



Ngā Wai o Horotiu Marae



AUCKLAND UNIVERSITY OF TECHNOLOGY
TE WĀNANGA ARONUI O TAMAKI MAKAU RAU

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Foreword

The achievement of the construction of the Auckland University of Technology Marae, Ngā Wai o Horotiu, has marked a key milestone in the maturation of the treaty partnership for this educational learning university.

AUT is very much a learning experience, and the AUT marae is one of the flagships that commit the University to being a learning organisation that is always seeking new ways of doing and being. The designs of the marae are also reflective of the multiplicity of interests that have come to these shores and to AUT, with Māori, Pacific and Celtic representations and the readily apparent recognition accorded to Māori women through the carved central beam, the poutokomanawa, representing the repository of knowledge and sacredness of Māori women, as the wharetangata for humanity.

Ngā Wai o Horotiu represents a special whare and home for me, within the korowai of AUT, and is forever a part of my being. It was for all of these reasons that it was both

an honour and a privilege to be able to advocate as Chairperson of Council for the establishment of the marae.

There have been many who have dreamed the dream, but as with most things, there are always those who are prepared to pay the price to make their dreams come true. Ngā Wai o Horotiu is a living journey and an evolving reality for us all.



Pauline Kingi
Former Chair of Council



Pauline Kingi CNZM
Former Chair of Council
Auckland University of Technology

A Message from the Vice-Chancellor

AUT is a university that celebrates the diversity that is part of the city of Auckland and New Zealand.

Both our city and our country are host to a diversity of peoples who have come here from all around the world. Early migrants came by waka, later migrants by sailing ships, and the most recent arrivals by plane.

The formation of the nation that we now know, however, was based on the historic treaty partnership between Māori (the first peoples) and Pākehā (the mostly European settlers who began to arrive in the late 18th and early 19th centuries).

Establishing an institutional marae was one way in which we could give expression to our deeply held belief that our university was not only for all peoples, but that Māori have a special and distinct role as treaty partners.

Ngā Wai o Horotiu is a place that has special significance for all of us. Manuhiri or visitors from all around the world have been welcomed here. The turangawaewae, the pōwhiri, the waiata and the hongi have been special experiences that they will never

forget. Their memories of the colours, the carvings, the tukutuku and kōwhaiwhai will never leave them. The marae has thus opened their understanding to include the special place of Māori in New Zealand society.

The whole of AUT's diverse community is immensely proud of this special place, and it is my sincere hope that you too will experience and take away with you the special wairua that Ngā Wai o Horotiu has given to all of us.



Dr John Hinchcliff
Vice-Chancellor



Dr John Hinchcliff
Vice-Chancellor
Auckland University of Technology

He Mihi

Towards the end of the 1970s and the greater part of the 80s, when AUT was known as ATI (Auckland Technical Institute), the idea of a marae was either an unmentioned dream or more pertinently a miracle that would never happen. The task to establish one in the middle of the country's strongest commercial centre and the most pulsating crossroad for Auckland's diverse cultural landscape, was indeed a most daunting venture.

Now that the dream has become the miracle in our time at AUT, a number of individuals and groups must be acknowledged.

The Māori staff who were here in the 80s who advanced the dream from a position of intent to one of expectation. So when Te Ara Poutama became the first Māori faculty in the country, the hopes and dreams of staff who supported the construction and development of a marae at AIT, advanced the cause to the next phase, that of critical debate.

The Senior Management of Te Ara Poutama submitted, on behalf of all Māori staff and students, a report to the General Manager highlighting the need for and the strategic value of a marae. As a consequence, the groundswell emerged and gathered momentum.

Te Kōmiti Māori organised a one day hui to discuss the development of a marae. Te Kōmiti also undertook a survey of Māori students to ascertain their support or otherwise for a marae at AIT.

The Executive established a Marae Works Committee comprising four members: General Manager, Tumuaki, Corporate Services Director and Property Manager. Plans and visual concepts were drawn up once the current site was approved. Te Ara Poutama then made a case for being located next to the marae.

Ngāti Whātua was approached to seek their blessing to establish our marae within their traditional territory. The matter of Kawa (protocol) was also discussed and agreed to.

The final approval from Council was formally sought. Their keen support was crucial throughout the whole project.

When the shell of the wharenuī was completed, a Marae Rūnanga was established to initiate contractual arrangements and to oversee the carvings, décor requirements and other needs during the final phase of construction. Protocol issues soon became an added responsibility for the Rūnanga to deal with.

On the day of the opening, our own Māori staff and students provided the sumptuous breakfast following Te Taa o Te Kawa. The hākari was exquisitely presented by our caterers from Ngāti Whātua ki Orakei.

In concluding may I convey our special thanks to the different iwi groups and kindred institutions, who blessed us on the day of our opening with their supportive and inspiring presence. Tena ra koutou: Ngāti Whātua, Ngāpuhi Nui Tonu, Waikato, Maniapoto, Te Arawa, Mātaatua, Ngāti Porou and Kahungunu. Our colleagues from Northland Polytech, Unitech, Auckland University, ACE, Manukau Institute, University of Waikato, Bay of Plenty Polytech and Waiariki Institute of Technology added to the momentous nature of this historic occasion. Our task now is to make our AUT marae a living entity in the day-to-day operations and life of the university.



Toby Curtis
Deputy Vice-Chancellor (Māori Advancement)
Auckland University of Technology

A handwritten signature in black ink, appearing to read 'Toby Curtis'. The signature is fluid and cursive.

Toby Curtis
Deputy Vice-Chancellor (Māori Advancement)

Ngā Wai o Horotiu

Introduction

The desire to develop a marae for AIT (now AUT) took a number of years and gained much impetus with the establishment of a Faculty of Māori Development, Te Ara Poutama. Prior to gaining faculty status efforts were embarked upon to have a marae established. While events occurred when the opportunity presented itself, it would appear in hindsight, that a process was deliberately planned and followed. In actual fact, this was not the case. Instead, the strong desire and hopeful dream of Māori staff and students to have a marae eventually transformed from thought to action. As a consequence strategic intentions appeared to unfold as follows:

- Tumuaki of Te Ara Poutama, presented a case of intent to the Executive Management Board
- Te Kōmiti Māori organised a Staff Development Day which focused on the need for a marae
- A survey of 200 Māori students endorsed the construction of a marae
- Tumuaki and a team of Māori staff approached Ngāti Whātua to seek their endorsement
- Tumuaki presented case to Council for approval
- Established Marae Rūnanga.

The response was extremely positive with overwhelming support. Other internal and external groups supported the Marae development and provided formal letters of support and resources.

By April 1994 a working party had convened consisting of representatives from AIT Management and Te Ahurei. The main purpose of this committee was to ensure that the marae would be appropriate for AIT purposes. After months of planning, designing and working with architects, builders, the Marae Rūnanga and the Tohunga Whakairo (Master Carver), the project commenced in July 1996, following a 'ground breaking' ceremony.

More than 1500 people attended the pōwhiri and official opening of the marae on 15 October, 1997. Deputy Vice-Chancellor (Māori) and members of local iwi Ngāti Whātua arranged the format for the blessing, and manning of the paepae to welcome our manuhiri. Tribal representatives from Ngāpuhi, Tainui, Te Arawa, Mātaatua, Tairāwhiti and Taranaki attended the opening including many of Māoridom's leading educators and community figures. Amongst the many present were the team of carvers, kōwhaiwhai and tukutuku experts from Te Waananga o Aotearoa located in Te Awamutu, Rotorua and Mangere. AUT extends its sincere and deep appreciation to the CEO Rongo Wetere, and his team for providing us with an unparalleled masterpiece of cultural décor.

Ngā Wai o Horotiu is like a dream come true. To the University it is a place of mana and spirituality, a place which heightens people's dignity and cultural backgrounds and a place where Māori customs are shared and given ultimate expression.

Welcome to Ngā Wai o Horotiu!

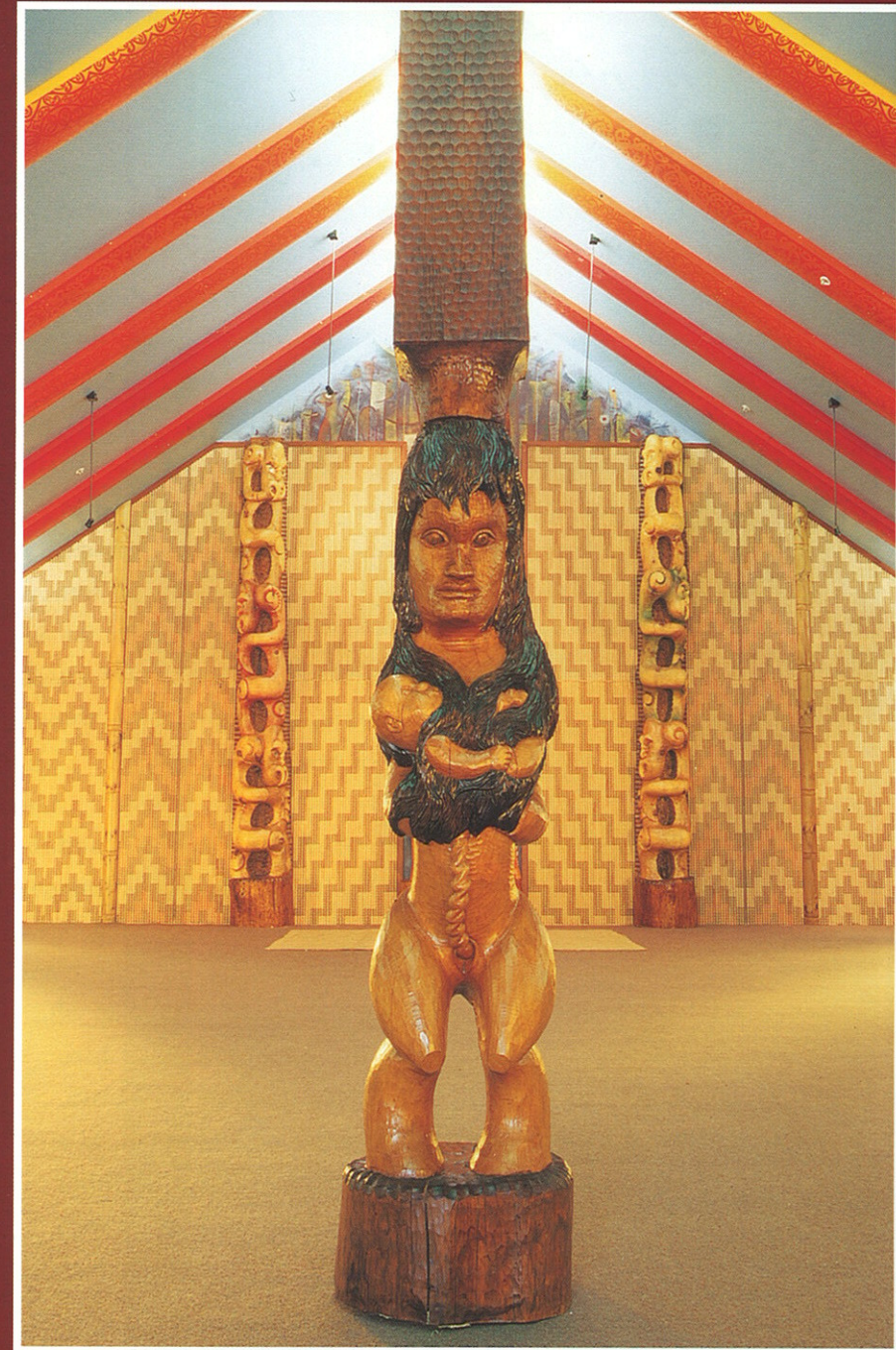
Te Pūrengi

Since the arrival from Hawaiki nearly 2,000 years ago, marae have been part of the community scene and cultural focus of Māoridom. In recent times non-Māori have found it necessary and desirable to undertake instruction in marae protocol. However, a true understanding and appreciation of marae protocol cannot be learned from textbooks alone, and it also requires first-hand experience for both Māori and non-Māori.

The wharenui was named 'Te Pūrengi' by the local iwi Ngāti Whātua. The name represents the ropes, which hold the mast of a waka in place. They are the ropes, which help keep the mast strong and sturdy on its long journey. Te Pūrengi is the focal point of 'Ngā Wai o Horotiu' embracing the history of Māori and the many rich and diverse cultures of AUT.

Upon entering Te Pūrengi you will notice traditional and contemporary forms of Māori art from whāriki (woven mats) to traditional Māori designs incorporating the AUT shield and Sky Tower, to the beautiful colors of the Aniwaniwa, the rainbow on the heke (rafters). Te Pūrengi is a cultural and educational facility, which uniquely embraces Māori spiritual origins and celebrates the diversity of cultures through the representation of Pacific Island patterns, brightly coloured hibiscus flowers and the hues of the ocean and sea life to the use of Celtic patterns and traditional Māori motifs featured on the kōwhaiwhai panels.

The origins and stories of ancient Hawaiki and the canoe traditions, are depicted in the many carvings, tukutuku, murals and kōwhaiwhai panels of Te Pūrengi.



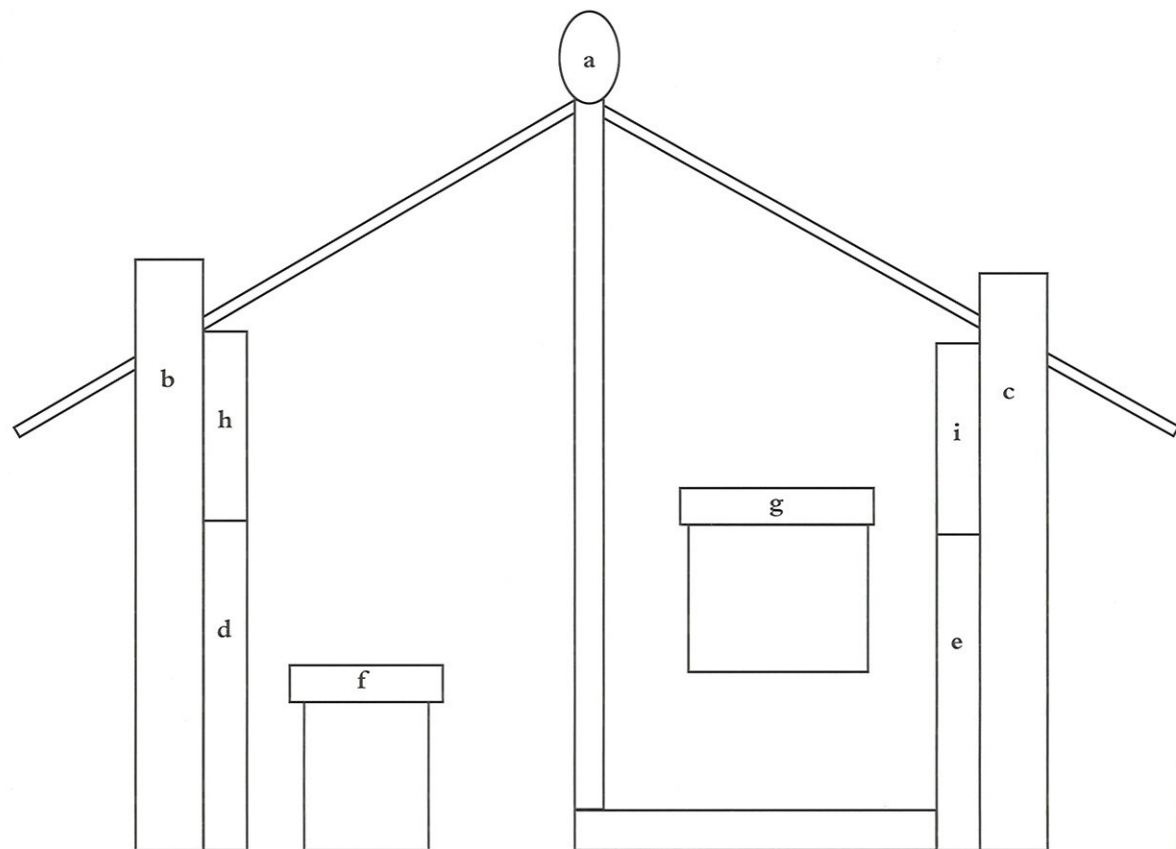
Front of House

a The guardian figure above the external apex of the house is 'Titahi'. Titahi a Ngāti Whātua matakite or seer is reputed to have foreseen the growth and development of Auckland post-colonisation, and to have sanctioned the sale by Te Kawau to Governor Hobson of 3,000 acres of land for the establishment of Auckland as the capital of the new colony in 1842.

b **Tumatauenga**, God of War is depicted in this carving. The domain of Tumatauenga resides at the marae atea. Here the battle lines are drawn between the 'paepae'. Physical prowess has given way to verbal oratory to sort out any differences between hosts and visitors. Once the speeches are completed Tumatauenga gives way to Rongomataane, God of Peace, where within the whareniui 'maunga-aa-rongo' or peace is observed.

c **Rongomataane**, God of Peace, kumara and cultivated foods is depicted with gentle wave lines showing the mounds raised by kumara when growing.

d **Potatau Te Wherowhero** depicted at the top of this carving is synonymous for wearing bowler hats. Potatau lived near the Ngāti Whātua village Pukekawa, the site of the Auckland War Memorial Museum, as a safeguard for the colonists who feared the Ngāpuhi raids. Potatau was known for his close kinship ties with



many of the Northern chiefs. Potatau ascended to the 'ahurewa tapu' in 1858 becoming the first Māori king called Te Wherowhero. Depicted beneath Potatau is his direct descendant and successor King Tawhiao who was crowned in 1860.

e **Hongi Hika**, a Ngāpuhi chief is credited with being the first Māori to use muskets and gunpowder in the inter-tribal wars, hence the depiction with a musket in hand. In 1818 Hika and another chief undertook an 18 month journey to England where they visited King George IV. He received numerous gifts, including a suit of armour, but no muskets. On the return journey Hongi Hika traded some of the gifts for armament in Australia. When he arrived home he embarked on a number of victorious military campaigns in Tamaki, Hauraki Gulf, Waipa and Te Arawa. Hongi Hika died in 1828.

Depicted beneath Hongi Hika is Hone Heke. Hone Heke was taught to read and write by the missionary James Kemp. He was also one of the first signatories to the historic document Te Tiriti o Waitangi, The Treaty of Waitangi. With the move of the capital from Kororareka (Russell) to Tamaki Makau

Rau, the trade duties and tariffs dropped. This led Hone Heke to challenge British sovereignty by attacking the most prominent symbol, the 'pou haki' or flag pole by chopping it down. Hence the depiction of an axe in hand while standing over a flagpole stump.

f The carving above the doorway is known as 'Te Whatu Tahae'. It describes the knowledge of weaving as stolen by Takarita from the people at Kui in Kaitaia.

g Above the window is a carving that depicts three sisters. Their names are Kai-marie, Porou and Taiko. Kai-marie, the eldest was an ancestor of Ngāti Whātua. She was renowned as a hostess who offered liberality and benevolence to all. Porou, the second daughter, heralded the links to Ngāti Porou and Ngāti Kahungunu. She migrated to live with her Mahuhu relatives at Waiapu. Taiko, the third daughter, is an ancestor of the Rarawa, Te Aupouri and Ngāpuhi people of the North.

h Te Tai Hauauru, the West Coast.

i Te Tai Tonga, Southland.



Ngā Whakairo, The Carvings

Back wall

1 Maui-tikitiki-a-taranga is better known as the mischievous demi-god who was cast out to sea in his mother's topknot. This pou tells the story of Maui seeking to reverse the order of life to create human immortality. Maui had the gift of transforming himself into a lizard in order to enter the womb of Hine-nui-te-po, Goddess of the Underworld as she lay sleeping, in an attempt to reverse the natural order of birth and death. However, Maui's companion the tiwaiwaka (fantail) awoke Hine-nui-te-po with his laughter. As she moved to reposition herself she crushed Maui between her legs.

The figure at the top of the pou is Mahuika who was the grandmother of Maui. She held the knowledge of fire, creation and warmth. Maui often visited his grandmother to learn about the art of fire making. When she gave him her fingernails filled with fire Maui would blow them out one by one. Mahuika realized what Maui was doing to her and in a rage she set the surrounding forest alight. Fortunately for Maui he transformed himself into a Kākā bird. As he escaped, the intense heat scorched the underneath of his wings. To this day the Kākā carries this mark on its feathers.

2 Te Po, the Realm of Darkness, and Te Ao, the Realm of Light are Ngāpuhi styled carvings. The gradations of darkness, Te Pō Nui, Te Pō Roa, and Te Pō Kerekere down through to Ranginui, the Sky-Father, are shown on the left pou through the seamless body and many heads. This is balanced by the gradations of light in Te Ao Nui, Te Ao Roa, Te Ao Kerekere down through to Papatuanuku, the Earth Mother, in the right pou.

3 Te Tairāwhiti, the wind of the Eastern Region of Aotearoa.

4 Ngatokimatawhaorua, the re-adzed waka of Kupe. After leaving Hokianganui, Kupe had returned to his homeland Wawautea in the waka Matahaorua where he spoke to Nukutawhiti of his discovery. Nukutawhiti decided to take the journey to Hokianganui, but he knew that Matahaorua was too small. He then chose a master carver called Toka-akaku to assist with the re-adzing of the waka in order to make it lighter and to provide more carrying space. Thus, the waka is depicted with two adzes beside the hull and the waka was renamed, Ngatokimatahaorua, the twice-adzed hull.



Bay wall 1

A mural depicting Maui and one of his grandmothers, called Muri-ranga-whenua. They are standing side by side with Maui holding a part of her jawbone fashioned into a fishing hook. This fishhook is used in the mural on Bay Wall 3.

5 **Whata** captained the Tokomaru waka on its first landfall on the East Coast of the Bay of Plenty. The waka sailed around the North Cape and landed at the Tongaporutu River where some of the people went north and settled at Mokau while others journeyed on to central Taranaki regions.

6 **Marama** was a noble woman of Tainui lineage who was a wife of Hoturoa, Captain of the Tainui waka. Marama journeyed with her husband aboard the Tainui waka destined for Aotearoa New Zealand. When they reached the shores of Aotearoa, Marama journeyed on foot and met up with other newcomers from Hawaiki forging new relationships. She eventually rejoined her husband and travelled by sea to Kawhia where they settled for awhile. Some time later Marama left Kawhia and settled in Tamaki Makau Rau (Auckland) strengthening the tribal links between Tainui and Ngāti Whātua.

7 **Turi** was the Captain of the Aotea Waka. Turi stowed many plants and plant seeds, birds and other animals on board the Aotea waka. To ensure that their crossing of the ocean was safe, they used karakia to protect and guide them safely to the shores of Aotearoa.

The Aotea landed near the harbour, still known today as Aotea, and later moved southwards to Taranaki and Patea districts, where the beautiful snow-capped peak of Mount Taranaki can be seen from these districts.

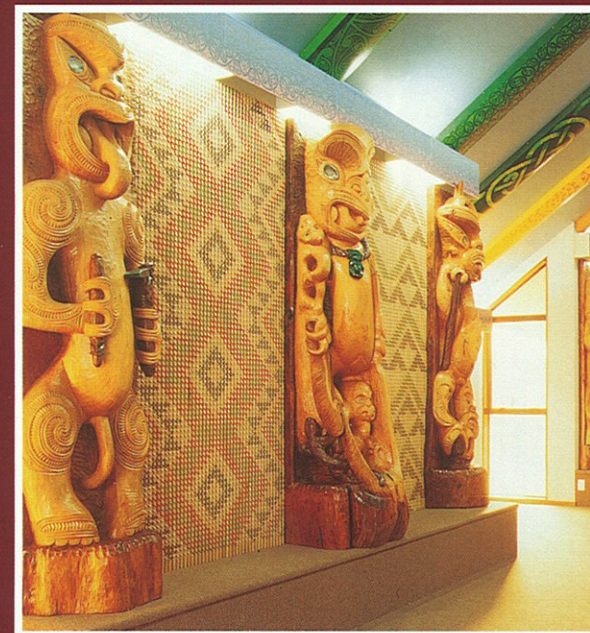
Bay wall 2

A mural depicts the seven waka and their journey from Hawaiki Nui, Hawaiki Roa, Hawaiki Pamamao – the distant and spiritual homelands of all waka people.

8 **Tama-te-kapua** Captain of the Arawa waka is depicted in this carving on stilts. Captain of the Arawa waka is depicted in this carving on stilts. Each night Tama-te-kapua and his brother Whakaturia would strap themselves on stilts and quietly venture into the forbidden garden of a famous warrior chief, Uenuku, to obtain breadfruit from his tree. The chief noticed that his tree had been raided and set about catching the culprits.

9 **Uruhina** was the great-granddaughter of the famous Rewi Maniapoto. She was the grandmother of the Te Kanawa family who are internationally acclaimed artists and weavers. Her name is found in the whakapapa of both Tūwharetoa and Tainui iwi. Dame Kiri Te Kanawa, the internationally celebrated soprano, is a member of this whānau.

10 **Hoturoa** was a great navigator of the Tainui waka who ventured around the shores of the North Island and eventually settled in Kawhia. He was not only a great navigator but also an excellent strategist.





Bay wall 3

A mural showing Maui fishing up, Te Ika-a-Maui, the North Island, using the fishhook fashioned from his grandmother's jawbone.

11 Toi was a famous navigator who went in search of his grandson Whatonga who had been swept out to sea during a waka race in Hawaiki. Toi's search led him to Aotearoa where he eventually settled in Whakatane. His grandson Whatonga had returned home safely and when he heard that his grandfather had gone out searching for him, Whatonga set out in search of



Toi. Whatonga searched the East Coast of the North Island and ended in Whakatane. Toi's full name is Toi-kai-rakau, Toi the fern root eater. He is seen eating the fern root.

Front wall

12 Near the right corner stands the pou of **three of the seven gods**.

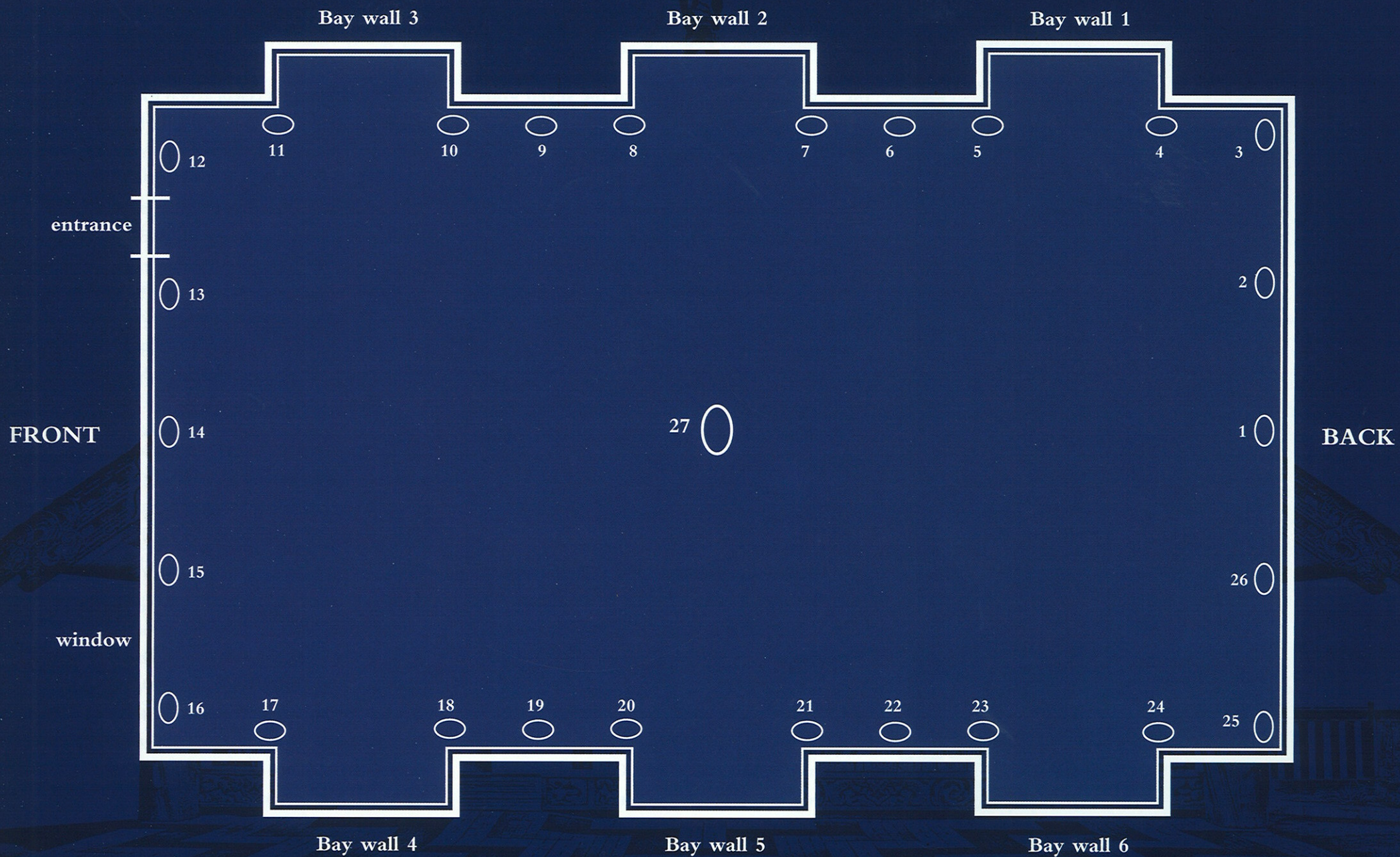
13 This carving left of the door depicts the story of Tawhaki ascending the heavens to obtain the **three kete**, or baskets of knowledge. These baskets are called Te Kete Tuauri, Tuatea, and



Aronui. Along the way Tawhiri-matea, God of the Elements challenged Tawhaki's ascent by placing challenges (e.g. insects and wind) throughout his ascent. This theme was chosen for its similarity to student culture.

14 The middle pou shows **Tāne** at the top. He is blowing life into the newly formed shape of **Hine-ahuone**, first female and progenitor of the human race. She became Tāne's wife. Their union produced their child, **Hine-titama**, the lower figure of the pou.

Diagram of the Whare Whakairo





15 Tawhaki climbing to heaven to receive the three kete of knowledge.

16 Left of window are **three of the seven gods**.

17 Rongomai was the Captain of the Mahuhu Waka. Rongomai travelled the west and east coasts of Aotearoa leaving crew members to settle with the local tangata whenua. Upon his return journey Rongomai settled in the area known as the Kaipara Heads. One day he neglected to perform the customary rituals before fishing and drowned in the harbour. His body was gnawed at by the araara (traveller) and tamure (snapper), hence the fish illustration. To this day descendants of Rongomai still avoid eating the flesh of the araara and tamure.

Bay wall 4

A mural of the signing of the Declaration of Independence and the Treaty of Waitangi. The Treaty of Waitangi is the founding document of New Zealand.

18 Tamatea-ariki-nui Captain of the Takitimu waka, is shown holding the highly tapu pounamu adze named Te Whironui. On the voyage to Aotearoa Tamatea used it to cut a pathway through Te Moana-nui-a-Kiwa, the ocean. The Takitimu

departed from Rangiatea (Rai'atea) in Hawaiki and voyaged to Aotearoa via Rarotonga.

19 Waimirirangi is celebrated as the senior chieftainess of Ngā Puhi and matriarch of Hokianga. She had three daughters and seven sons. Ruarei, Raparapa, and Te Huaki-o-te-rangi were killed in battle at Waimimihia, Ahipara, and had no children. Through the procreating propensity of her sons and daughters, in time she became the ancestress of the north. Waimirirangi's name can be found on wharehau at such places as Waihou, and Te Kao. Her daughter Pare married Te Reinga from the Waihou area whilst her daughter Haere-ki-te-ra married Taronge from Te Kao.

20 Toroa, Captain of the Mātaatua Waka, is the ancestor of many of the Bay of Plenty tribes. He was an uncle to the famous tohunga Ngatoroirangi, and elder brother of Puhi-moana-ariki, the eponymous ancestor of the northern tribe Ngāpuhi.

Bay wall 5

A mural depicting the arrival of Māori to Aotearoa from Te Moananui-a-Kiwa. It tells the story of all that was carried on the waka to aid settlement and the adaptation to the new physical and economic environment. Many of the waka that travelled are represented in this mural.

21 **Pawa or Paoa**, the Captain of the Horouta Waka.

22 The middle pou shows **Wairaka** from the Mātaatua Waka. Wairaka was the daughter of Toroa, the captain of the Mātaatua waka. Wairaka is claimed by many Bay of Plenty tribes to have saved the Mātaatua waka. After the crew had gone ashore upon their arrival in the Bay of Plenty, the waka started to drift away. Wairaka cried out 'Kia Whakatane au i ahau' – I must be like a man. She took the initiative and pulled the waka back to shore, an activity reserved only for men. Thus, from this action the area was named Whakatane. Wairaka represents women who strive to take the initiative and push the boundaries.

23 To the right of the mural is **Ruatea**, claimed by the west coast Ngāti Apa people as the Captain of the Kurahaupo Waka. The local tradition says the Kurahaupo was wrecked at Spirits Bay where its people landed and occupied the region. Another version of this states Ruatea joined the Aotea Waka. The people of the Kurahaupo stretch from the coastal regions of Wanganui and Taranaki districts to the Hawkes Bay on the East Coast.

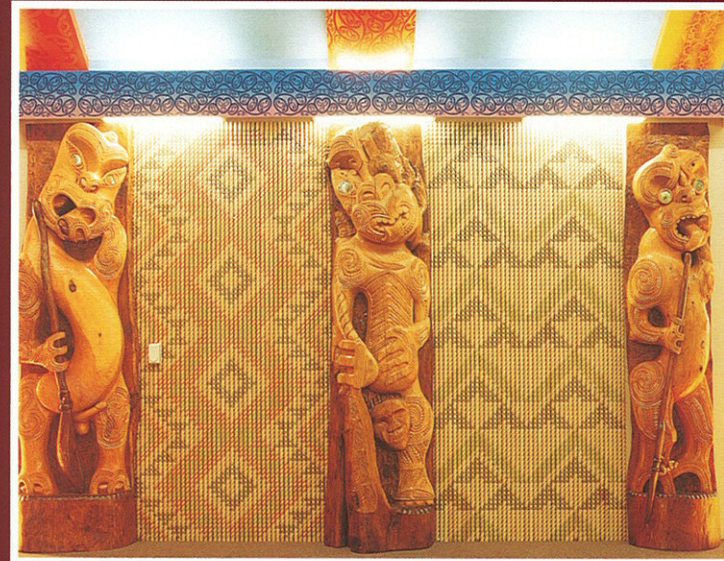
Bay wall 6

Te Ao Marama, the World of Enlightenment, is illustrated within this celestial mural. This contemporary painting highlights to Māori those opportunities that are to come, of partnerships, and the unlimited potential of expanding technology. It exhorts those who gaze upon it to aim high.

24 Left of the mural stands the pou of **Te Mamari Waka**, a waka so big it could carry more than 40 people. Kupe told Nukutawhiti not to take food on board Ngatokimatahaorua, therefore the Mamari carried the food stores for the journey which included kiore, the rat. With the aid of karakia and two taniwha called Arai-te-uru and Niwa, both waka arrived back at the Hokianga Harbour. It is said that these taniwha guard the entrance to the harbour still. Arai-te-uru lives in a cave on the southern side and Niwa in a cave on the northern side.

25 The corner pou highlights Te Tai Tonga of the southern region, one of the four principal winds.

26 **Te Ao**, the Realm of Light.



Poutokomanawa (centre-pole)

27 Up until the early part of the 20th century the Poutokomanawa served both a functional and philosophic purpose. In pragmatic terms it was an urgent requirement in order to keep the ridge pole that lay horizontally at the apex part of the ceiling, aloft and sturdy. The rafters depended on it, in order for the roof to remain stable and immovable.

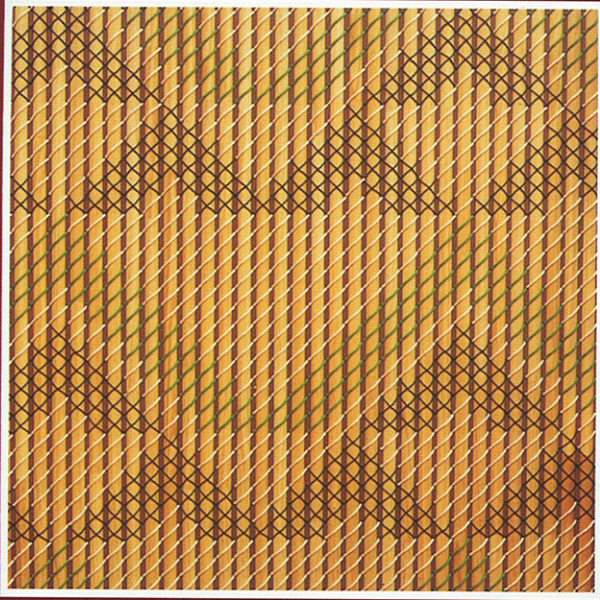
Many marae, particularly those constructed during the past two decades in the urban environment, did not incorporate a centre-pole to keep the tāhuhu aloft. The poutokomanawa serves as a symbolic gesture of the past. Modern building materials, whether wood-based or metal, together with new technology, now have the propensity to erect a house of traditional dimensions, which can stand alone without the need of a centre-pole or poutokomanawa, which also served as a symbolic gesture of iwi prowess.

In the case of Te Pūrengi the poutokomanawa does not fulfil a functional requirement. In actual fact it stands essentially as a symbolic gesture to underpin an important cultural imperative. In days gone by, the centre-pole symbolised the pivotal value of the house as well as the heart of the tribe. The strength or prowess of the tribe was enshrined by a male figure at the bottom of the pole. This poutokomanawa has a female representative, making Te Pūrengi the most unique house in this country and indeed the world.

The Marae Rūnanga was adamant that the house must reflect the human environment of AUT where the female gender outnumbers its male counterpart. As a consequence the Madonna figure had to still comply with the philosophical requirement of Māori tradition as portrayed by the following explanation:

- i) As mentioned earlier, the male figure represented the prowess of the tribe through the number of successful battles that resulted in tribal conquest.
- ii) Today tribal conflict is devoid of physical posturing and actual engagement which appeared to be a normal part of tribal living during the 19th and earlier centuries.
- iii) Instead of counting the number of conquests on the battlefield, the prowess of the tribe is now measured by the number of certificate diploma/degree graduates and other qualified personnel in the workforce who strive to attain the highest level of excellence or office within their chosen professions.
- iv) In order to achieve well in later life, a young child needs a good start in life. Here the mother, whānau, hapu and iwi are key contributors in this human formula. A stable, caring and nurturing home will lead the young to strive for a worthwhile, meaningful and useful life as an adult.
- v) Its most compelling message is directed at young men as they walk through the doorway of Te Pūrengi. On seeing the gentle posture of the mother and child they are reminded of their responsibility (current or future) to participate and value the role of fatherhood.
- vi) The positive deeds of our forebears are present in the facial presentations carved and positioned at intervals above the Madonna. This also symbolises the whakapapa link we have between Papatuanuku (our earth-mother) and Ranginui (our sky-father).





Tukutuku

Between each carving are hand woven turapa or 'tukutuku' panels, which represent different facets of Māoridom.

Pātikitiki

This diamond shape represents the flounder or pātikitiki. Pātikitiki are significant to Māoridom because they represent favourable conditions or good fortune and the abundance of food.



Niho Taniwha

This pattern is the Niho, or teeth, of the Taniwha (dragon) inverted. The reason for inverting the niho is to celebrate the many volcanic mountains that make up the area of Tamaki Makau Rau, Auckland.

Poutama

This pattern depicts a series of steps. Originally they symbolised graduating levels to manhood. Today they are seen as pathways to higher learning. They are shown rising from both sides to illustrate the accomplishments of male and female students including staff at AUT.



Kaokao

The armpits are a sign of strength and are placed in the corner to hold up the Wharenuī.

Whāriki

The woven whāriki (mat) were created offshore in the Philippines, but were constructed in accordance with the directions of the master weaver from Tainui. Their presence and the fact they were made offshore reinforce the spirit of inclusiveness of the many cultures on the AUT campus.

Kōwhaiwhai

The kōwhaiwhai (rafter panels) are painted in traditional and contemporary patterns. The contemporary innovations reflect the modern multicultural context in which the marae is located. For example, the Pacific and Celtic designs relate to some of the different cultures of staff and students at AUT. As for the more traditional Māori patterns these are representations of flora and fauna including depictions of traditional Maori belief systems. Kōwhaiwhai patterns are also influenced by the artist and the theme, or story they want to tell inside the whareniui.

The rich kōwhaiwhai colors reflect the glory and beauty of the Aniwaniwa, the Rainbow, with the light blue background representing Ranginui, our Sky-father. Here are some of the kowhaiwhai panels:

Pitau a Manaia (Fern frond of Manaia)

This particular pattern depicts a double spiral pattern which is called Pitau a Manaia, fern frond of Manaia. The name recalls the application of the term pitau to the double spiral in canoe figureheads. This pattern can be found in whareniui around Aotearoa.



Celtic

Linking cultures together.



Pasifika

The beautiful orange yellow hibiscus flower of the Pasifika is represented in this kōwhaiwhai pattern.



