



Tūranga

- THE NEW CHRISTCHURCH CENTRAL LIBRARY

TŪRANGA

Tūranga is located on the East Coast of the North Island. Tūranga is the homeland of the Ngāi Tahu ancestor, Paikea, who made his way there on the back of a whale from our ancient homeland Hawaiki. Paikea had two sons, Whatiua Te Ramarama and Tahu Pōtiki. Whatiua Te Ramarama and his wife Hemo had three children. The eldest child Porouraki, is the founding ancestor of Ngāti Porou.

Whatiua Te Ramarama died at Tikitiki and so Tahu Potiki, the brother, took Hemo as his wife. They also had three children. Ngāi Tahu descend from the union of Tahu Pōtiki and Hemo.

Our relationship to the people of Ngāti Porou and Tūranga is found in the saying, 'Tokotoru a te tuakana, tokotoru a te taina, ko ngā tokoono ēnei a Hemo i noho ai ia i Tūranga' meaning, 'Hemo the mother of Ngāti Porou and Ngāi Tahu - all who came from Tūranga.'

INTRODUCTION

The Ngāi Tūāhuriri influence on the design and build of Tūranga is centred on the notion of mātauranga mana whenua – the body of knowledge that originates from the people of this place.

Tūranga is a name that carries with it considerable responsibility. Tūranga speaks of whakapapa across generations, connections to the north and out to Te Moana-nui-a-Kiwa and the wider Pacific. Recounted in the waiata 'E Tuku Ana', Tūranga is celebrated in a depiction on the west facing wall of the library building.

The new Christchurch central library project is a knowledge-based environment that reflects the variety of ways in which traditional cultural knowledge is transferred, acquired and retained. Key cultural values, aspirations and narratives



were integrated into the design of the building and focused on distinguishing the expression of mātauranga within the finishes, fittings, installations, language and protocols. The goal was to achieve a holistic experience of the library as a bicultural storehouse of knowledge.

Another core element of the design contribution from Ngāi Tūāhuriri is the significance of Tūranga as one of several central city anchor projects, and its relationship to the wider landscape, both local and further afield.

Tūranga is close to several sites of cultural significance and adjoining anchor projects including Whitireia /Cathedral Square, Te Pae /Christchurch Convention Centre, the Performing Arts Precinct and Te Papa Ōtākaro /Avon River Precinct. The stories told within these anchor projects are all interrelated, and it was important that Tūranga connected to these stories. For this reason, the Grand Narratives, produced by Dr Te Maire Tau and others, helped guide the rebuild of the city and provide the foundations for integrated works that carry cultural emphasis such as Tūranga.

The Right Questions

The starting point of the Ngāi Tūāhuriri contribution to Tūranga was not to give one single definitive answer but rather to ask a series of questions that would be answered together by Ngāi Tūāhuriri, the Library Leadership Team, the project team and creative practitioners.

*'Tūhura' - Manuel and Mathews-Hale, 2018.
Sandblasted basalt stone*



*'Tūranga' - North Facade facing Tuahiwi.
(Architectus and Schmidt Hammer Lassen)*

The questions we asked included:

- Why is mātauranga important to Māori, Ngāi Tahu and Ngāi Tūāhuriri and how is it differentiated?
- In what ways can the library recognise and elevate mātauranga of this place and people?
- How will the authenticity and mana of mātauranga be maintained?
- How can the contextual meanings of traditional knowledge be maintained and accessed to stimulate generations to come?

Such questions provide guidance for current and future acknowledgement of mātauranga mana whenua in the spaces of this and other libraries.

Conveying a sense of Mātauranga Māori

While libraries have a long history as an archive for written documents, our Ngāi Tūāhuriri knowledge has traditionally been passed on orally, from expert to learner, from adult to child. The well-known phrase 'kanohi ki te kanohi' highlights the importance of face to face interactions and the preferred way of carrying out any exchange or learning. In today's modern world, oral, written and audio-visual forms of knowledge are important to both Māori and Pākehā cultures, but, for Māori there is still a distinct bias towards verbal exchange in communication, in learning and knowledge transfer. It was important to Ngāi Tūāhuriri that this be reflected and represented in the spatial experience of Tūranga.

We share our knowledge through a range of opportunities that are a continuum across the spectrum. These include oral transfer (karanga, whaikōrero, waiata, pakiwaitara, pūrākau), written transfer (manuscripts and tuhituhi), visual transfer (whakairo, tukutuku, rāranga, kōwhaiwhai, ngā tuhituhi whakaahua and tā moko), performance (haka, kapa haka, taonga pūoro) and other art forms (painting, sculpture, graphic design, moving image, photography and architecture).

For Māori, such knowledge exchange is achieved through practices and performance. It is iterative and creative by nature. So, an important part of the Ngāi Tūāhuriri contribution was consideration not only of 'what' content should be presented but more importantly 'how' mātauranga was shared and conveyed to elevate and differentiate it within the library environment.

Each of these aspects was considered and moulded as part of the creative and visible expression and representation of mātauranga Ngāi Tūāhuriri within Tūranga.

INTEGRATING MĀTAURANGA MANA WHENUA

Matapopore cultural advisers were engaged by the Library Leadership Team at the inception of the project. Early discussions with the project team ensured that cultural values, aspirations and narratives were woven holistically into the conceptual development of the architecture and spatial experience of Tūranga.

Mana whenua interests were embedded in the architectural design concept in several ways. The 'urban carpet' (open ground floor plan) developed from a desire to establish a welcoming or 'bringing on' in people's approach from Whitireia / Cathedral Square.

The Ngāi Tahu Tāwhaki narrative of knowledge acquisition was given prominence in the opening of the void and stairs of the central atrium. Important connections to the wider landscape were reinforced through the outward spatial 'gestures' of the roof terraces which face both north and south and the large glazed frontage that looks towards Ngā Tiritiri o Te Moana in the west.

The golden façade came about following discussions about important wider landscape connections to the north and south. It reflects the changing colour and interplay of shadow and light on hills and ranges that have always surrounded the plains.

Within this architectural concept, the inclusion of integrated design and artworks that translate traditional mātauranga into contemporary form add a rich and dynamic layer to the experience of place.

Matapopore brought together artists capable of responding to the idea of 'mātauranga mana whenua' in both traditional and contemporary ways in tuakana-teina partnerships typical of the intergenerational passing-on of knowledge in Māori creative practices.

THE ART WORKS

'Rau Whakapapa'

(second floor, 'Waruwarutū' – the name of Ngā Pounamu Māori Collection area)

Ranui Ngarimu and Areta Wilkinson

'Rau Whakapapa' is an installation of harakeke (New Zealand flax, Phormium tenax) that elevates the significance of this natural resource including cultural values, material knowledge and technologies. Looking closely, the netted structure of the harakeke fibre is an emblem of relational connections where cultural knowledge is linked and passed on.

Sited in a wall mounted lightbox the artwork is a welcoming beacon that is orientated towards entrance routes, exhibition rooms and information kiosks to draw visitors into 'Waruwarutū' – the Ngā Pounamu Māori Collection.

The artists prepared components from the harakeke leaf sections, stripped

leaves to produce the whītau fibres, and dried the natural materials to remove moisture. The experience was a collaborative one shared with Tūranga staff and the Tūranga Architects/design team to increase their mātauranga Māori knowledge and as an opportunity to contribute to the artwork production. Other helpers processed materials or collected the shells to use for fastening.

Ongoing projects involving staff of Tūranga and members of the public will keep this installation and the knowledge contained alive.

‘Kākano Puananī’ - Airborne Seeds

(first floor, ‘Tautoru’ – the name of the Community Arena)

Riki Manuel and Morgan Mathews-Hale



*‘Kākano Puananī’ - Airborne Seeds
Riki Manuel and Morgan Mathews-Hale*

‘Kākano Puananī’ tells the Ngāi Tahu creation story in a series of panels.

From the union of Ranginui and his first wife Pokoharuatēpō, came their sons, Aoraki/Mt Cook, Rakiroa/Mount Dampier, Rakirua/Mount Teichelmann, Rarakiroa/Mount Tasman. The work also shows their overturned waka commonly known as our Southern Alps or Ngā Tiritiri-o-te-Moana.

Tū-te-raki-whanoa was the demi-god who carved valleys and rivers through Te Waipounamu/South Island. Tū-te-raki-whanoa broke the side of the waka of Aoraki with his thigh, releasing the water and creating the flow through the Māwhera/Grey river to the west coast.

Tāwhirimātea, the Māori wind deity, dispersed the kākano puananī/seeds through the air, represented by the perforated shapes surrounding the maunga.

‘Mātauranga – The Ascent of Tāwhaki’

(all levels - lift surrounds and ground floor reception area)

Morgan Mathews-Hale

‘Mātauranga – The Ascent of Tāwhaki’ features around the lift exteriors and reception area of Tūranga. The installation uses imagery relating to the journey of Tāwhaki through the heavens to obtain knowledge or Mātauranga.

Ngāi Tahu narratives tell of tukutuku pūngāwerewere/spider’s web which Tāwhaki climbed, represented in the Ascent of Tāwhaki by the carving pattern pūngāwerewere.

The Kūkupa feathers were used for adorning kahu kūkupa/feathered cloaks. The white plumes were used to dress various weapons including tewhatewha as the radiance of the green and deeper hues from the head and neck. The birds were ideal to render the fat over a gentle flame which was collected in a kumete / wooden bowl. This was then used for various purposes including mixing with other juice extracted from plants to flavour the bitter food sources of aruhe/ bracken fern. Aruhe were the most staple fibrous resource available in many areas and families and members of the tribe often protected these food stands.

Right side lifts



Left side lifts



Kukupa

Tui

Kākāpo

Titi

Pākura
Pukeko

The Kākāpō feathers of the large flightless parrot, were used to adorn the feathered cloaks of rangatira as the feathers shimmered against the light with hues of gold. The birds were also prized as a food source and again the process to render the fat from the bird was often carried out. The tīpuna /ancestors and chiefs laid claim to the kākā and the lands in which the bird nested. Some landscapes with rocky caves and coves were common for the bird to occupy, however introduced species of rodents killed many of the birds and we no longer have these birds in abundance.

The Tūi were prized for their iridescent feathers to adorn kākahu /cloaks. Over thirty bird carcasses would be required to make one cloak. The feathers from the korokoro of the tūi were treasured and given as plumes to be worn by the rangatira /chiefs. The birds were also trained to recite different words, waiata / song and rangi /tunes and were kept in cages for rangatira entertainment.

The carcasses were also a favourite food supplement and would be preserved in bull kelp bags known as pōhā. The feathers would be fastened to the bag, so people knew what was inside. Tūi were given as koha and used for various exchange and trade. Tūi relied on the sweet nectars of many of the flowers of plants including kōwhai, ngutu kākā and harakeke and wharariki.

The Titi were common along coastal areas and would nest in rocky landscapes to breed and provide safety for young chicks to grow and develop before leaving the nest. The birds were culled and harvested and preserved in pōhā, to be used when food sources were out of season. Trade was another form of distributing the localised foods in exchange for resources sourced from other areas of the motu/island.

The Pākura were prolific amongst the swampy waterways and low lying areas. Pākura or Pūkeko were gathered and harvested as a food source. The feathers were used for various adornments including cloaks but were not so highly prized as they were relatively easy to capture with snare traps. Mature seeds of the swampy grasslands including patiti and wiwi were food crops of the pākura as well as small creatures and insects.

The Manu theme in reception relates to the Manu that appear in the lift surround

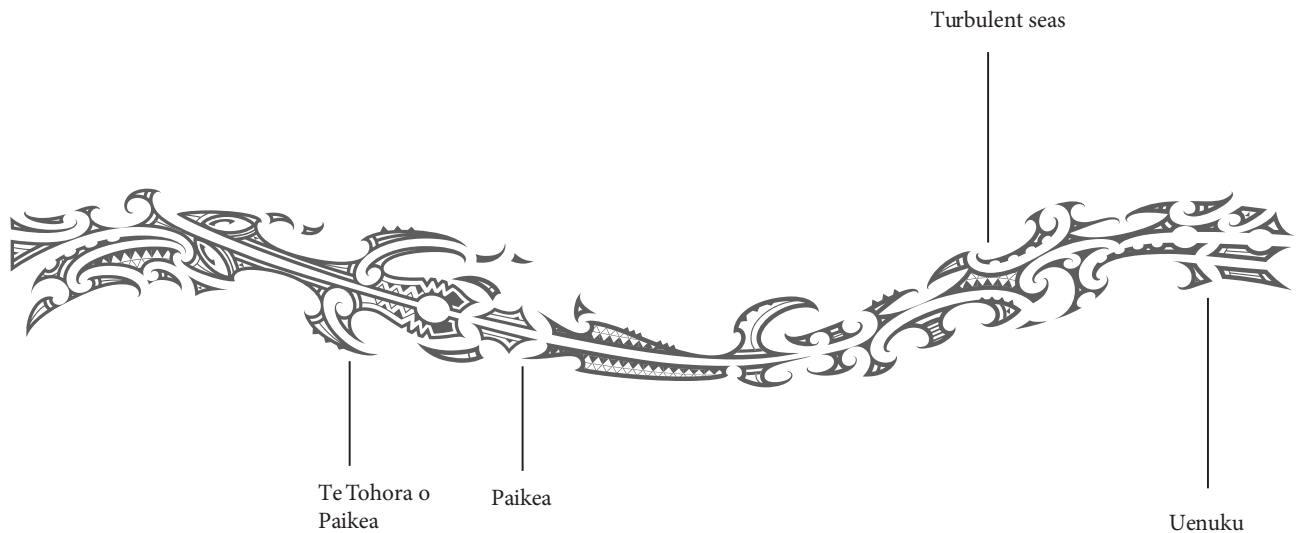
'Mātauranga – The Ascent of Tāwhaki'
Morgan Mathews-Hale

concept. They are flying towards, or on, a journey to discovery. Searching or looking into the unknown, much like the manuhiri to the Library. The colours are relative to the journey between the first floor (green) and the top floor (blue) indicating the journey through the library floors. They also pay tribute to Muriwai, the pool of water where Tāwhaki obtained his stones of knowledge.

‘Tūhura’

(external west facing basalt wall on Colombo Street)

Riki Manuel and Morgan Mathews-Hale



*‘Tūhura’
Morgan Mathews-Hale and
Riki Manuel*

The external wall captures the significance of Ngāi Tahu whakapapa and celebrates migration and voyaging of generations from Hawaiki to Te Wai Pounamu. This marks the beginning of human migration and can be applied to tangata katoa around the world. See <https://www.youtube.com/watch?v=Woa1j6qSaA4>

Tāwhaki

(Atrium stairway)

Fayne Robinson, assisted by his nephew Caleb Robinson

This figure sits on a landing on the flight of stairs to the First Floor of Tūranga. The brief for this sculpture is a depiction of Tāwhaki and his journey in search of knowledge. In ‘Ngā Pikitūroa o Ngāi Tahu: The Oral Traditions of Ngāi Tahu’, Dr Tau applies ‘Te Kawa a Tāwhaki’ to prepare the reader for a different kind of history. He states: “The myth of Tāwhaki established the structural framework in which knowledge is retained and transmitted. Because Tāwhaki sought, returned with and established the core principles of knowledge and whakapapa ... Tohunga who held tribal traditions modelled themselves on Tāwhaki. It was this group who compiled the oral traditions of Ngāi Tahu into written form last century.” (Tau, 2003, p.15-16).

The materials used for this sculpture are a combination of steel, tōtara, and the use of light visible through the traditional kōwhaiwhai patterns, capturing the story of Tāwhaki as he ascends to the heavens above.

Kāhui Whatu

(Ground Floor, 'Ngā Iho o te Rangi', the name of the atrium stairway)

Fayne Robinson

This plinth is created from a combination of mild steel and plywood done in the form of a kōwhaiwhai to house three different rocks. Tūhua /obsidian, karā / basalt and ōnewa /greywacke. These rock varieties are an acknowledgement of their importance to early Māori society as they were used extensively prior to the discovery of pounamu. These rocks support the installation 'Te Kāhui Whatu' being the stones that lay in the bottom of the pool 'Muriwai'.

DUAL LANGUAGE SIGNAGE AND NAMING

The Library Leadership Team were highly supportive of a dual language approach to signage and naming and giving prominence to te reo where appropriate. The naming of this building - 'Tūranga' - was testament to this commitment. Mana whenua language preferences have been included throughout in bilingual wayfinding signage and in the naming of key spaces.

'Tautoru' (Orions Belt - the name of the first floor Community Arena) and 'Takurua' (Sirius - the name of the third floor, Boardroom) recall constellations integral to navigation and migration to these shores. 'Ngā Purapura' (the name of the first floor children's area) are 'star seeds' to watch over and inspire our young tamariki. In the atrium space and associated skylights, 'Ngā Iho o Te Rangi' and 'Puaka' respectively reference 'rays of light' and Rigel, a star of particular importance to Ngāi Tahu traditions.

These names act as a reminder of ancestral connections to the heavens above.

SUMMARY

Creative works and installations included in Tūranga draw firmly from Ngāi Tūāhuriri and Ngāi Tahu mana whenua traditions. It was important that these cultural elements provide pathways to greater learning, that they secure traditional knowledge and build collective memory in new forms and formats. Mātauranga has been integrated into the architectural and spatial resolution of Tūranga as a distinct, visible presence that draws from traditions specific to this place and its people. Through an ongoing iterative and collaborative process, mātauranga mana whenua has been combined seamlessly within the institution of the library.

Tūranga has become a unique bicultural interpretation of a 'storehouse of knowledge'.

REFERENCES

Tau, T.M. (2001a). Mātauranga Maori as an Epistemology. In Sharp, A. and McHugh P. Histories, Power and Loss: Uses of the Past - A New Zealand Commentary (pp.61-73).