



AVON RIVER
PRECINCT
TE PAPA
ŌTĀKARO

Central City
Anchor
Projects

Te Papa
Ōtākaro/
Avon River
Precinct



SELF-GUIDED WALK

NGĀ WHĀRIKI MANAAKI

WOVEN MATS OF WELCOME

A series of 13 weaving patterns that feature within
Te Papa Ōtākaro/Avon River Precinct.

Use the map inside to find the Whāriki mats.

What are Whāriki?

Whāriki are woven mats which utilise traditional Raranga weaving techniques. These weaving designs have been adapted using stone pavers.

‘Ngā Whāriki Manaaki’ is a series of 13 weaving patterns that feature within Te Papa Ōtākaro/Avon River Precinct. Positioned near the river, each Whāriki is an arrangement of natural stone pavers of varying shades and colours.

In sequence, they reference the whakamanuhiri process of welcome for all peoples visiting Christchurch and support the guiding principle of the rebuild for Ngāi Tahu, ‘Kia atawhai ki te iwi’, Care for your people.

Whakamanuhiri = welcome ceremony on a marae.

‘Kia tau tonu rā ngā manaakitanga i ngā wā katoa. May manaaki form the basis of all that we do all of the time.’

Morehu Flutey-Henare and Reihana Parata

The Whāriki are designed by expert weavers Reihana Parata, Queen’s Service Medal, and Morehu Flutey-Henare, Master of Applied Indigenous Knowledge, with technical support from Wayne Youle, Bachelor of Design.



1

Paepae Pounamu – Ngāi Tahu

People of the Greenstone Waters

The paepae is the orator's bench where the speakers sit from the beginning of the welcome ceremony.

The local people, hau kāinga, prepare their marae for the manuhiri: physically – represented by the green pounamu design; mentally – represented by the kete design; and spiritually – represented by the poutama design.

Pōwhiri = welcome ceremony on a marae

Kete = basket, kit

Poutama = the stepped pattern of tukutuku panels and woven mats



Paepae Pounamu: Morehu Flutey-Henare, Reihana Parata

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Karanga Wairua

Spiritual call of welcome

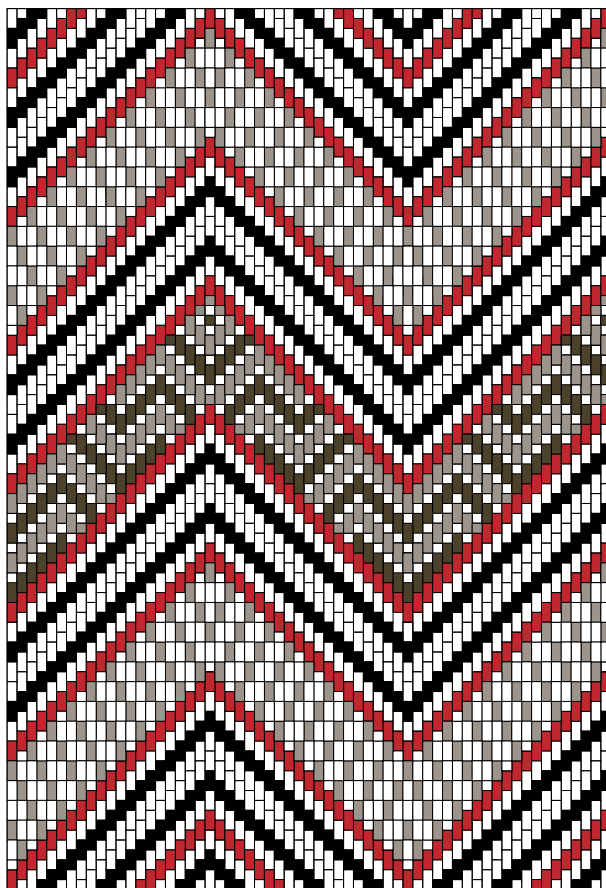
Poupou karanga are our respected wāhine who call to welcome the manuhiri as they arrive onto the papa kāinga. The kaikaranga from the manuhiri then return their call. This exchange of voices is represented in the top and bottom patterns. The middle patterns are the irirangi – spiritual vibrations – heard from the karanga.

Manuhiri = guest, visitor

Wāhine = women

Pōwhiri = welcome ceremony on a marae

Papa kāinga = communal Māori land



Karanga Wairua: Morehu Flutey-Henare, Reihana Parata

3

Maumahara

Remembering our fallen in battle

Lest we forget assists us in our remembrance of all the wars New Zealanders fought in, and we honour those who never returned home. The designs indicate lines of servicemen and women marching forth to war, together with the famous red 'poppies', symbolising the fields of the fallen. Lastly, in relation to our pātikitiki pattern, this design depicts the soul journeying from home into the spiritual realm.

Pātikitiki = a pattern used on Whāriki mats, originating from the lashing together of framework timbers of houses



Maumahara: Morehu Flutey-Henare, Reihana Parata

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Kahataioreore

Intergenerational relationships between tipuna and mokopuna

The top design, Auaha Rarangi, shows the line symmetry of whakapapa for intergenerational learning. The middle pattern brings to remembrance our ties of kinship. The bottom design, Pātiki Rori, represents the many different pathways on our journey in life.

Tipuna = ancestors

Mokopuna = grandchildren



Kahataioreore: Morehu Flutey-Henare, Reihana Parata

5

Huinga Hau Pīpī

Protocols in the welcoming ceremony

The designs represent the stages of whaikōrero. The middle design, Pīpīwhararua, shows manu, representing singers that support the speakers. The top and bottom designs combined are an acknowledgement of our Canterbury waterways and Cathedral Square, which represents spirituality and faith for both Māori and Pākehā.

Pīpīwhararua = shining cuckoo, a migratory bird. Also the name of a former Ngāi Tūāhuriri kapa haka

Whaikōrero = oratory, formal speech making

Manu = bird(s)



Huinga Hau Pīpī: Morehu Flutey-Henare, Reihana Parata

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Pūtake Aronga

Whānau permeates everything we do

The depth of the words, speeches and meaning of the waiata embraces and benefits all whānau, hapū and iwi. These concepts are embodied in the top and bottom designs. The middle poutama design illustrates the multiple aspects of the kaupapa of the day, woven together by the orators and singers.

Kaupapa = purpose, reason

Waiata = songs

Poutama = the stepped pattern of tukutuku panels and woven mats

Whānau = family

Hapū = kinship group, subtribe

Iwi = tribe



Pūtake Aronga: Morehu Flutey-Henare, Reihana Parata

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Piripiri Takitahi

Togetherness

This Whāriki represents the coming together of people to guide, teach and exchange threads of commonality through whakapapa, establishing historical connections and clarifying the kaupapa of the day. The middle design depicts the hongī, where people greet each other by pressing noses to exchange breath, bringing about togetherness. Takitahi, our universal weaving pattern of 'one over one, one under one', demonstrates the strengthening of the woven Whāriki.

Whakapapa = genealogy, lineage, descent



Piripiri Takitahi: Morehu Flutey-Henare, Reihana Parata

8

Ngā Pou Riri e Iwa

The nine tall trees that made up the Ngāi Tahu claim

This Whāriki, for Ngāi Tahu, represents the unsettled grievances regarding the eight land purchase agreements between Ngāi Tahu and the Crown, with the ninth grievance being the loss of mahinga kai or food gathering places and resources. The lower design represents the nine tall trees and the middle pattern, Tūhura, 'brings to light' these topics. The top pattern, Whakaaro Tahi, carries the meaning 'that everyone be of one heart and one mind'.



Ngā Pou Riri e Iwa: Morehu Flutey-Henare, Reihana Parata

9

Tai Waiora

Water resources, wai or water to drink,
wai for good health

Water sustains all living things. Mahaanui tidal coastal waters surround Canterbury. Mahaanui directs the flow of incoming and outgoing waters, and it is imperative that we keep the waterways clean for the wellbeing for all living things. The design depicts differing waters intermingling and merging.

Mahaanui = Coastal waters of Canterbury



Tai Waiora: Morehu Flutey-Henare, Reihana Parata

10

Mahinga Kai

Customary practice of gathering food
and resources

This Whāriki depicts our customary rights of gathering and harvesting natural and cultivated foods and other resources from the land and waterways. We offer manaaki or share with others our hospitality by presenting visitors with delicacies from this area. These designs symbolise edible delicacies such as manu (birds), ferns, vegetation and fish.

'Whataakai ka kī, Whakahuanga ka hora.' 'A full storehouse, a bevy of allies'.

Te Marino Lenihan

Our home people's obligation to look after guests is sustained by reserves of local delicacies, resulting in new alliances and strengthened relationships.



Mahinga Kai: Morehu Flutey-Henare, Reihana Parata

11

Whakahonotanga

Strengthening the connections between tangata whenua and manuhiri

The two patterns in this design are similar in appearance but the subtle difference is that they face one another, 'kanohi ki te kanohi', a physical close encounter. The relationship can be further developed by connecting together. In weaving, a hono is the technique of joining additional whenu to extend the length of our Whāriki. Most of the Whāriki have three hono; several have five.

Kanohi ki te kanohi = face to face, in person

Hono = join, connect, splice, weave to make a longer mat

Whenu = strips of harakeke that are woven crosswise on a whāriki



Whakahonotanga: Morehu Flutey-Henare, Reihana Parata

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Te Eweewe O Te Ono, Ki Uta Ki Tai

Hapū, from the mountains to the sea

The hapū associated with greater Christchurch are centred around the traditional settlements of Tuahiwi, Ōnuku, Koukourārata, Rāpaki, Wairewa and Taumutu.

'Ki Uta' refers to Ngā Tiritiri o Te Moana, the Southern Alps; 'Ki Tai' to Mahaanui, the Canterbury coastline and sea. Collectively our hapū offer support to all whānau from the mountains to the sea and are the connections that hold our mana motuhake strong.

Eweewe = blood relations

Ono = sands

Ki uta ki tai = from the mountains to the sea

Hapū = kinship group, subtribe

Mana motuhake = autonomy, independence

Whānau = family



Te Eweewe O Te Ono, Ki Uta Ki Tai: Morehu Flutey-Henare, Reihana Parata

Te Rau Aroha Ki Te Tangata

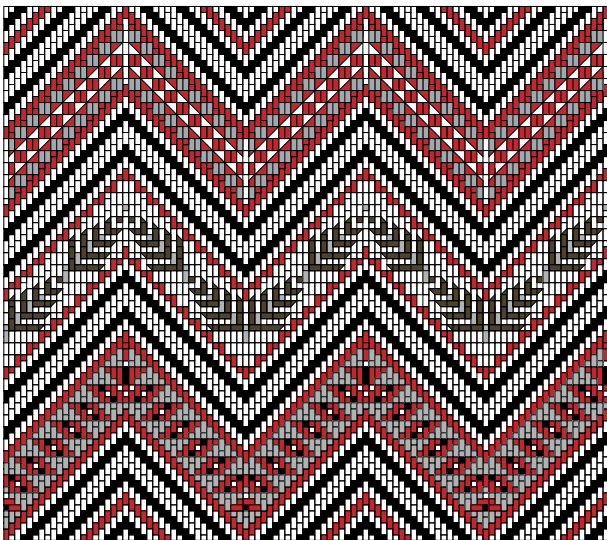
Family wellbeing

This Whāriki represents the importance of our tamariki, children. The top designs are Pou Manu or swinging posts that the tamariki play on. The middle designs are Rau Rongoā, healing leaves to be applied whenever tamariki are unwell, and for kai (food). Ka Haeata are the shimmering lights of Io (God) and Awhi Rito are the nurturers who care for their children with aroha. The bottom design represents Ahikā, the people at home, at work and at play.

Rongoā = traditional Māori medicine

Ahikā = burning fires of occupation

Awhi Rito = leaves that embrace the centre shoot of the harakeke (flax)



Te Rau Aroha Ki Te Tangata: Morehu Flutey-Henare, Reihana Parata

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