work previous to study.*

Nia. E, Digital Photo (2009).



**Figures 1.7:3, 1.7:4, 1.7:5**

*Sketch book images  
From note book*

Nia.E. Digital Photo (2008).

## **5. PAPA'ANGA (NA RUNGA TE POU )**

Each Title holder has a genealogy and dependant on their own artists, may determine a design or art form that would express these genealogies on their posts. This is a matter of personal choice. Also, the post has at its footing, or composed within the main Pou, a carving of the founding **Tupuna** of that Title. This reinvigorates the art of such carving back into the Tribe of a real and sacred purpose.

## **6. THE JOINING OF THE ARONGA MANA**

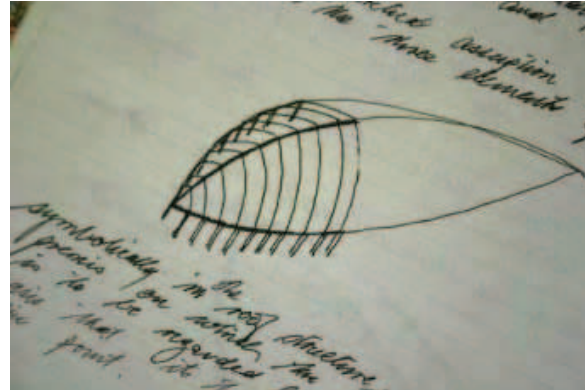
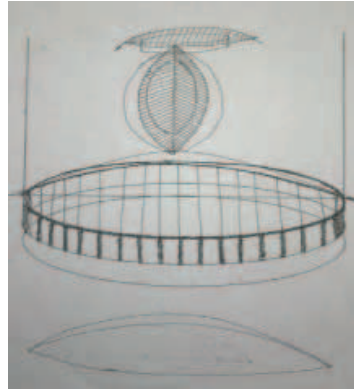
The joining pattern should express the coming together of the Rangatira - that binding should be safe and secure. The patterns that are expressed should show the particular differences that distinguish each Rangatira and Mataiapo and may require a different pattern for each Title. This pattern is certainly originated from the family of that Title and whom ever the artists are that are charged with the duty of carrying this function out would, do so at the behest of the Rangatira or Mataiapo. Approximately 33 patterns could be derived within the sanctum of the building with two themes running through them continuously – those two themes affirming the equality of the title and also the equality of man and woman within our community and within the Title structure and ultimately the building structure. Such terms as A'tui Anga - link or sew genealogies, Pa'u Anga - the physical joint of the Pou with the ridge line, Tapeka - to tie a rope, or Nati – to tie a rope with great strength, or A'au – an ancient term used in tying ka'a.

## **7. TA'U'U O TE RANGI OR POU O TE RANGI**

This is a term to describe the central ridge line which acts as the convergent point for all design and expresses the Ariki of the Tribe. All 33 patterns should converge along that ridge line of the Are Korero and in design terms, those designs would be delineated expressing the power of the Tribe, with the Ariki's Rangatira and Mataiapo described in artistic union in the ceiling above.

General thoughts about structure of the roof – it was thought at the beginning of this exercise, that the roof could represent the up-turned hull (its exterior view) of a canoe when it is cast upon the land. However, the laying of the post and stones was the first step taken to excite interest in the design of the structure. No consideration in these initial two steps related to a canoe structure, even though the layout and the name suggested a canoe.





**Figures 1.7:6, 1.7:7**  
*Sketch Book*  
*Images from note*  
*book, **Vaka***

Nia. E, Digital Photo  
 (2008).

The important consideration in my mind was the joining of the Rangatira and the Mataiapo to enable a unified and cohesive people to arise. I chose a round structure by instinct rather than by design, and then named it as what it appeared to be – a Vaka. However, sailing is a particular interest of mine and some relationship to the sea seemed inevitable. But the idea of a more contemporised solution to an ancient concept whilst maintaining key elements of that ancient concept still intrigues me. In design, continuing this theme could be expressed in this manner perhaps.

This is a possible consideration in the meaning behind the construction of the roof. The fact that the roof could dominate the whole of the exterior structure has not been overlooked, whereby the roof structure becomes the whole building, still maintaining its former meaning. However, it would be unacceptable for the roof to take up too much room – such that it would be wasted space.



**Figure 1.7:8**  
*Sketch Book Images*  
*from Note Book.*  
*Elevation inner*  
*sanctum.*

## 8. ARE KORERO - INNER SANCTUM (TAPU)

Much thought is needed to consider the inner sanctum of the Are Korero. The level at which each participant sits is significant. The Ariki is seated at a higher level than the other Title holders present. Considering our history, it would seem that the Rangatira and Mataiapo would sit at the same level. As in other Tribes, the standing of the Mataiapo (of Takitumu) are higher than the Rangatira, and the Mataiapo often have their own Rangatira.

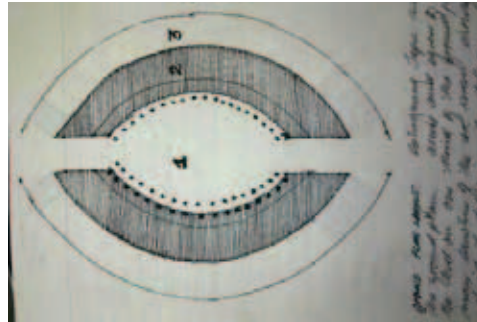


Figure  
1.7:9  
*Sketch Book Images  
from Not Book .ground  
plan, inner sanctum.*

Detail, No1 (Inner sanctum of Are Korero).

The Are Korero in its elemental beginnings has already been described, but the functional aspects that comprise the **Koro** no. 2 (gallery) and the **Taupare** no. 3 (veranda), as described in figure 1.7:9, are more attachments and addenda, rather than central to the core theme of the Are Korero.

The Koro I surmise is firstly the space where family of various Title holders would come to listen to what is being discussed. Mats and mattresses may be laid down and the families may even sleep to hear what is being said. This space would be regarded as Noa, not sacred, the inner sanctum being Tapu. It could be used for food and sleeping, either aspect being alternated depending on the function and use at the time.

The Taupare or veranda is also an extension of the galleries function, where many people may require its need. This extension would enable more people to be accommodated - feeding, sleeping etc. These attachments have extended the primary use of the building and would necessitate the inclusion of such facilities as bathrooms, washing, showers, storage for mattresses, etc. The need to determine this extended use of the building becomes important and has resulted in the inclusion of several buildings to accommodate these functions and purposes. In the past, the meetings of the Rangatira and Mataiapo were separate and private functions, and were only observed by few. But a greater need to be more transparent is expected today.

## **9. KORO - SURROUNDING GALLERY – OUTER SANCTUM (NOA)**

My first instinct was that the gallery as it adjoins the Are korero should be open to family members to observe and hear the goings on of the office holders, and that there be no impediment to do so. The floor could delineate the boundary of the different families and so act as means of separation if the need arises. There is an opportunity for artistic adornment on the walls and floor and possibly the ceiling; the art here could be of a more modern nature expressing the future for the inner sanctum and the adjacent would express the past and tradition without hindrance.

I have not researched that yet in any depth. In ancient times, the Koro was a surrounding protective wall and the families in this instance act in that manner to protect their elders in the inner sanctum and to be inclusive at the same time of their patronage. If the gallery is open to the people then it becomes a place of silence, and only the voices of the Rangatira and Mataiapo may be heard. Those who wish to talk will retire to the Taupare, as its inclusion provides for this.

## **10. TAU PARE – VERANDA**

It's interesting to note that a veranda is a more modern inclusion in the make up of such a facility and remains a Polynesian habit of colonial times I believe artistic licence allows such an addition in more modern times, and provides the need to separate ones self from the more weighty proceedings of the interior.

## **SECTION TWO INTRODUCTION**

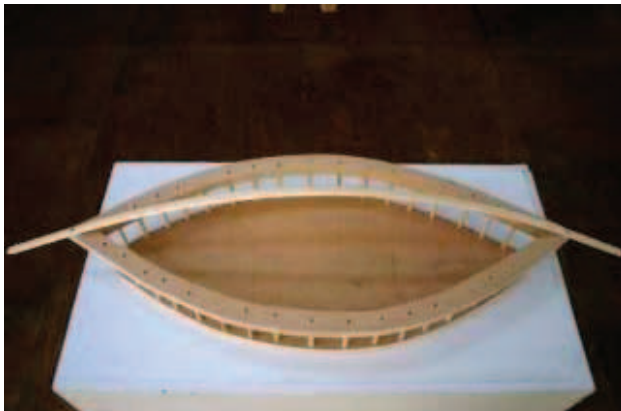
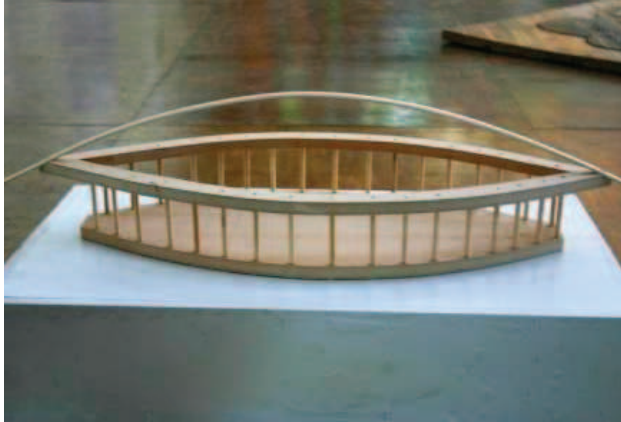
This section focuses upon the design process of the proposed Are Korero and the practical application of ideas chosen for consideration. Constantly in the background are the cultural considerations set out in section one, especially Sub-chapter 1.7 the outline of research.

Sub-chapters 2.1 and 2.2 describe designs that are the genesis of this project. Tiki Tangata (2.2) was further progressed to evolve the Aronga Mana design (Sub-chapter 2.5), a particularly Māori solution to design resolution. In confluence with haupapa Are Korero sculptural structures, (Sub-chapter 3.2), these two design elements gave the design project a firm basis and direction.

Tupuna sculptures (2.3) and Akairo Tupuna Papa'anga (2.4) are addendum and ancillary to the principal research idea, and give understanding to a cultural design process not well understood.

## CHAPTER 2 DESIGN PROCESS FOR ARE KORERO

### 2.1 FIRST SCULPTURES OF THE PROPOSED ARE KORERO VAKA



**Figures 2.1:1, 2.1:2, 2.1:3**

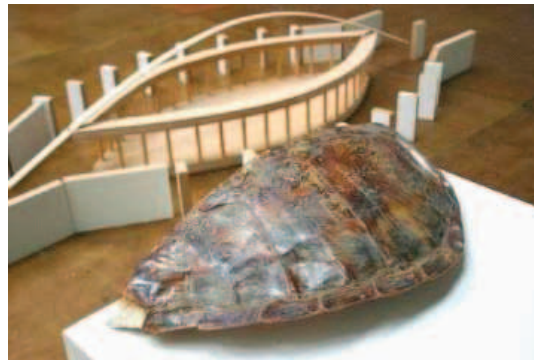
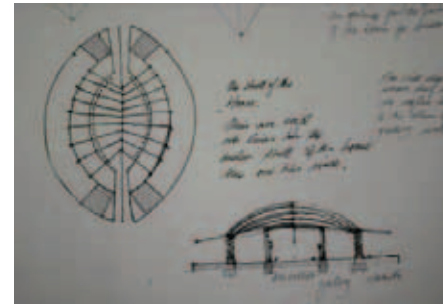
*Inner sanctum of the Are Korero Vaka  
Showing the Three elements that join the  
Aronga Mana to the Land.  
(May 2008).*

Three critical elements are defined, the centre Ta'u'u of the Ariki, the top plate that joins with the Pou of the Rangatira and Mataiapo, and the Pou that root the Aronga mana to the Land.

### Vaka Honu Transformation

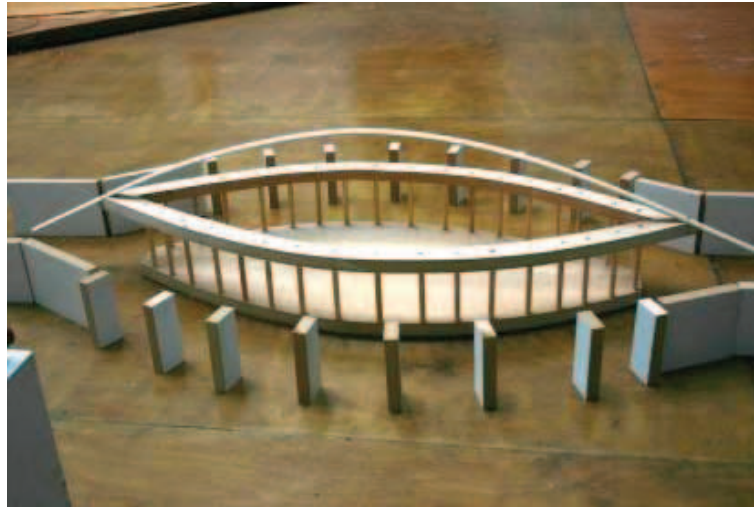
The Vaka concept design had been initiated in the first instance, but when considering the Honu shell; a solution arose when contemplating the honu rib structure for roof design to accommodate the **Koro** Gallery. The number 8 or 16 doubled supported the cultural imperative of 32 Rangatira and Mataiapo, and a transformation occurred which altered the design.

## HONU



**Figures 2.1:4, 2.1:5, 2.1:6**

*The shell and the sketch that altered. The original sculpture to include Liquid stone Pou va'o of the Aronga Mana, for the Koro.*



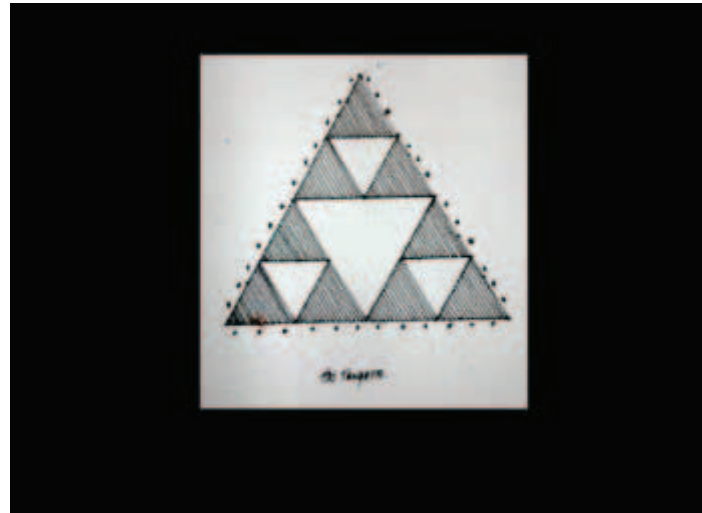
**Figures 2.1:7, 2.1:8**

*The Pou Va'o of the Koro are double faced to make up the numbers of the Rangatira and Mataiapo cast in liquid stone the images of ancestors.*

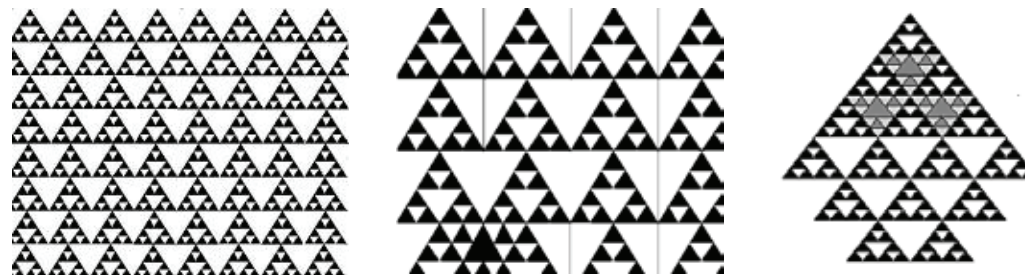


## 2.2 TIKI TANGATA

Tiki Tangata is simply a symbolic representation of an ancestral person using a triangular design. At this stage it marked a radical change in direction in design terms. No longer is my thinking based on the vaka and the sea, but rather upon a representation of man. The figure I chose is the starting point of all design, that can be read from three sides.



**Figures 2.2:1 2.2:2, 2.2:3, 2.2:4**  
*These are the first images of the tiki tangata compositions. The line drawing and the Digital images that follow on.*



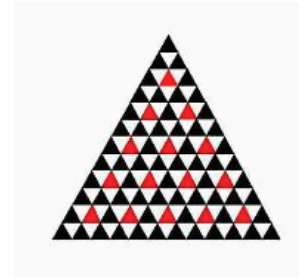
## The Tiki Tangata Pattern

This ancient Polynesian pattern is found in Aotearoa, Tahiti, Hawaii and the Cook Islands. It is the human form and is the basis of the next model set of designs. There is a system of numbers implicit in its construction as fundamental as the Golden Mean. It accepts both even and uneven numbers without changing shape. The number 36 is the amended number chosen for the Are Korero (The stones for all the titles, including Manu'iri).

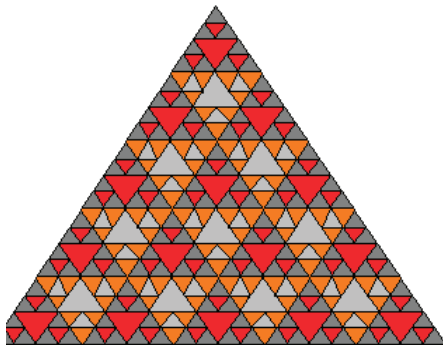
The sets of drawn patterns that follow was an attempt to draw my way towards a solution of the composition of titles that could be unified into a simple single pattern.



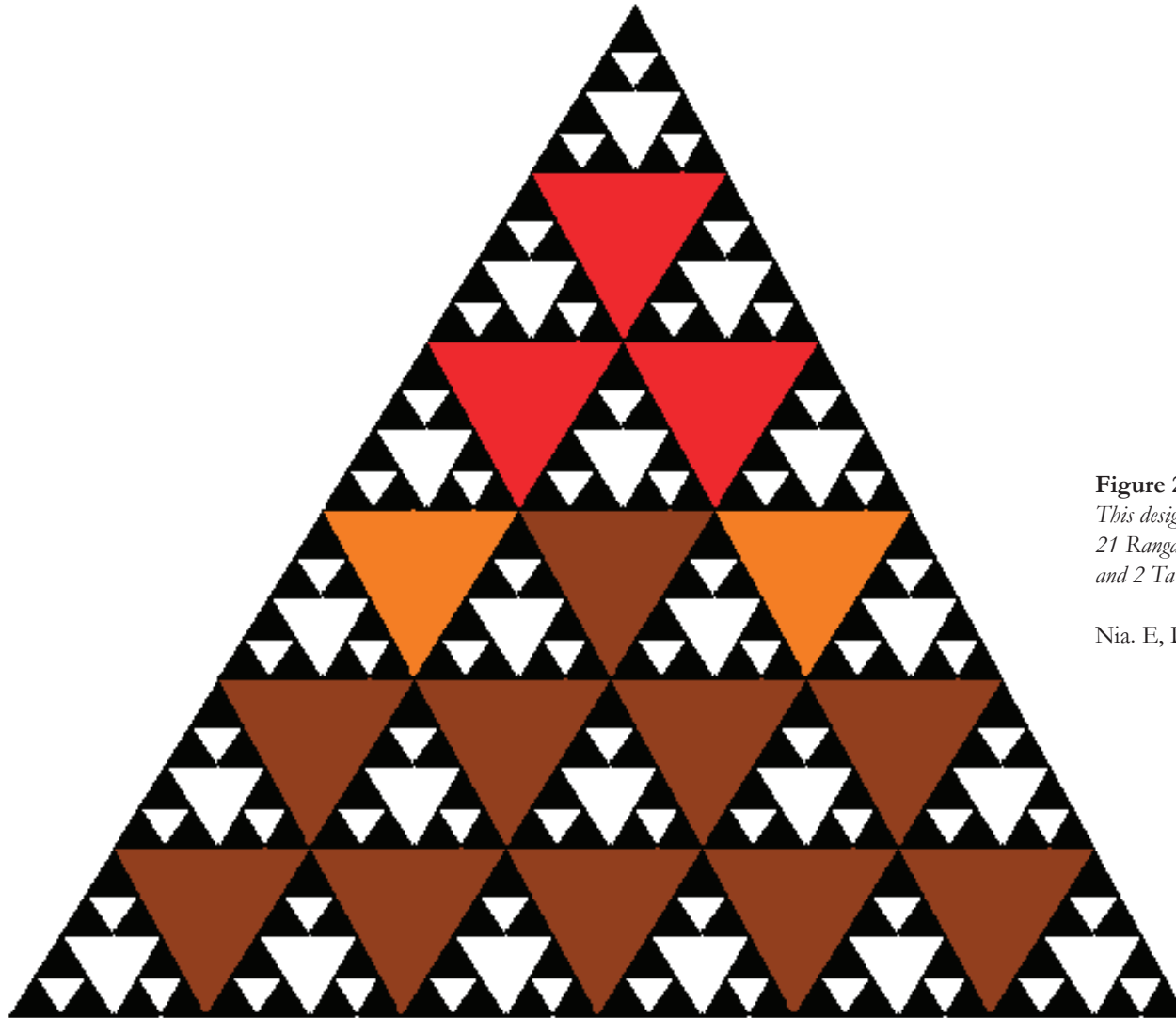
**Figures 2.2:5, 2.2:6**  
*The second laying of stones and  
the Pou tupuna or Atua.*



Figures 2.2:7, 8, 9, 2.2:10, 11,12.  
*Compositional design inverting the  
 tkitangata to  
 Distinguish different Taonga using  
 colour to assist.*



Figures 2.2:13, 2.2:14  
*Some resolutions.*



## 2.3 TUPUNA SCULPTURES

**Tarai** is the root word that relates to all sculptural and carving art forms (e.g. Tarai vaka,(canoe) Tarai kumete, (large wooden bowl) Tarai tupuna,(Ancestor Figure) Tarai Atua,(Gods) Tarai Taonga Tamaki (Spears and clubs)). These art forms relate to the Are Korero and would inhabit both the interior and exterior of this structure. They could be found on the Paepae on the Marae or within or upon the Are korero.<sup>59</sup>

One of the important areas of my study has been to consider the recreation of tupuna sculptures that might populate the exterior grounds of the Are Korero. These are the tupuna of those which are represented within the building as living issue. At no time since the advent of Christianity and colonisation have, ancestor figures held such a possible, prominent position before.<sup>60</sup> The execution of such a proposition would be regarded as revolutionary, and such an action is self explanatory as the tribe goes through a process of cultural revival starting within the grounds of the Paepae Ariki. I have decided on a tentative layout that encircles the Are Korero and the statement even in contemplation is exciting. The creation of cultural accoutrements, Kumete (food bowls) at umukai, for tribal use and the use of the individual title holders is promoted. The making of No'oanga and for those without ancestral weapons Taonga Tamaki, could now be revived.

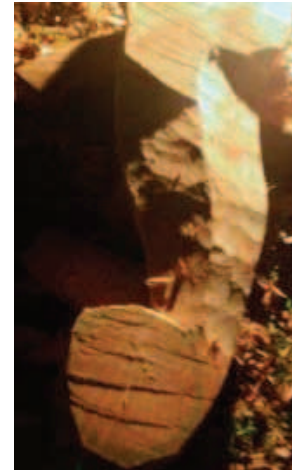
In the same way the Māori of Aotearoa started the process of building Whare Tupuna aligned with the art forms that support such structures, in the 19<sup>th</sup> century proposed by H T Ngata.<sup>61</sup> This resulted in such houses as Mahinerangi, Waikato; Te Ika Roa A Maui, Te Atiawa, Poho O Rawiri, Tairawhiti; Te Hono ki Rarotonga, Te whanau a Ruataupare, and the National Marae in Waitangi, are what is contemplated here. The re establishment of Kawa o Te Marae (Akonoanga Māori o te Marae), and the tribal focus of cultural activities and tikanga, is assisted by the construction of these tupuna whare and the tupuna sculptures that inhabit them.

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<sup>59</sup>Te Atua Karo Ta'unga Korero 2009.informant.

<sup>60</sup>The church banned the display of ancestor figures as being a heathen practice. Informant Inanui I Te Rangi

<sup>61</sup>Sir Apirana Ngata encouraged cultural revival, he was also present at the opening of Te hono ki Rarotonga when Makea Tinirau attended .1930. Inanui I Te Rangi



**Figure 2.3:1**  
*Tarai Tupuna Tane*  
*Tarai Tupuna Vaine*

**Figure 2.3:2** *Detail Tupuna Tane*

Nia. E, Digital Photo  
 (2008).



**Figures 2.3:3**  
*Liquid Stone*  
*Detail Tupuna Rangatira*

**Figure 2.3:4** *Nga Tupuna Rangatira*





**Figures 2.3:5, 2.3:6, 2.3:7**  
*Tupuna Tane, Tupuna Vaine.*  
*Bereft of all design pattern, my*  
*main interest was to consider form*  
*and from there advance to detail.*

In 1929, elders from Ngati Porou<sup>62</sup> visited Rarotonga and held discussions with my great grand father Makea Tinirau on the possibility of training a person from the Island, to learn the example of the Māori and revive Tarai Tupuna for our islands. Two were chosen and were sent to the Hamilton school of Māori arts in Rotorua. One was successful - Charlie Tuarau, of Mauke and Manahiki - and he did not return to the islands, but instead was seconded to the National Museum in Wellington as the restorer of Māori carving.<sup>63</sup> He remained there until retirement in the 1970's, and died not long after. But before he died he told me that he always wanted to come back and carry out Makea's wish.<sup>64</sup>

<sup>62</sup>Wiremu Potae and others,( informant the Late Aida Hague daughter, September 1977 Rarotonga.)

<sup>63</sup>Charlie was a kaitiaki of Māori artefacts at the National Museum, until he retired

<sup>64</sup>Personal conversations with him before his death, at his home, in Lower Hutt. E Nia

## 2.4 AKAIRO PAPA'ANGA TUPUNA

Te au akairo o toku tupuna (Genealogy patterns and designs), is a form of pattern and design regarded as Tapu, and found upon various sculptural ancestor objects, such as, Tikitiki Tangata, Pou Tupuna, gods, personal adornment, and Tatau. The nature of the pattern varies dependant on a purpose and objective, determined by the Ta'unga responsible, and the length and the point of entry or exit within a chosen genealogical line.

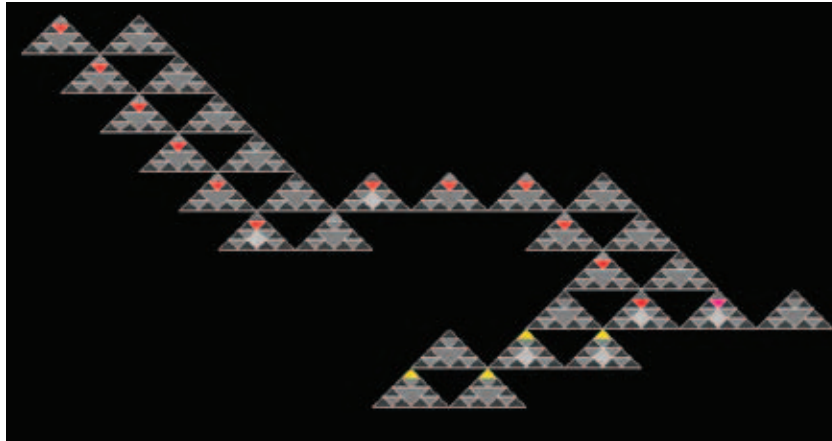
A true line is blood connected and unbroken and follows the most senior line that each generation may connect to. However, there are many circumstances that may alter genealogical decent (e.g. A senior line may die out and it shifts to the next in seniority). These patterns have a key for entry and a code to follow and understand, and only three persons are party to its information; the Ta'unga that gave the information, the Ta'unga who carved or drew the design, and the recipient that received the information. This recipient is almost always blood connected, and some times all three are like wise joined. It is the genealogy represented, not the pattern, which is tapu.

**Ta Tatau** (to incise and read). In many cases the Ta'unga Tarai and the Ta'unga Tatau are one and the same person, as each retain similarities in respect of genealogical patterns. The same patterns that are put on a tupuna that is sculpted may be inscribed on a living descendant.



**Figure 2.4:1**  
*David Teata's Tatau.*

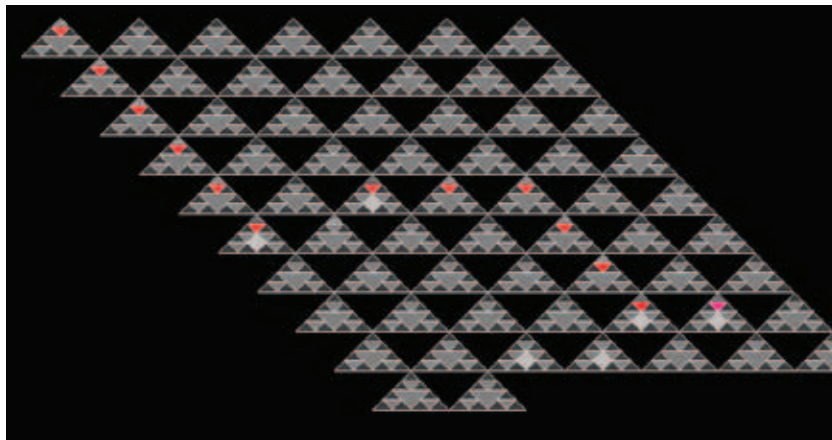
Patterns may use mnemonic symbolic reference or be abstracted such as not to belie its purpose and meaning. The design remains in the Ta'unga's mind and the execution is various. What appears to be obfuscation is the norm and sacred part of the art form that needs no explanation.



**Figure 2.4:2**

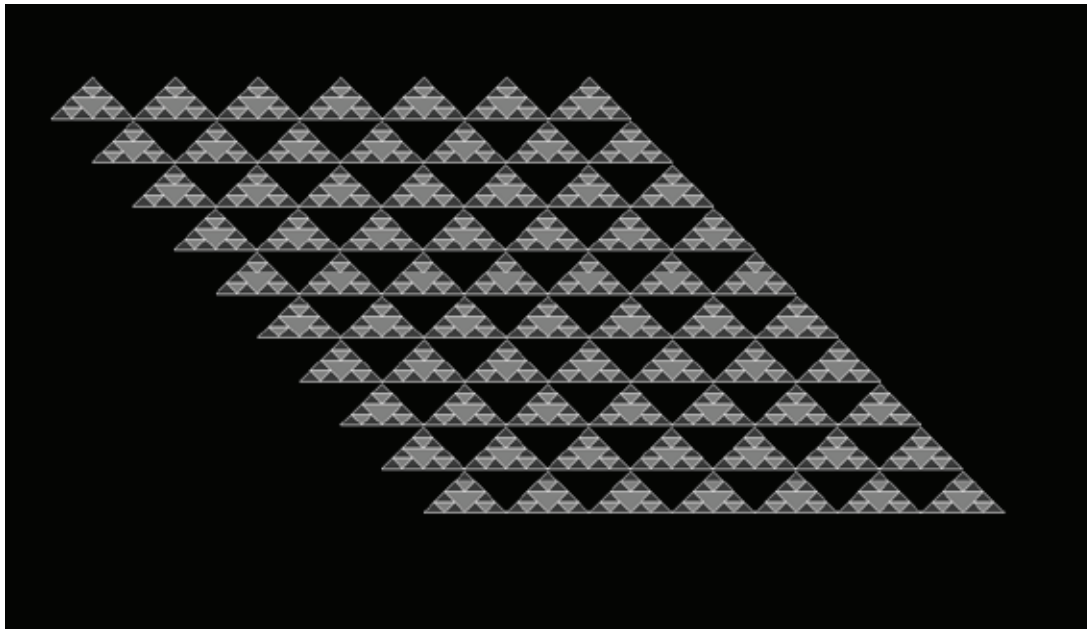
*In our family vion, this is the line of seniority, the yellow are the Rangatira entitled to succeed the Taonga of Ariki.*

*The light grey diamond, are the women of the title. The point of entry is the tenth generation reading backwards from the living.*



**Figure 2.4:3**

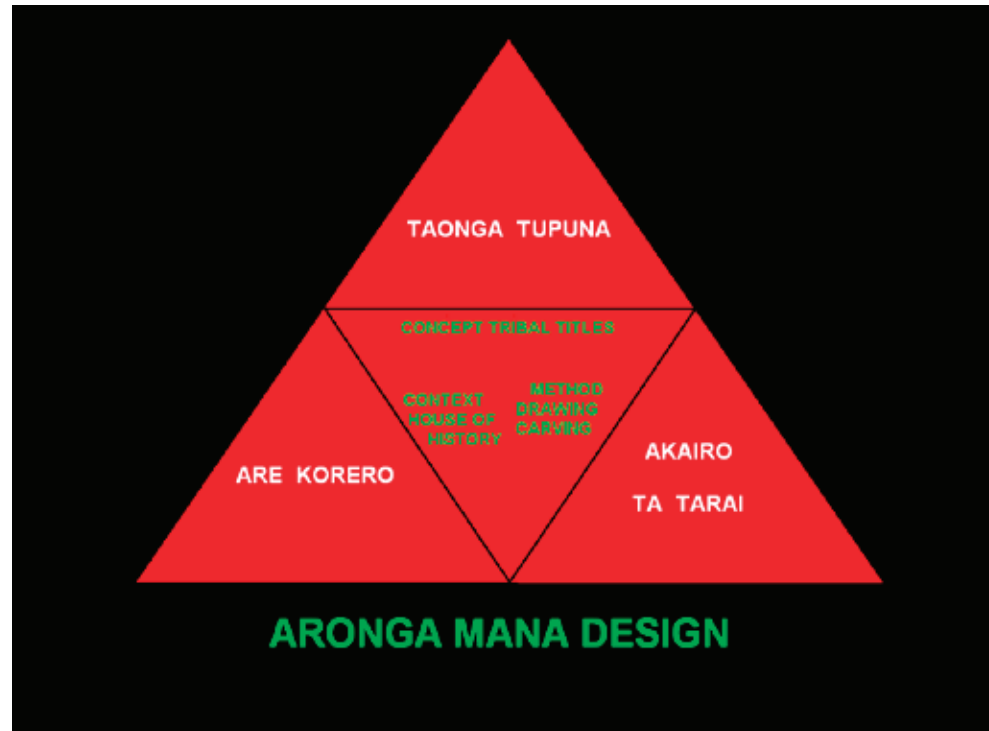
The coded number is 7 and 10.



**Figure 2.4:4**

*This is an example of a genealogical pattern of Makea Ariki. Its composition is kept intact and now can be repeated and composed in another design and then lasbed or woven, painted or carved. This is but one method of many used by the Ta'unga.*

## 2.5 ARONGA MANA DESIGN

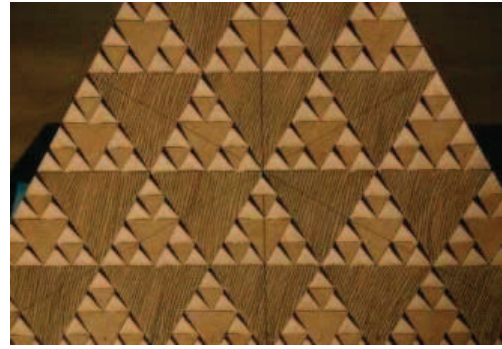
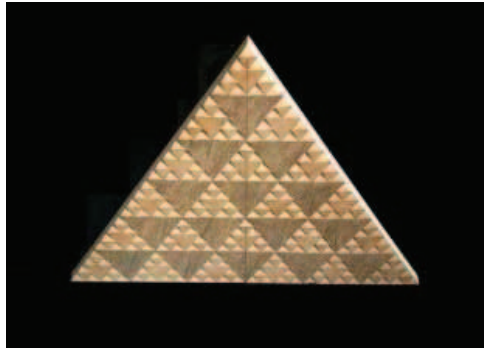


**Figure 2.5:1**

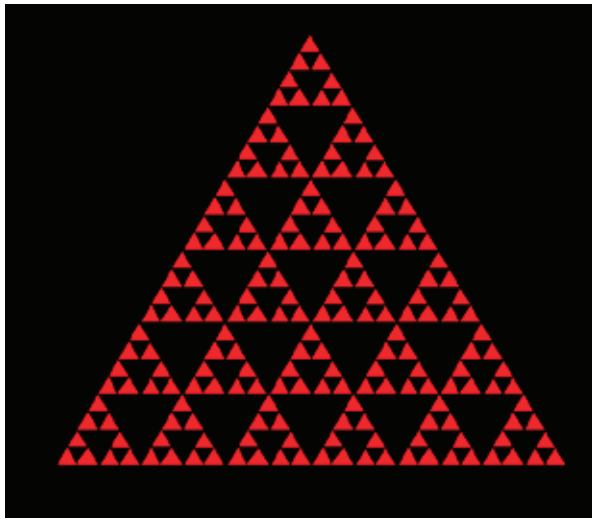
*The Aronga Mana no te Enua, Titles Blood related to the land of the Tapere of a particular Tribe, each title has a land jurisdiction Over time this aspect of the relationships of families has been Disassembled and needs reassembly and careful reconstruction, this is part of the function of this design and the Are Korero.*

### The Aronga Mana Enua Design

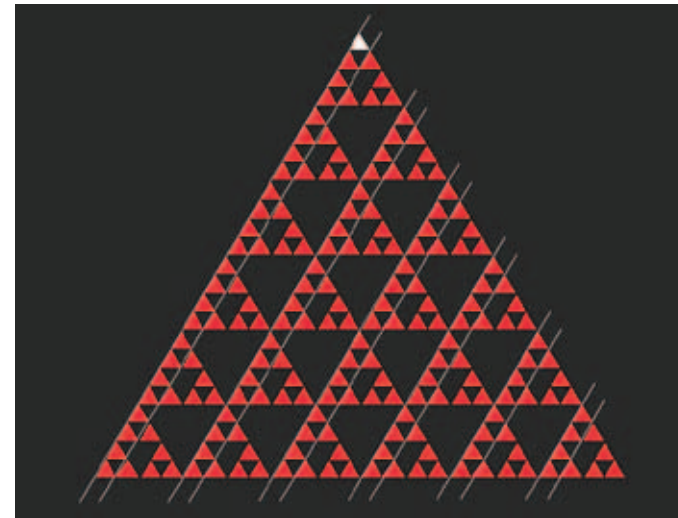
The concept and method used follows an ancient system of mnemonic representation using abstracted symbolic figures, characters and patterns, to describe genealogy, histories and in this instance Taonga in graphic or base relief designs. Ta'unga Tarai, Ta'unga Tatau, and Ta'unga Raranga and Tufunga Lalava use this sacred language to give meaning to their stories. It is kept locked within its coded confines of their designs, displayed for all to see.



**Figures 2.5:2, 2.5:3**  
*The relief sculpture of the 21  
 Rangatira of Makea Ariki.*



**Figure 2.5:4**  
*Design for the 21  
 Rangatira*

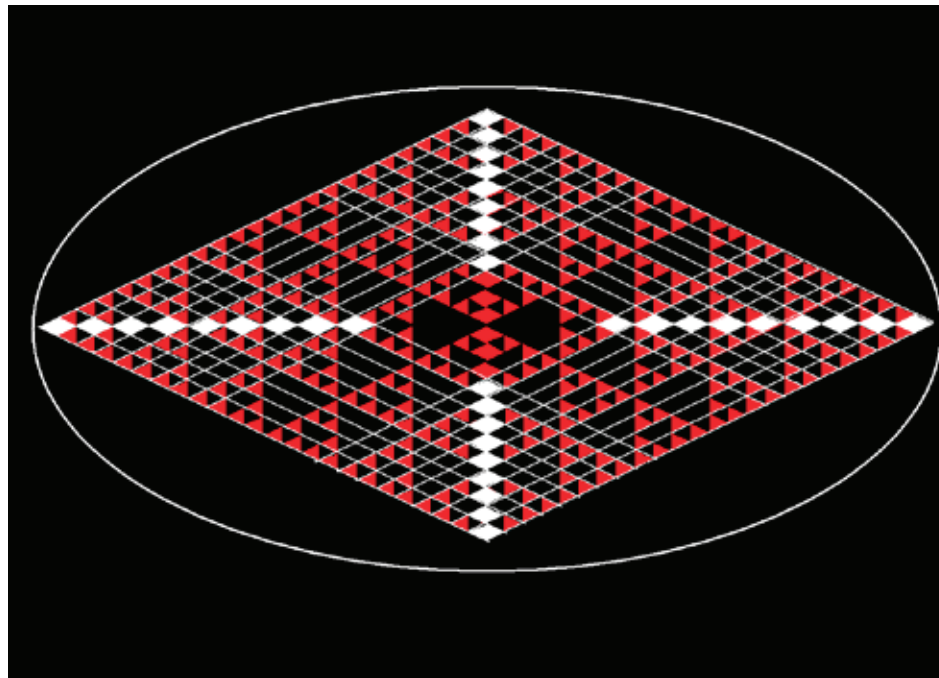


**Figure 2.5:5**  
*Design Proportional elements for  
 Rangatira based on the Pare*



This design was conceived to identify and arrange the known titles of the tribe who would traditionally comprise an Are Korero, and was developed from the Tiki Tangata pattern. The arrangement was a possible ground plan for the interior of such a structure, and was a stone arrangement, but ancillary to that of a Marae in a modern context, within a structure. However, the arrangement can be variously expressed, and more important is the composition. The arrangement was more concerned with democracy within the presently conceived institution, rather than a formal re emphasis of hierarchy.

This design is controlled to some extent by the structure of the building, and several designs have been contemplated which consider time, space, location and composition, in respect of structure.



**Figure 2.5:6**  
*Topographical drawing, Mirrored  
Ground plan and Proportional  
diamond element, with lines for  
structural beams.*

In the artists mind, time is represented, and represents the open ended continuum of Polynesian genealogy linked to births and deaths of family that is continuous. Even if a line dies out, it remains by the transference of names and land and title to other persons, and in this instance the Are Korero provides the venue for recognition confirmation and re expression, as does the Marae.

The structure of the building such as a beam or post, a lashing design, a pattern, a ground plan, can represent genealogy and by doing so represent time, past present and future. This emphasises the importance of composition or titles and names included, that are relevant. That fortifies cultural survival, by incorporating time in this manner as part of the structure of the Are Korero.

Place and location is another factor that is culturally determined by the Aronga Mana design, there are two places that would be chosen and have held Are Korero in the past, Arai Te Tonga and Taputapuatea. Both places are important for the gathering of elders for cultural events of a temporal, political and spiritual nature.

## CHAPTER 3 HAUPAPA SCULTURAL CONSTRUCTIONS

### 3.1 TONGAN LALAVA AND POLYNESIAN LASHINGS<sup>65</sup>



**Figure 3.1:1**  
*Tufunga Lalava, Tamale and Tobi in Tonga*



**Figure 3.1:2**  
*Filipe Tobi, McMillan Brown  
Residency, University of Canterbury.*

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<sup>65</sup>Potauaine (2006) relates the Tongan cultural context of his Lalava work, within Tongan structure



**Figures 3.1:3, 3.1:4**  
*Filipe's Lalava inside the head of states Fale, Samoa. These designs are of the Humu, Fish (Kokiri) which also represents the Southern Cross star formation*

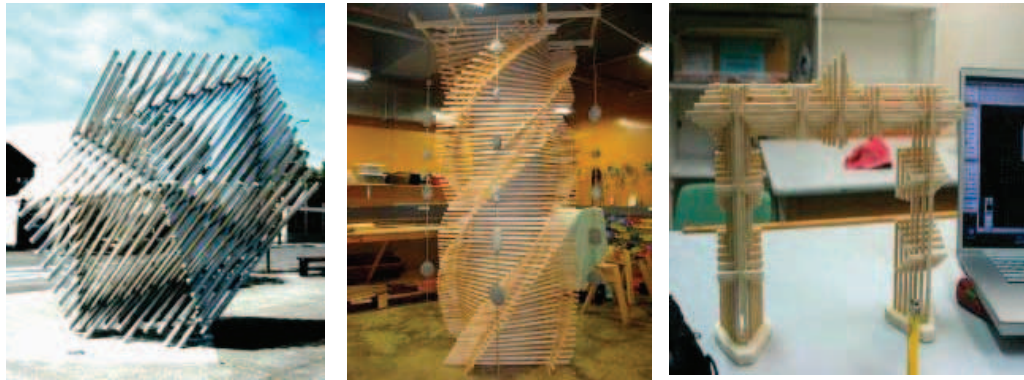


**Figures 3.1:5, 3.1:6**  
*Filipe's Lalava, Fale Pasifica, University of Auckland*

Potauaine (2006) describes Tohi's University of Auckland's Fale Pasifica, but the comments by Mahina (2002) and Stevenson (2002). At his first major public exhibition, in Taranaki enhancing his entry on the Polynesian art scene gives a notable incite to his creativity. Hilary Scothorn in her 'conversations with Tohi', remains the most accurate source of the descriptions of his philosophies, creative thought and present work in English translation (Scothorn 2007).

## HAUKAMEA AND HAUPAPA METHOD

Tongan structural art developed and derived from Lalava (Tongan lashing). The terms derive from metal and wooden structures created from Lalava designs laid out flat on a surface, then re-constructed following a pattern or design that would otherwise be wound around a beam or a strut on a building (either binding or joining that part) and in doing so create a distinctive pattern.



**Figures 3.1:7, 3.1:8, 3.1:9**

*Filipe's Constructions,  
Onehunga Public Library,  
Govett Breuster Gallery,  
New Plymouth. 2009  
Marquette, University  
South Pacific Rarotonga.  
2009.*

Sopolemalama, Filipe's Samoan Matai title, given in recognition for his skill and work as a Tufunga Lalava, remains a leading exponent of his generation. He alone developed the structural expressions in wood and steel that gives recognition to Lalava and the inherent beauty of its design and form, elevating it in the minds of Polynesian artist in such an innovative way as to secure its continued life in our cultures. The art of lashing used by the Egyptians and as far back as the stone age man, was used to join different sections and parts of implements, tools, built structures, sailing vessels, weapons and sacred objects. The method is known to many cultures. It was unique and highly developed in Polynesia, and observed and commented upon by ships artists and cartographers during the contact period of imperial and colonial expansion in the early 19<sup>th</sup> Century. Unfortunately, the introduction of nails and new materials for building and construction heralded its demise and its use declined. The oldest wooden building in the Paepae Ariki was the last building in Avarua to have lashing on its tie beams. This house was called Manu'a and it was destroyed by an Aunt, a cousin to my mother in the 1990's, while I was away in New Zealand. Also the finest examples still extant in the Cook Islands in the ceiling of the Oneroa Church, Mangaia, was also destroyed in the 1980's<sup>66</sup> as a result of renovations and ignorance. The only examples of authentic Cook Islands Au ka'a reside in museum repositories, on ceremonial implements, sacred objects, Vaka and feather Gods. My wish is to revive this art form and give its presence a prominent position in my art and research.

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<sup>66</sup>Ti Pekepo informant

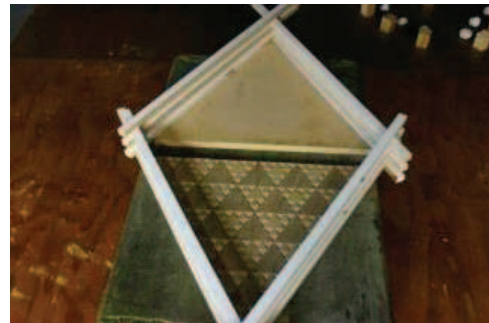


### 3.2 THE CONFLUENCE OF HAUPAPA AND ARONGA MANA DESIGNS

The sculptural architectural constructions of Haukamea and Haupapa, lie between two disciplines connected to either a functional or non functional purpose. As a functional structure it could become a building and a platform to convey various disciplines of tribal art. As a non-functional object it is constructivist sculpture. Its functional capacity in my view, promotes the idea of a Pacific Architecture.

I was confronted with the problem of creating a sculptural structure that accorded with the idea of an Aronga Mana ground plan design, which I had developed that composed in a design the thirty six Tribal Titles of our Vaka Tangata, Te Au O Tonga.

I used the Tiki Tangata symbol, a mnemonic reference to man, found and used on Tarai Tupuna, Tatau and Tapa. The concept of inclusiveness was uppermost in my mind, as I believe no Taonga should be left out even if that title had lost its land and the line had died through migration or inactivity.

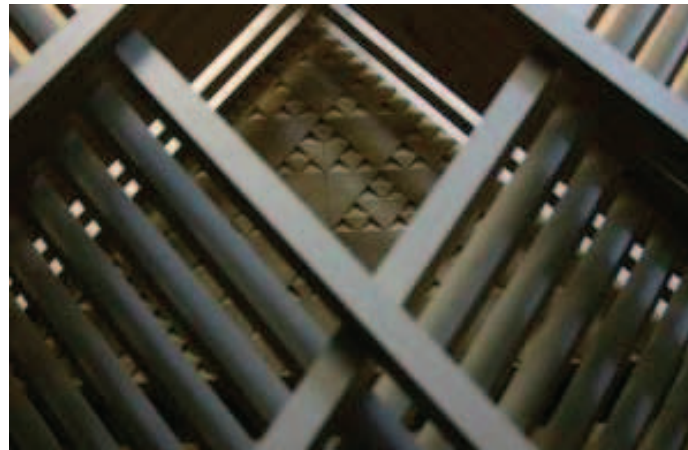
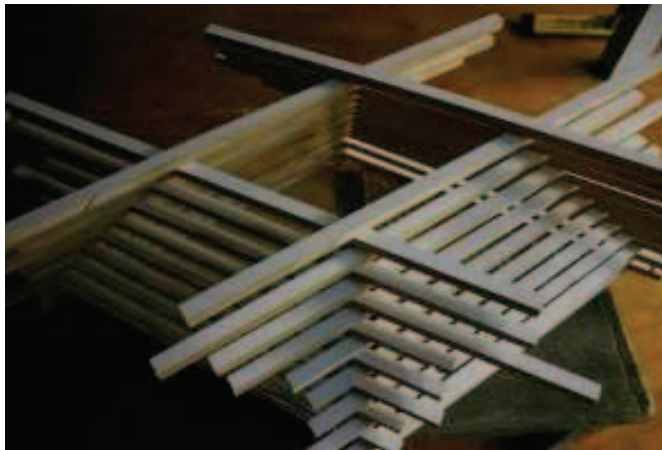


**Figures 3.2:1, 3.2:2**  
*Confluence of Aronga  
Mana Enua design and  
Haupapa structure.*



The triangular Aronga Mana Enea design was replicated to mirror its own image, which created a diamond shape to allow gender representation within each title, that considers suitability and affirms seniority within the families irrespective of sex. It is genealogy that in the main determines Taonga Māori, but it is not the sole basis of choice.

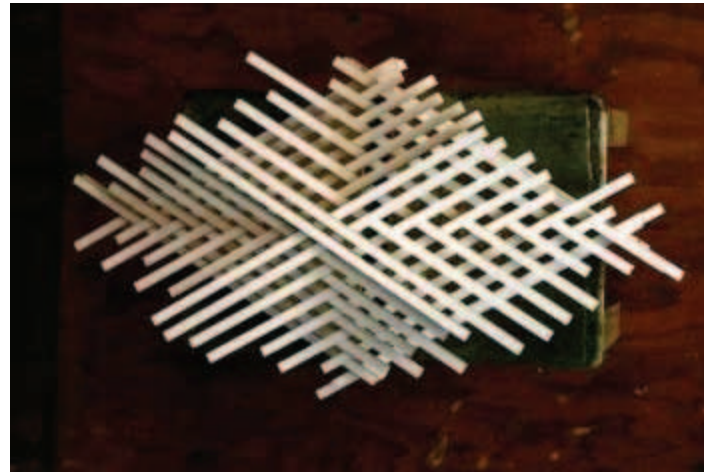
The head of the Tiki Tangata was used as a spatial proportional element, to determine aspects of structure design and position. The triangular diamond design lent naturally with the transecting lines inherent in Haupapa and Haukamea constructions, the revelation of which was astounding. The structural convergence of these two artistic concepts seemed not to be out of place and augured well for Polynesian cultural collaboration. Tongan Kafa uses black and red to distinguish design and genealogy, red representing male and black female.



**Figures 3.2:3, 3.2:4**  
*Details of the evolution of  
the first Haupapa model*

The intersecting line when it completes a first intersection starts, on its second round, a mathematical progression of intersections, which evolve and create pattern and design. It is upon these patterns that stories and information are conveyed. The nature of repeating patterns and designs is sometimes like a word play of symbols pleasant in the observance, difficult in the divination of meaning, but there always is a meaning. The patterns can be altered by the angles at intersection points, or the mathematical removal or inclusion of colour. One may also reverse the process of intersections starting on the outside of the patterns model, working back to the centre and vice versa.

Also in the structural form of Haukamea and Haupapa, one can alter exterior form by moving the intersection points incrementally of each individual structural element on all surfaces, and upon each level, to require a desired shape. This is attempted and demonstrated in model 3 and 4 of the Are Korero hexagonal and octagonal examples.



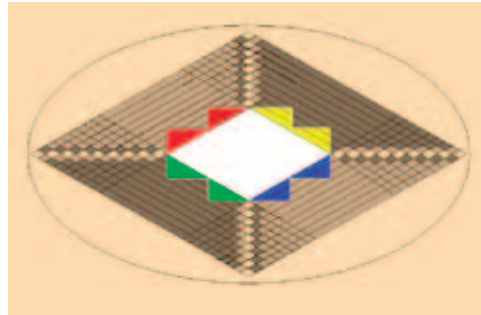
**Figure 3.2:5**  
*The First completed Haupapa structure.*  
*Contained within this structure*  
*The Aronga mana enua design.*

My models are simplistic in the sense that I am learning an artistic concept from a Tongan master. The respect for the depth and scholarship of his research I am mindful of, and he has been both helpful and kind and he has tolerated my ignorance and supported my enthusiasm.

He has offered through his revelations and structural examples the opportunity for Polynesian artists to re-define spatial relationships within and about an Are Korero structure, to place and arrange components and elements that are culturally important within a new culturally defined concept. Post colonial administrations have determined the nature of all important buildings on this island, and Christian religious excesses that arrogates and has misunderstood historical Polynesian creativity and cultural belief, has in my mind acted as an impediment to the revival of like traditional structures. Filipe's concepts are unashamedly Polynesian, not mutations, but an innovation created out of the old that is fresh and new and culturally relevant To all Polynesians that have lashing as part of their histories, this fact gives the Haupapa concept currency (this section is the result of two years conversations with Tohi. 2008, 2009).

### 3.3 ARE KORERO HAUPAPA SCULPTURAL CONSTRUCTIONS

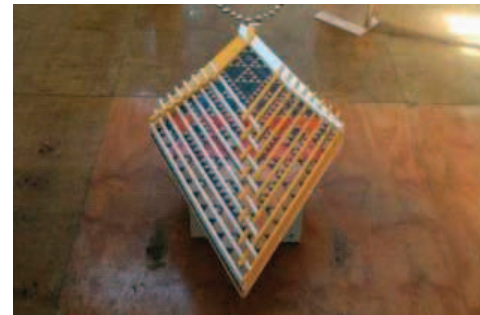
**Model Two** -- of the Are Korero had a rigidity about it that caused concerns. The diamond shape contributed to this, as it left narrow corners that seemed wasteful, and perceived use within the interior seemed to invite a more circular shape, so the need to change the design was necessary.



**Figure 3.3:1**  
*Topographical drawing  
of completed sculpture*



**Figure 3.3:2**  
*Ground plan of the  
Aronga Mana Enua*



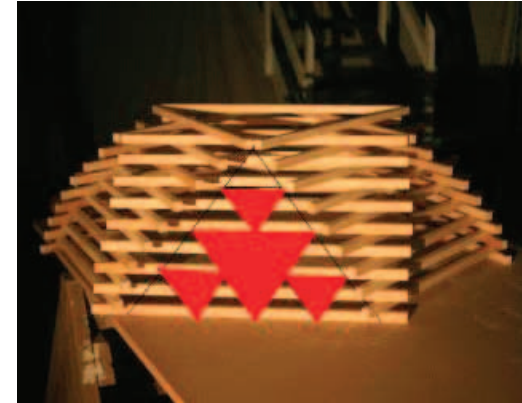
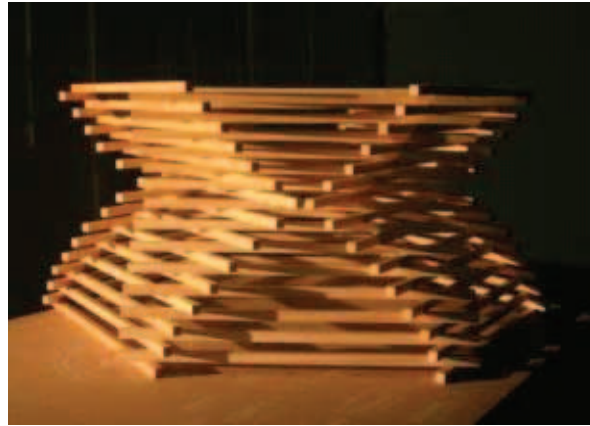
**Figure 3.3:3, 3.3:4**  
*Finished Sculpture  
Detail*

**Model Three** – Changing the shape to a hexagon continued the triangular and diamond elements but rounded the edges of the structure which felt better; the hexagon is six triangles meeting at their apex in the centre of its arrangement. A minimum of eight hexagonal figures can be inscribed within a hexagon. The design options are infinitely more. The harsh lines of the distended diamond have been softened in model three, and the apexes, rather than meeting at the front and back in model two, meet in the middle, hence the rounded inward facing arrangement.



**Figure 3.3:5**  
*Ground plan with hexagonal  
configuration of the Aronga  
Mana Design*

*The 36 title holders are  
replicated within this design*

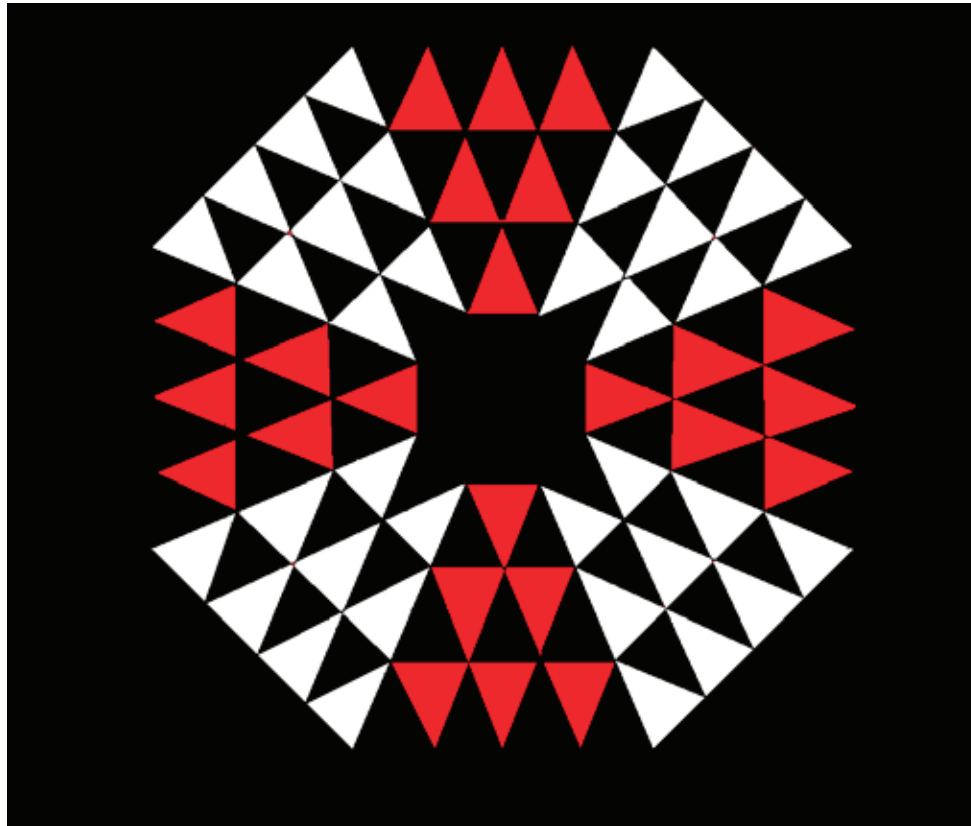


**Figures 3.3:6, 3.3:7**  
*Representing the design in human form, as a pyramid.*

**Figures 3.3:8, 3.3:9**  
*A final structure with a triangular opening in the roof open to the stars and the human form on the six exterior surfaces.*



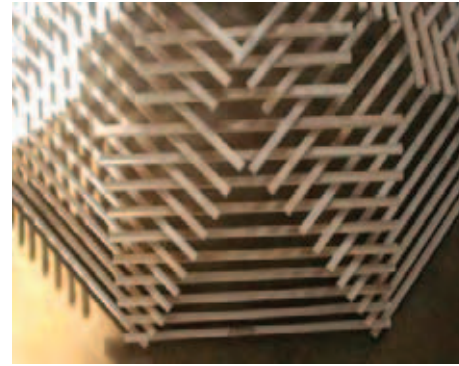
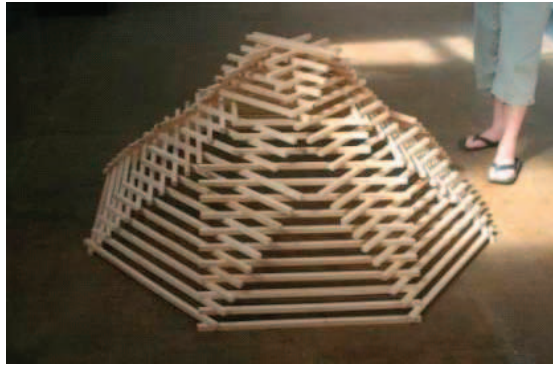
**Model Four** -- The octagon of model four increased the intensity of this arrangement in all respects, by adding two more triangles in a similar configuration. The resultant effect has softened and curved the whole structure, even the overlaid joints curve upwards in a gentle arch, their appendages having little effect on this movement. The curved roof is more applicable in a Pacific environment.



**Figure 3.3:10**

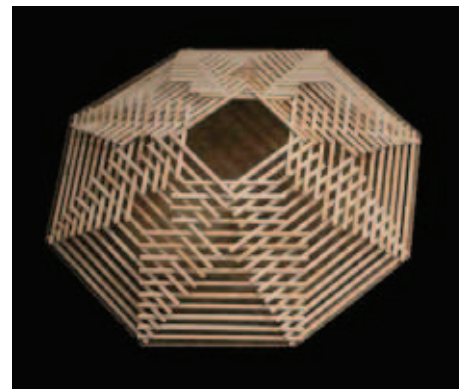
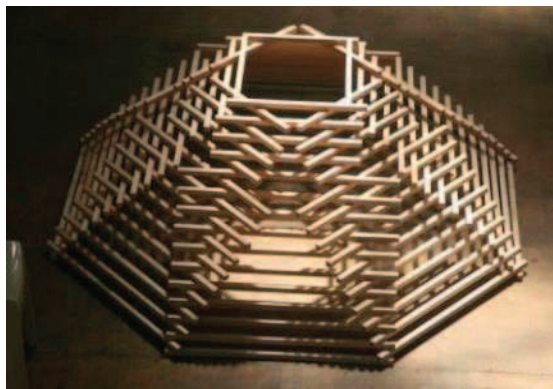
*Any pattern and arrangement for the aronga mana design will fit within the context of this layout Ground plan design  
Two sets of four, six nine segments.*





**Figures 3.3:11, 3.3:12**  
*Eke* (octopus) design

Technically the three-sided tetrahedron is the inner strength of these models as it is one of the strongest shapes in nature, enabling a structure that does not require inner support. My focus for the 5th model will be to investigate the spatial relationships of the interior and finalize an exterior form before refining a result.



**Figures 3.3:13, 14**  
*Kikau* (coconut) frond design

### 3.4 RARANGA

Raranga covers all aspects of weaving. In respect of the Are Korero, it includes the Aariki that the Rangatira would sit or sleep on, the Ruru about his waist, the Ta'iri'iri in his hand, the Tamaka on his feet, the Pare on his head and the lashing on the building. Most today are created out of traditional materials such as Rau Ara, Rito, Kiri Au, Ka'a and much pride by title holders who are so adorned is observed, at tribal functions. This art form enables its creators and initiators to participate within the tribe in the cultural revival, through the creation of new patterns and their meanings.



**Figures 3.4:1, 3.4:2**

*Nakura Maretu*

*Started as a child of nine learning to weave, she has travelled throughout the Pacific and earns her living weaving for family, tribe and tourists.*

Within Rarotonga, the weaving tradition is not as strong as are the families of those from the outlying islands who maintain the activity, such as in Tongareva (Penryn Island of the northern group), Ta'unga Raranga are as valued in their craft as are Ta'unga Tarai in my view, but without the support of tourism it could well falter. There is no Cultural arts Academy to advance the purpose of cultural art forms, as there are in sports, on our island.



**Figures 3.4:3, 3.4:4**

*This Ruru is nine feet long, and is the first time that she has made one. Title holders were abolished on her island so they are no longer made.*

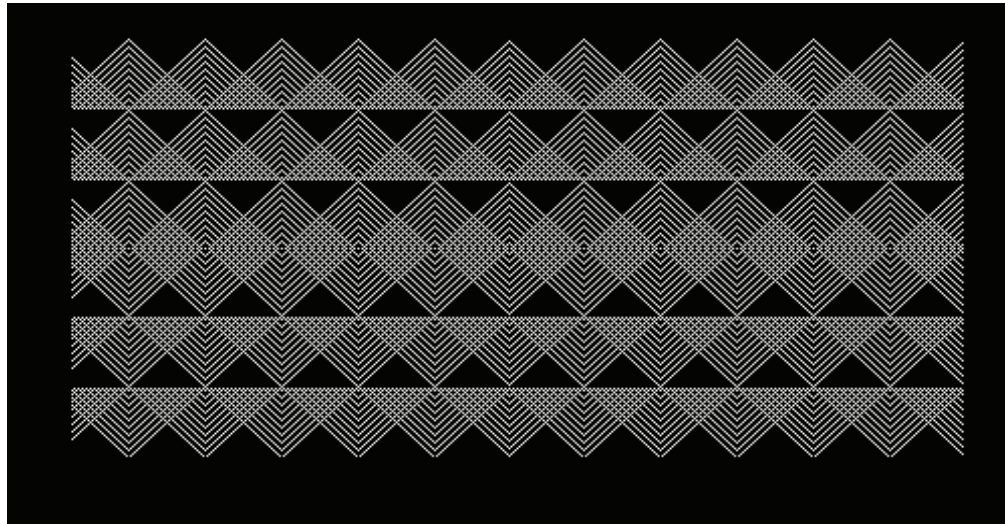
## RURU

**Ruru** is a belt garment that is worn by a Rangatira, Ariki or Mataiapo. It is woven with fine detail, and encircles the waist and trails on the ground. The patterns often used, detail some aspect of the titles history, (fig 3.4:7). A Ta'unga Raranga creates it and is almost invariably a women. It is created at the time of the Akauruuruanga (investment) when it is first worn, and it is created again when a new title holder arises.

I have shown an example of my grandmother's father Tinirau wearing his, flanked by two of his Mataiapo. Inspired by his, I drew one that derived from a lashing pattern. I designed examples for my weaver to create, and make, but with little time available and the complexity of the design, required us to settle for a simpler pattern.

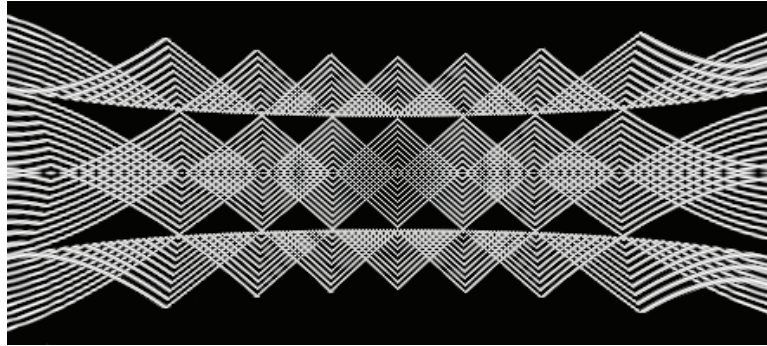


**Figure 3.4:5**  
*Detail of  
 Tinirau's Ruru.*



**Figure 3.4:6**  
*This digital drawing  
 Is a lashing pattern  
 to be used for Raranga  
 and the creation of a Ruru design.  
 The following patterns are variations  
 of this original copied then altered by  
 subtracting elements, then distorting  
 aspects, optically. This is Rio's Ruru  
 design.*

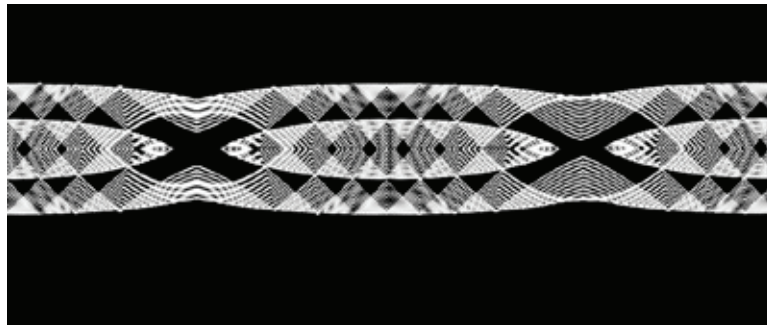




**Figure 3.4:7**

*Example Rio's Ruru.*

*The seven interlocking diamonds. In the centre element, describe the three Kauono and four holders of this Taonga, from Makea te Vaerua. To my Grand mother Takau. Three generations are horizontally indicated only, my grand mother being the forth. She is wearing the Ruru so her generation need not be shown. This is an old title which was renamed in the time of Makea Te Vaerua, and given as a marriage gift to her husband, Rio of Tabiti.*



**Figure 3.4:8**

*The design is then inserted into a repeating pattern which makes up her Ruru. However, both the original design and the variation remain Rio Rangatira's design and may be inserted in a Aariki. Lashing on a beam or a Maro.*

Nakura the Ta'unga Raranga from Tongareva, has informed and given critical direction and advice for my understanding of the material, and process of the art of weaving. Her art has transformed my practice and will always be used in my art and appreciated. She is the second weaver I have used. The first left the island, and traveled to Australia to seek better paid employment, as she couldn't survive by weaving. She was a master at her craft (Sela Woonton)

Vavahi, which means the joining of two things separate but together, is a Tongareva term and design, that I applied to the separation of man and women and their joining within the Are Korero, and the joining of Te Au O Tonga with Tongareva the name of my weavers island home. Ruru is an Atiu term for belt and general name for a gathered waistline of material in which things are kept.



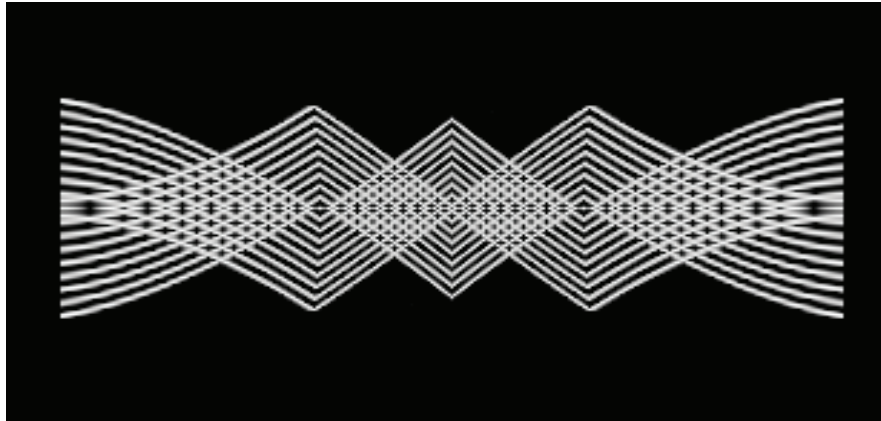
**Figures 3.4:9, 3.4:10**  
*Vavahi design for Ruru*



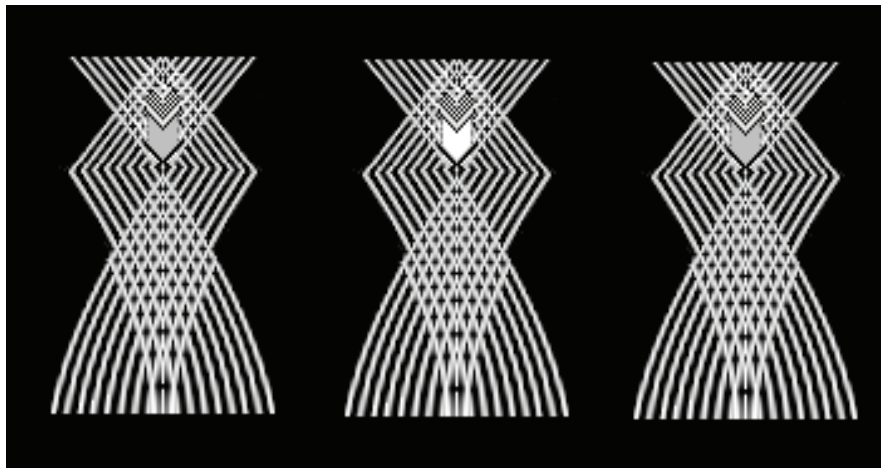
**Figure 3.4:11**  
*Vakapora Mataiapo*  
*Left of Rio Rangatira,*  
*Uirangi mataiapo of*  
*Takitumu to the right*  
*Taputapuatea*



During the course of designing the original sketches I saw the image of carved ancestors (fig 3.4:12,13) within my designs and thus created new designs for Tarai Tupuna. The transfer of design within one discipline to another is possible. Ta'iri (fan) Ruru, Aariki (special mats) show the important connection of these artistic disciplines within Raranga that apply to Taonga and Are Korero.



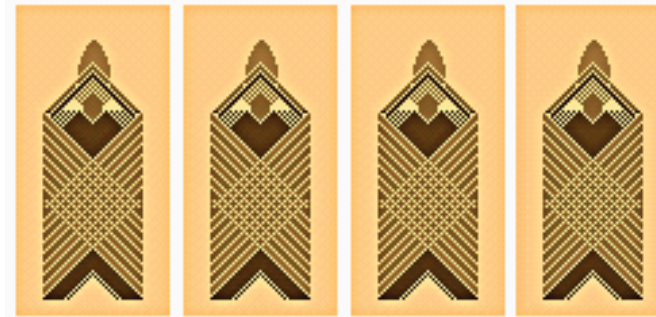
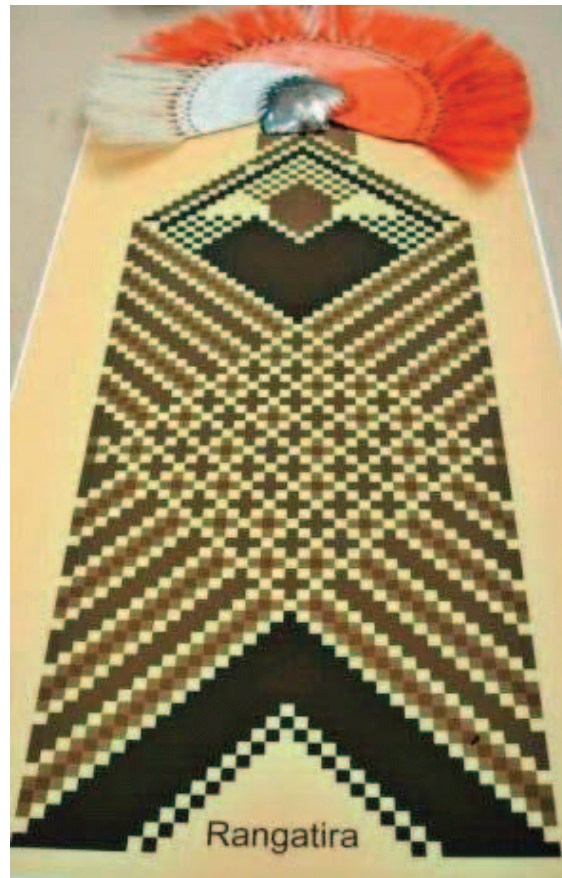
**Figure 3.4:12**  
*Rangatira Head to head*  
*topographic view*  
*Digital drawing*



**Figure 3.4:13**  
*Rangatira Sculptures*  
*Electronic Digital Drawings*

## Designs for Raranga of woven Tupuna

Aariki (mats) and wall hangings to be applied for interior walls and floor coverings.



**Figure 3.4:15**  
*Design derived from simple  
lashing pattern for Rangatira  
Digital drawing*

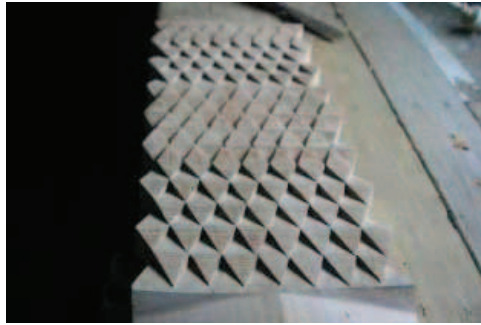
**Figure 3.4:14**  
*Enlarged Print A1 size  
Digital drawing*

## TARAI TUPUNA (LIQUID STONE)

**Tarai Tupuna** (tupuna sculptures). The four Marquette's, one meter high have been designed and made to make a casting model for a mold so that I might experiment with the possibility of casting one example in concrete. I had already cast works earlier on in the year (January 2009) which basically investigated, amongst other concerns, whether concrete moldings would show detail sufficient for my purpose holding fine detail in caved relief.



**Figure 3.4:16**  
*Marquette's for Liquid stone.*



**Figures 3.4:17, 3.4:18**

*Design for Maro from the scale of a sea creature.*

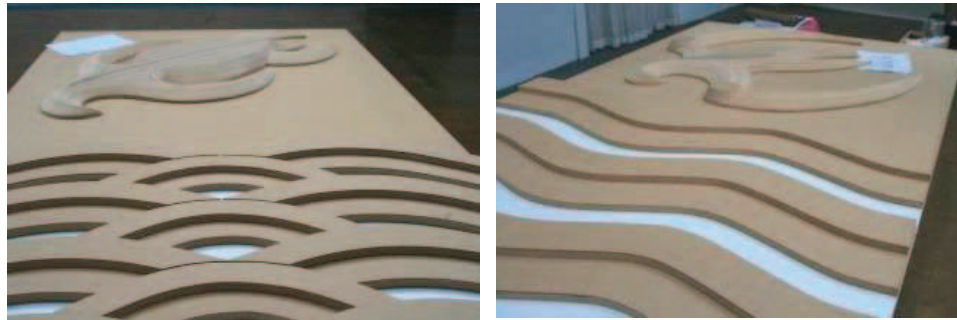


**Figures 3.4:19, 3.4:20**

*Molemole, Raranga unga, and puta puta loloa patterns as Pare for Rangatira. Tongareva Designs*



There is a need for ancestral figures to use more permanent material for exterior use and I regard concrete as liquid stone. The examples cast weighed four tonnes and stood three point five meters high, and are the structural columns for the new airport. I have used Rito for the pare on my wooden examples, as I like the work of men and women to reside on our ancestral figures. But the dilemma of what material would replicate a Rito pare on the stone examples became problematic, because of the exterior condition and a more robust material required for stone.



**Figures 3.4:21, 3.4:22**  
*Liquid stone.*  
*Positive moulds for Honu and*  
*Kota'a panels 2.4 mtr L,*  
*1.2 mtr W. Mdf composite board*



**Figures 3.4:23, 3.4:24**  
*Liquid stone*  
*Positive moulds for*  
*Male and female Dancers*  
*2.4 mtr L 1.2 mtr W.*  
*Mdf composite board*

These examples (fig 3.4:25,26). provided the opportunity to consider scale and design with respect to panels and columns for use in the proposed Are Korero, to consider them in real space against windows and roof structure, and understand the process of molding in concrete better. This exercise has inured me toward the material and method and I am confident that this experiment will serve the Are Korero well, especially the “Taupare columns” and exterior “Tarai Tupuna” (tupuna sculptures) that would be exposed to the harsh exterior weather conditions of the tropics. Determining the height and size of the Marquette’s and its efficacious use in the material, was a specific consideration.



**Figures 3.4:25, 3.4:26**  
*Finished designs in situ,  
 south facing wall*



**Figure 3.4:27**  
*North facing wall*



## AU KA'A COOK ISLANDS LASHING

Au ka'a Cook Islands lashing is and remains an art form lost that needs revival on Rarotonga, my choice of Haupapa from Tohi of Tonga illustrates this point. The intention to decorate the structure by the use of lashing, to enable the introduction of this lost craft is one of the principle reasons for this project, to recreate new and old patterns, and adorn the structure in a practical engineering sense as well as decorative tracery to enhance traditional beauty are primary goals. The practice of conceiving of a structure the genesis of which derived from a lashing pattern maintains the authenticity of pacific creativity, and remains a goal.

This lashing example (fig 3.4:28) is the start of a method that is used to lash structural beams and the first I was taught by the Tufunga, Tohi. This one example started the whole process of my investigations.



**Figure 3.4:28** *Structural star lashing*

The art form of Raranga as it is expressed in its more specific component form as **A au ka'a** (structural binding) and the decorative forms that composed the rafter beams of an old church in Mangaia, were fortunately recorded and analysed by Te Rangihiroa<sup>67</sup> (before they were destroyed) to reveal their complex structure and composition. I was able to learn from his careful research such that I could lash and produce examples.

The **Inaere** or (Inarere)<sup>68</sup> ka'a pattern form of Rarotonga and Mangaia also analysed, leaves a possible indication as to its purpose because of its name and location on particular sacred objects, the name meaning 'grand children four times'.<sup>69</sup>

In the late 1970's with a friend Manos Nathan and a fellow tribe person Milton Hohaia, we analysed Taranaki whakairo pattern for the purpose of re establishing genealogical patterns in our carving of ancestors. This investigation was continued at Matatina and Te Kopuru in Te Roroa under Tohunga the late Maori Marsden and also at Mataraua under the Late Tohunga Whakapapa, Paepae Witihiira.

In Rarotonga I continued this same research. I believe that Raranga using ka'a patterns was a carrier of genealogical information. It was not purely decorative, especially the forms used on rafter beams and sacred objects. Though the history of particular examples extant has been lost, the complex pattern structures remain as do the genealogies; these elements may form and compose such illustrations.

Continuing research in this area is given impetus by the belief of Tohi, who justifies in Tonga Lalava, the intersection of male and female colours in his lashing, as a coital mnemonic. Tohi also supports the contention of the use of ka'a patterns for a genealogical purpose by other Ta'unga in his own investigations<sup>70</sup>, travelling to other tribes throughout Polynesia.

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<sup>67</sup>Te Rangihiroa climbed onto the rafters of the Oneroa church and untied the lashing of more complicated examples to ascertain their structure and composition. Page 45 *Arts and Crafts of the Cook Islands* (Te Rangihiroa 1944)

<sup>68</sup>Inaere examples, page 172 figure 113. Rarotonga adze head and the shaft of a slab god, page 375 figure 240. *Arts and Crafts of the Cook Islands* (Te Rangihiroa 1944)

<sup>69</sup>No'oroa Tangipi a Magaian wood worker my informant, was adamant that the term was really **Inarere**

<sup>70</sup>Personal communication, May 2009 Rarotonga.

Mau Tairi, a Kavana of Mangaia, (who taught me how to make ka'a) and Te Atua Karo of Rarotonga, are the only Ta'unga who uses Ka'a for artistic purposes to my knowledge in Avaiki Raro<sup>71</sup>. (The Southern Cook Islands).



**Figure 3.4: 29** *Puna rua, using four braids*



**Figure 3.4: 30** *Puna rua, variations.*

In my own research, I have used just one pattern form, Puna rua,<sup>72</sup> to illustrate the variation and number of patterns that can be divined and created by varying the angle and distance between bisecting intersections, including the addition and use of colour and strands. I created over twenty patterns and used them on the final Are korero sculptural construction, to illustrate where title and family patterns may be used, in this instance they are not genealogical patterns as such but serve to illustrate the elemental material that is used to construct such patterns. The variation of pattern and design from this one form is infinite.

<sup>71</sup>This term 'Avaiki Raro' was used by Te Atua Karo as a collective term for the Cook Islands.

<sup>72</sup>Puna rua; my example (fig 3.4:29) is a variation of the pattern described by Te Rangihiroa which only uses two strands rather than the four I have used.

On the other more complex design form, **Inaere**,<sup>73</sup> the variations present greater complexity especially with the inclusion of colour. Its construction and structural protocols allow no mistakes at intersection points; one must lay over all intersections at their bisecting points consecutively in the same manner as previous to advance and maintain the integrity of the design.

It is my contention that in the initial set up of the pattern, the genealogical information can be imprinted into that design, that determination is always the preserve of the Ta'unga and the genealogy being described. Once this process of first intersections is finalised, the design is progressed and lays out visually, a genealogical table. The resultant design is a simple illustration of the complexity of a Polynesian genealogy with a particular beauty that commends our ancestors, the originators of this art form. .



**Figure 3.4:31** *Inaere, reconstructed example using colour.*

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<sup>73</sup>Te Rangihiroa did not include colour as I have done in this example when he described this design, I used colour to better illustrate the design and structure during its construction.

### 3.5 ARE KORERO SCULPTURAL CONSTRUCTIONS

The final exhibition comprised a number of components including interior works and site specific works. These were: 1) a structural form of the Are Korero design which was a three dimensional work of a 144 individual battens 20 x 20 x 1000mm and 810mm, 60 of which were bound with lashing. 2) A ground plane for the Are Korero in the form of an octagonal table. 3) Two free standing carvings (Pou va'o) with lashing each representing a Rangatira that may reside either within or about the Are Korero. Finally and experimental carving developed from a lashing pattern. These works may be developed into larger sculptures.

The site specific works comprised Pou Va'o of two Rangatira families (Porotito and Rio of Ngati Makea) who placed stones from their Marae to indicate support for the proposed project. The location has a simple octagonal pattern on the surface of the land with the Pou va'o indicating alignment.

This sculptural model considers ground plan, (fig 3.5:1) structure, (fig 3.5:2) and genealogical lashing elements, (fig 3.5:3, 3.5:4) whilst being conscious of the Pou Va'o (Tarai Tupuna, liquid stone examples), (fig 3.5:5, 3.5:6, 3.5:7) that populate its exterior environs. Also described is the site installation within the Paepae Ariki (figures 3.5:8, 3.5:9).





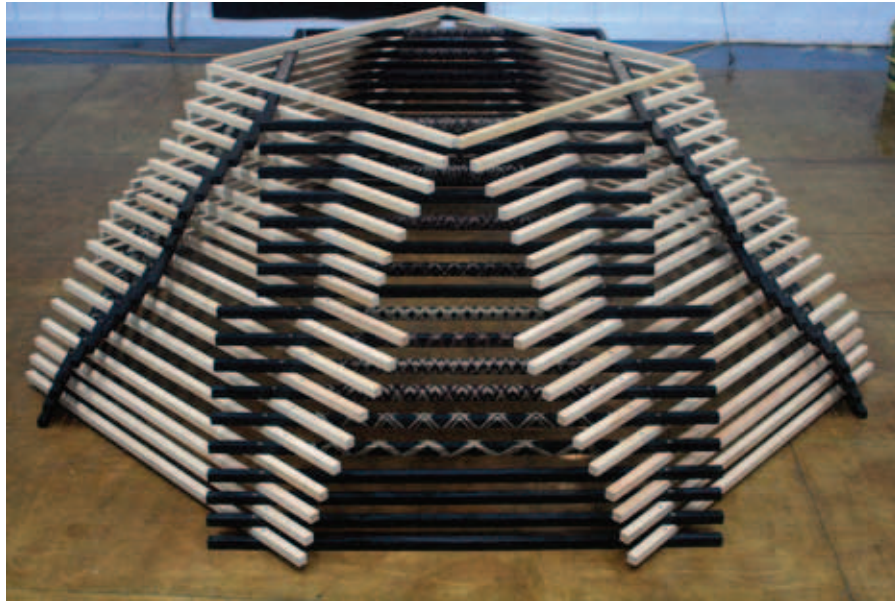
**Figure 3.5:1** *Ground plan.*



**Figure 3.5:2** *Structure, topographic view.*

The ground plan, the other element of the Are Korero, was separated from the structure in the final exhibition, to better display its design and structure. It conveyed in symbolic form, the four Ariki, the genealogical titles, as well as the thirty two stations used by present traditional voyagers to indicate the rising points for stars during celestial navigation. The star chart inclusion reminds us of a historical journey of rediscovery to embrace elements of our hidden cultural past.





**Figure 3.5:3** *Exterior View Are Korero lashings.*



**Figure 3.5:4** *Interior View lashings.*

The four openings on the exterior of the construction, within which the ka'a patterns are seen, indicate the four Ariki of Te Au O Tonga and Puaikura. All are blood related. (Makea Vakatini, Makea Karika, Makeanui and Tinomana of Puaikura) The horizontal beams embellished with genealogical pattern, are the Mataiapo and Rangatira of the Vaka Tangata whom these Ariki represent. Within this mnemonic opening, the lashing gives the impression of Tatau upon the person of the Ariki. The interior of the structure however, only the layered horizontal beams become more evident, each lashed beam bearing the pattern of a family Tao'anga. The overall structure created emphasises the unity of the Vaka Tangata. If one beam dislodged, the integrity of the structure would be compromised.



**Figure 3.5:5** *Pou va'o front view.*



**Figure 3.5:6** *Pou va'o, variation developed lashing pattern.*



**Figure 3.5:7** *Pou va'o, back view.*





**Figures 3.5: 8 & 9** *Location of Proposed site showing east west alignment in the Paepae Ariki*

## CONCLUSION

The cultural revivification of the Are Korero and my sculptural response to this concept has underlying its physical expression, three important aspects to understand its context dimension and breadth.

The primary important of Papa'anga, the people and Tao'anga it represents. The cultural landscape and histories of the Vaka Tangata, Tapere and land in which are placed the marae and paepae with their associated sacred sculptural stone constructions. Finally the artistic symbolism inherent within and the inter-relationship between the ancient artistic disciplines of Raranga, Tarai Tupuna, Ta Tatau and the Are korero Haupapa constructions, shows the pathway I chose and the areas of emphasis.

These considerations focused upon in this research are broad and was a necessary starting point, taking into account the mana to which I accord to the Are Korero and the need its presents may fulfil. The secular commodity driven society that dominates our post-colonial island community, has failed to support this aspect of our cultural identity and security.

My focus upon the artistic elements of our culture to support and add substance to the Are Korero and its continuance in the future encourages innovative methods of art creation, design and structure. Collaborative projects assisted by other tribes confronted with the same circumstance upon their islands, would be a better corporate way of reviving these sacred Tupuna Are. The knowledge required exists in small communities on different islands depleted of their population. Eighty percent of our people live outside our islands. The departure of our people is our greatest secular and spiritual loss.

Integrating and binding ancestral posts using ka'a to express papa'anga in a unified manner within tribal ancestral buildings, is one method of achieving the objective of gathering the tribe together. Using art to re-emphasise key cultural tenets within our concepts of spatiality and history, reflected in the ground plans in such structures, a credible option. Other artists may consider other examples; this is but an exercise in possibilities to point the way in achieving a cultural imperative for revival and security.

The sculptural response, free of the functional necessities required of an architectural example for the Are Korero, enabled more freedom to explore the artistic and design possibilities of its construction both internally and externally. Using the ancient art form of Raranga of which Au ka'a, is one aspect of its many examples, provided the impetus to consider the haupapa construction method.

I believe that our Ta'unga (artists) would be advantaged by the implementation of such a project to employ their skill during a process of revivification. In a small struggling economy such as ours, the tourist industry has neither the depth nor mana to sustain our artistic intentions for cultural development and the government's record in support of the visual arts is silent. The opportunity for traditional specialist art forms to be investigated, considered and revived by its exponents, for a purpose built cultural tribal building has not been proposed before, the need in my view is now evident. It would provide stability and a more conscious view of our selves.

The final exhibition attempted to display elements of the research I had considered over the time of study. These were placed in two locations, - the proposed site in the paepae Ariki and the sculptures within a gallery, adjacent to the grounds. This may have juxtaposed these elements somewhat as they had to be brought together in one's mind. The concept should have been seen as a totality within its context, but that was not possible.

The end of this project has set the basis for the continuation of the practical steps to present a proposal to the Aronga Mana of the tribe; this still requires the permission of the Ariki, who holds authority over the land. But the commissioning of such a proposal seems tenable and necessary given the sorry state of our tribe. I will continue with design of the structure and the casting of the Tarai Tupuna (in liquid stone) beyond this project's end, with the collaboration of other like minded artists within the tribe, but for now a course of study must be turned into reality, which should surely test the worth of an idea.

My focus upon Are korero remains a special interest. Our hope is to secure the gentle reassembly of a dismembered and mutated Polynesian cultural institution. Finally I end with the words from a speech of one of Makea's Rangatira, during his Akauruuruanga in the Paepae Ariki on the 24<sup>th</sup> of June 2009.

**“Ko au a Rio Rangatira, e tama na Makea Ariki. Teia toku ngutuare, ko Te Rangikopupu. Kua akaora mai a Tara'are iaku, I teia nei ka ngoie, ua toku kopu tangata I te aere ki mua. Ka aru au i te tika'anga o toku ai tupuna, ma te ko'uko'u mai i te iti tangata, i raro ake i oku nga peau.**

**Me ora te iti tangata, ka ora te Rangatira. Ki te au Rangatira o Ngati Makea ! E tu ki runga I to kotou au enua, akaoraia to kotou au Tao'anga, ka anoano ia ta kotou tauturu e te Matakeinanga. Me ora tatou, ka ora katoa te Ariki. E akaora I ta tatou au akono'anga tupuna, kia matutu aka ou Te Au O Tonga!”**

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## GLOSSARY

**Aariki** A covering for the ground, land or floor, or table, a woven mat

**Akairo** To make a mark on wood, a design

**Akamarokuraanga** To invest an Ariki, ceremony to adorn with vestments the red Maro of chiefly office

**Akauruuruanga** ceremony of investment for a Rangatira or Mataiapo  
Literally, the lifting up of the recipient on the shoulders.

**Akonoanga** accepted practice, cultural rules, tribal custom, and the right way.

**Ara** A pathway

**Aronga** A group, of people e.g. Aronga Mana, tribal chiefs

**A au** to bind and lash e.g. ka'a or for many other functions

**Au** wind, breath

**Amu** an epic heroic story poem of a famous ancestor performed in song or dance

**Ava** River

**Enua** Land

**Eke** Octopus

**Eva** song of remembrance

**Evangelia** the church

**Honu** Tongareva term for turtle

**I'I** horse chestnut tree

**Ka'a** coconut fibre twine

**Kafa** Tongan term for coconut fibre twine

**Kapa** a type of action song

**Karakia** an invocation, an incantation, prayer to the gods

**Kauvai** a stream

**Kauono, Kaumono.** To deputise, stand in for a title holder

**Kaupapa** tribal way, accepted cultural custom and practice, rules.

**Kena** tribal land boundary

**Kete** woven traditional basket

**Kiato** support strut between the ama and the hull of a Vaka

**Kikau** palm of a coconut tree

**Kokiri** a trigger fish

**Koperu** species of mackerel fish

**Kumete** a traditional bowl carved in wood used at large feasts

**Kupenga** a net for fishing

**Koutu** a ceremonial royal court of high chiefs

**Komono** the representative of a Mataiapo, the deputy

**Koro** a walled barrier for defence, a partition in a building

**Kuru** bread fruit tree and its fruit.

**Mana** power, might, potency, authority, infused with magic and control

**Manu'a** an island in Samoa the ancestral home of Karika

**Manuka** another spelling of the same name

**Molemole** a plain pattern of Tongareva design (weaving)

**Mauke** an island in the southern cook group

**Mangaia** the southern most island in the cook group

**Manu'iri** a visitor, a guest

**Marae** the name of an ancient stone structure which signifies a tribal title

**Maro** the girdle that covers the loins of a chief, special red Tapa

**Matakeinanga** a collective term describing all the people of the island

**Matai** Samoan term for a chief

**Mataiapo** a tribal chief, supporter of an Ariki

**Moa** Type of stone used in construction

**Moenga** a general name for a mat

**Mana Tangata** relates to a mataiapo or Ariki and their power over people

**Mana Enua** the power of chiefs over land

**Nakunaku** a song of deep meditation and longing, to grieve

**Ngati** a tribe which is one of many in a Vaka Tangata

**Noa** a state of being, Not sacred, common

**No'oanga** special seats reserved for chiefs with carved inlaid detail

**Onu** Rarotonga name of the turtle

**Paepae** stone paving within marae structure

**Papa** the foundation, black basaltic rock

**Pare** a feather Headdress

**Patai** a flamboyant tree

**Pate** a Small drum

**Pa'u'anga** a joining of separate parts (structure)

**Peu** general term for traditional custom, practice, fashion

**Pokuru** fine soft Tapa cloth made from breadfruit

**Pou** a post from a tree

**Pu** a Shell trumpet

**Punavai** a small spring

**Paepae Ariki** traditional stone paving surrounding the front of a Ariki dwelling

**Paepae Atea** an open space at the centre of the Paepae

**Papa Tupuna** to recite genealogy

**Pare tupuna** the headdress of an ancestor

**Pou Tupuna** a post representing an ancestor

**Pou va'o** free standing ancestral post outside

**Rangatira** tribal title supporter of a Mataiapo or Ariki

**Rangiatea** name of an island ancestral home of some Rarotongans

**Ra'iatea** the Tahitian name of the same, leeward island

**Rakau** collective term Wood or tree

**Raranga** collective term for all weaving art forms

**Rito** the leaf of a coconut palm prepared for weaving.

**Rau Ara** the leaf of the Rau Ara tree prepared for weaving

**Ta** to strike, tap or incise e.g. Ta Tatau

**Ta'iri'iri** a traditional woven fan

**Tako** a Karakia used specifically to invest an Ariki or Rangatira

**Tamaki** War

**Tangi** a cry or call, the chanted sound of a drum or trumpet

**Tango** to shore, or support a foundation at the corner, of a structure in stone or wood,

**Tapa** traditional cloth made from bark of the mulberry or Kuru tree

**Tapere** a tribal district which comes under the jurisdiction of a chief

**Tapu** a state of being, under a code of prohibition, sacred, special

**Tao'anga** a tribal title of Mana, its jurisdiction controls land and people

**Taonga** another term of the same meaning

**Tarai** to hew, to shape, to adze out, to carve.

**Tara'are** a mataiapo tribal title

**Tatatau** the art form that cuts and stains and patterns the human body

**Tateni** Tribute of praise, to chant in honour of a person of status

**Ta'ua** a place of ceremonial presentation for a chief, also the performance of the same

**Taupare** a verandah or extension that acts as the same

**Tauranga** an alighting place, a place used as a house

**Ta'unga** a class of person with specialist skills an inherited title of Mana

**Teina** a younger sibling

**Tika'anga** that which is right, a right of a person, truth, claim, justice

**Tiki Tangata** a symbolic design for man

**Tiputa** traditional dress made from Tapa and used by a title holder

**Toa** the male, a warrior, also the name of the tree used to make weapons

**Toka** a stone

**Tonga** to the south

**Tou** a hard wood tree with distinctive pattern much prized

**Tu'a'u** a central up stood stone (alter) in the marae about which ceremonies are performed

**Tumu** the main trunk of a tree, the foundation

**Tupuna** an ancestor

**Utu** the tree that is used for the poison of its pods, and for medicine (barringtonia sepiosa) Utu in another context means to support a title, materially land, food etc.

**Vaka** a canoe

**Vaka Tangata.** Extended families of tribes whose ancestors came on a particular canoe e.g. Vaka Tangata Takitumu, defines one of the tribal districts of Rarotonga of which there are three

## APPENDICIES

Document no 1 The meaning of the stones

Document no 2 The Tapere of Te Au o Tonga

Document no 3 Pakake's matrix of cultural values

And translations

### No 2

Kia orana Ted,

Names of tapere

Nga ono a Tuoro te Rerenga Vaerua

- |                    |  |
|--------------------|--|
| 1. Pokoinu I runga | - Makea Arera  |
| 2. Nikao           | - Makea Pini/Tepai   |
| 3. Puapuautu       | - Makea/Putua/Makea Pini/Makea karika/Makea katu ki te rangi |
| 4. Areatu          | - Makea Arera  |
| 5. Kaikaveka       | - Makea Tauu o te rangi/makea Putua/Makea katu ki te rangi   |
| 6. Atupa           | - Makea Takaia   |

Nga ono i Maunga Tapu

- |                      |  |
|----------------------|--|
| 1. Uru'au            | - Makea /Putua/Takaia/Arera/Tinomana   |
| 2. Te rua o te tonga | - Karika   |
| 3. Teotue            | - Arera (Te otu'anga marama – named after the bight before the full moon when Karika Ariki arrived here) |

- |              |  |
|--------------|--|
| 4. Tauae     | - Makea  |
| 5. Tukupaine | - Makea/karika/Putua/Vakatini/Arera/Katu ki te rangi |
| 6. Ngatipa   | - Makea Tauu/Putua/Takaia/Katu ki te rangi           |

Nga ono ite Ikurangi

- |                           |  |
|---------------------------|--|
| 1. Vaikai                 | - Tepuretu Mataiapo  |
| 2. Pue                    | - Arera/Vakatini   |
| 3. Tapae I uta            | - Makea/Karika/Vakatini/Putua/Arera/Katu ki te rangi/Putua |
| 4. Tapae I tai            | - ditto  |
| 5. Punamaia               | - Makea  |
| 6. Kiikii te rei o Tutapu | - Apai Mataiapo  |

Okotai ite area

- |                      |                        |
|----------------------|------------------------|
| 1. Tupapa nui o Ma'I | - nga mataiapo tokoitu |
|----------------------|------------------------|

Makiuti Tongia

Tui Korero o Makea Arera

12/11/2009.

### **N0 3**

Pakake

Pakake Winiata's matrix of values of "Ahuatanga Māori"

Derived from Pakake Winiata's matrix of values of "Ahuatanga Māori", the project aims to convey these as they manifest in Te Ao Mārae.

Manaakitanga (Kindness, generosity, hospitality, care support)

Rangatiratanga (chiefly dignity and behaviour marked by noblesse oblige)

Whanaungatanga (Kinship, relationships)

Kotahitanga (unity, sense of group belonging)

Wairuatanga (Spirituality locating man within and not above the natural order)

Ukaipotanga (nurturing mother, earth mother)

Pukengatanga (repository of higher learning)

Kaitiakitanga (guardian, care for the natural order)

Te Reo (Māori language)

Whakapapa (genealogy of knowledge, Māori epistemology)

26/10/09



Matrix Translations.

1 Manaakitanga.	Aroa
2 Rangatiratanga.	Mana Ariki, Mana Tangata, Mana Enuā.
3 Whanaungatanga.	Koputangata, Vakatangata, Matakeinanga.
4 Kotahitanga.	Okota'ānga.
5 Wairuatanga.	Vairua, Mana Vairua (context)
6 Ukaipotanga.	Ngakianga
7 Pukengatanga.	Are Korero, Are Vananga.
8 Kaitiakitanga	Tiaki, Taura. (context)
9 Te Reo Māori.	Reo Tupuna, Tuatua
10 Whakapapa.	Papa'anga, Akapapa'anga