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*how to communicate*

KAITOKI  
MARAE

*into a mainstream product ?*

An Exegesis presented in partial fulfilment  
of the requirement for the degree

**MASTERS IN DESIGN**

at Massey University  
Wellington, New Zealand

*Hemi Witere Wimaihi Kirihora Takimoana 2015  
Ngāti Pakapaka, Rangitāne*



# ABSTRACT

This project aims to express Kaitoki Marae aspirations into a global arena by product communication. Proposing a contemporary visual language from the reconfiguration of customary elements fused with modern tools. Māori health model 'Te Whare Tapa Wha' by Dr Mason Durie metaphorical symbolism of a House is guiding knowledge for transitional zones and elements. This begins the building of a visual library. However project reflects upon cultural values to insure integrity of Kaitoki Marae is retained.





# LEST WE FORGET

## MĀORI PIONEER BATTALION 1914 - 1918 KAITOKI & DISTRICT

<i>Rank</i>	<i>Initial</i>	<i>Surname</i>	<b>SPECIAL FRIENDS &amp; FAMILY</b>		
Sgt	W	Hetariki	<i>Rank</i>	<i>Initial</i>	<i>Surname</i>
Pte	G	Karaitiana	Cpt	F	Barclay
2ndLtn	R	Kauria	Pte	D	Barrett
Pte	K	Matana*	Pte	J	Brighouse
Pte	W	Matana	A.B.	D	Cowper
Pte	R	Rautahi	Cpl	M	Cowper
Pte	L	Snee	Cpt	W	Cowper
Pte	P	Tawhai	Cpl	W	Edwards
			Pte	D	Frederickson
			Pte	H	Frederickson
			Pte	J	Walker
			Sgt	G	Watsons
			Pte	W	Watson

## 28TH MĀORI BATTALION 1939 - 1945 KAITOKI & DISTRICT

<i>Rank</i>	<i>Initial</i>	<i>Surname</i>
Cpl	R	Chase
Pte	J	Hoera
Pte	R	Hotereni*
Pte	T	Kani
	R	Karaitiana
Pte	C	Nicholson
Pte	R	Nikora*
Gnr	T	Rautahi
	D	Rohe
Cpl	D	Tamihana
	F	Tamihana
S/Sgt	G	Tawhai
S/Sgt	R	Rautahi

## MALAYIA 1959 - 1961

Pte	P	Karena
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*\* Died on Active Service*





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I would like to acknowledge the following for their gifts that made Kaitoki Marae possible. Thank you Matuakore Herehere, Ingoa Herehere and Sarah Herehere for providing materials for shelter. To Arthur Thorsterson, Through your tears and sweat you gave till you could give no more. Your sacrifices have healed the tears of so many and many more to come. Thank you. Mary (Rautahi) Lilo thank you for have uplifting me my whanau, hapu, iwi and generations to come. You have provided a place where many can stand and say “I am”. I would like to thank all those whom have passed and have keep the home fires burning. It is only through the past do I have a future.

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To those whom stand strong and steadfast to the continuity of Kaitoki Marae. Thank you. I stand in the academic world for you.

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# PEPEHA

Ko Kurahaupo te waka  
Ko Ruahine te maunga  
Ko Manawatu te awa e rere ana  
Ko Rangitaane te tupuna  
Ko Te Rangiwhakaewa te tangata  
Ko Ngati Pakapaka te hapu  
Ko Kaitoki te marae

Ko Hemi Witere Wimaihi Kirihora Takimoana  
tōku ingoa





From Mum to my girl.





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# INTRODUCTION

## ORIGIN

To understand project is to start with its conception. I was shopping with my daughter. Walking through stores to find clothes that she identifies with. A timeless act of wearing an item that says “I am”. Regardless of the garment function I see my daughter building a relationship with products as a way of positioning herself in the world. In this interaction I recognise the absence of my cultural identity.

Project proposes to provide a product (garment) supported with product language that represents Kaitoki Marae the source of my cultural identity. Project is self-determination from myself based upon whanau, hapū and iwi grounded by whakapapa (genealogy).

## PROCESS

Project starts with the analysis of relating identity with positioning in current climate. Looking to develop a strategy that enables cultural expression in a global arena.

Kaupapa Māori leads the contextualising of design thinking. Journey debates cultural elements applicable to mainstream with least distortion. Through research of Kaitoki Marae whakapapa (genealogy), knowledge is analysed. Providing systems of structuring *“content, subject matter, meaning, iconography, lineage narrative”* (Jahnke, 2006, p. 31).

The main challenge of project is the retention of cultural integrity. Paths not taken are highlighted in reaffirming cultural integrity of Kaitoki Marae.

Project proposes ways of asserting customary communication into mainstream tools, logo, graphic icon, typography, poster and t-shirt. Each piece is part of the puzzle of creating a collective design resolve representative of a tribal unit. The knowledge of project is the design outcomes and methods developed from their fruition.



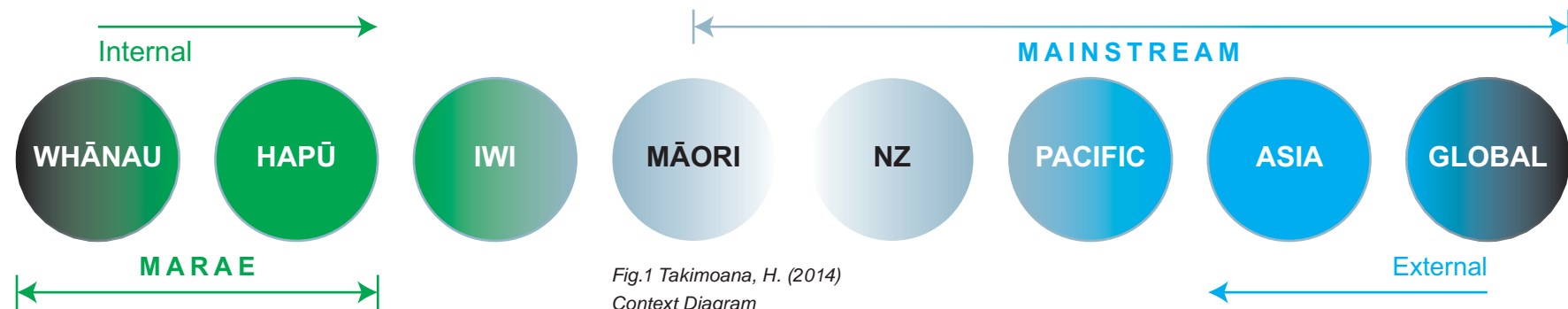
# CONTEXT

Specifying a context for project is problematic. The origin of project was my daughter in a mainstream environment, but the source for project is a culture. To rationalise problem a diagram below was produced. A literal representation to breakdown and contextualise project challenge.

The diagram identifies regions, boundaries and locations that relate to cultural groupings that are outcomes from history. More so it reflects the global communication era we live in today. Revealing communication relationship between people is not hindered by physical distance.

Connection to the another individual is possible by skill in communication technology such as the internet. Highlighting cultures aren't bound by location but by origins defined in history.

Diagram also identifies each group as separate and collective. To produce a visual language that is appropriate and can be comprehended by the collective groups is part of the debate of inclusion in project. I can speak for me. I can speak on be-half of whanau, hapū and iwi by research. I can speak from information gathered and experiences lived. I can speak with





intent as a parent for my daughter. Beyond these boundaries it becomes my voice from roles I was born into or grouped with by social parameters.

More significantly I identify myself as a Māori and as a Māori in the transitional zone 'Māori'. 'Māori' itself operates as a space for whānau, hapū, and iwi to communicate with other cultures. Project proposes 'Māori' the subject, as self determination.

The source for Māori for this project is Kaitoki Marae which is my cultural identity. Kaitoki Marae is located on the outskirts of Dannevirke, Aotearoa (New Zealand). Kaitoki Marae tupuna (ancestor) is Te Rangiwhakaewa and I am a descendent. My grandfather Cpl R Chase is memorialised in Kaitoki Marae and he locates me to Kaitoki Marae. My hometown is located nearby and Kaitoki Marae has always been part of my life and identity. Therefore for this particular project Kaitoki Marae is the focal point and the main resource for my cultural identity in producing design outcomes.

To work in this transitional zone Māori, there are processes that define what Māori is. Kaupapa Māori is the main process I submit as part of projects design process.

## KAUPAPA MĀORI THEORY

By subjective and objective analysis, project aligns to Kaupapa Māori Theory, *“a philosophical doctrine, incorporating the knowledge, skills, attitudes and values of Māori society” (Moorfield, 2005).*

Kaupapa Māori theory is revealed by *“values and action plans which express a set of deeper cultural values and world view (emphasis upon the values and action plans suggested by traditional knowledge—mātauranga Māori)” (Royal, 2012, p. 1).* Therefore design thinking and design processes for project are of Kaupapa Māori theory by:

- quoting whānau, hapū, iwi as direction for decision making process.
- analysing, reflecting and reaffirming what Māori is by tikanga, *“Distinctive Māori ways of doing things and cultural behaviours’ through which Kaupapa Māori are expressed and made tangible” (Royal, 2012, p.30).* Moreso *“tikanga is the set of beliefs associated with practices and procedures to be followed in directing the affairs of a group or individual” (Mead, 2003, p.12).*
- *“playing a part in the maintenance and development of Māori culture generally” (Mead, 2003, p.62).*

I do not compartmentalise Kaupapa Māori or project to western critical theory. Kaupapa Māori theory follows Te Ao Māori, which is limitless. Project moves with Kaupapa Māori in a supportive role. Kaupapa Māori leads cultural theory into design practice for project outcomes

As Māori is grounded under Kaupapa Māori so is the notion of Māori being a transitional zone.



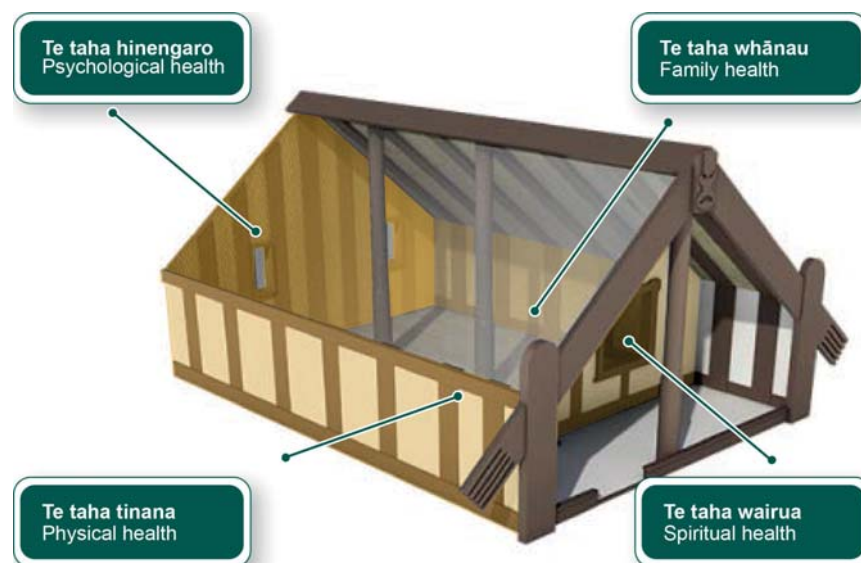


Fig. 2 Te Whare Tapa Wha. Dr Mason Durie

## TE WHARE TAPA WHA

Te Whare Tapa Wha' by Dr Mason Durie was revealed as a transitional space. It is based on a house with the walls representing four dimensions of health. Te taha hinengaro (Psychological health), Te taha whānau (Family health), Te taha tinana (Physical health) and Te taha wairua (Spiritual health). The roof is Rangi-nui (Sky father) and Papa-tū-ā-nuku (Mother Earth) as the base. The internal space between the walls represent 'well being'. If any of the walls are damaged the house becomes unbalanced. Health becomes the transitional zone for universal communication (*Durie, 1982*).

## THIRD SPACE

The metaphorical use of a house itself is a symbolic element of universal deciphering mechanism. Uncovering a vision for creating transitional zone as a durable space initiated by a known point that overlaps into all social groups. This strategy is the starting point for creating a space that works between cultural identity and mainstream culture.

## BUILDING A THIRD SPACE

Challenge for project is finding common or familiar points that can overlap from Kaitoki Marae into mainstream and vice versa. Following are the basic elements of product communication in commerce.

- Name (I am)
- Logo (Identity)
- Logo icon (Iconography)
- Typeface
- Posters
- T-shirt

Common items that can exist in both culture and commerce. Name is the first hurdle for developing a transitional zone.

## ASPIRATIONS FOR KAITOKI MARAE

Directive for Kaitoki Marae comes from multiple sources. The main resource is from Rangitāne Tamaki-Nui-a-Rua Incorporated Society. The administration for the area Kaitoki marae is located. Other sources are from whanau land papers and literature from McEwen, J. M. (1986). Rangitāne: a tribal history. hapū and iwi.



### NAME PURPOSE

Name by association, attachment or connection is a universal language for communication. A word by itself has multiple meanings. With context and connection there is clarity of the words meaning.

Name attached to a product or service in a commercial context is part of a company's point of difference. Becoming the platform for a company's overall philosophy. A company's 'name' is a marketable tool that is sought after for a competitive edge in the commercial market.

In the international market Māori names are used for this reason devoid of cultural consideration. Māori as with indigenous cultures are seen as exotic. So companies are looking at indigenous cultures to add value to their products by having a clear point of difference. Māori is therefore being utilized as capital. A novel way to sell a product (*Mills, 2006*). Through research and Kaupapa Māori I aim to create a name that encapsulates Te Ao Māori and merges with mainstream culture.

### TUPUNA NAME

Research starts with the function of a Marae name. Marae are predominately named after a *“after an ancestor... The whare is also designed to represent the ancestor in a symbolic way” (Tauroa, 1986, p. 91)*. This is a core value for Māori. A tupuna name is a signifier to other whanau (family), hapū (sub-tribe) and iwi (tribe). A way of pre-empting connection and a holistic sense of connecting with groups of people.

The association to a tupuna (ancestor) name also opens up a door to inheritance of resources. Therefore it is, conflicting for others outside of the Marae to attach themselves to a tupuna (ancestor) name. So, by cultural values a tupuna name is not transferable between Kaitaki Marae and mainstream.

### MARAE NAME

A Marae name in essence represents a whakapapa (genealogy) of people. There are similarities between Marae but there is a specific point that



makes each Marae completely unique. It is the layering of the past (whakapapa (geneology)) that creates the uniqueness of a Marae and its name.

## KAITOKI

The name Kaitoki, originates from a clearing on the edge of a forest. It is a place where my tūpuna (ancestors) were protected from neighbouring tribes. A nurturing safe zone (*P Paewai, N.D.*).

Kaitoki the name, literally means food (kai) and adze (toki). However the word toki is symbolic of a leader and a master carver. The connection I propose is Kaitoki is food for the Chiefs and by Kaitoki being situated amongst *“Primaeval gods of Tane-Mahuta, of Rongo, of Haumietiketike and indeed, Papatuanuku” (M Paewai, N.D, p. 32 )*. Also Kaitoki is situated in the great district (or food basket) of eponymous ancestor Whatonga.

Regardless, food on the body conflicts with Māori values. Kaitoki the name is not a transitional element and therefore is not an option for projects' name.

The two core Māori values for representation of Kaitoki Marae, is the name 'Kaitoki' and the name of the tupuna are not transferable between culture and commerce. Therefore another approach is required.

## NAME CREATION BY WHAKAPAPA

As previously mentioned names created in Te Ao Māori come from whakapapa (genealogy) as a method of continuing cultural values. *“Indigenous names carried histories of people, places and events... Children quite literally wear their history in their names” (Smith, 2012, p. 158)*. I Hemi Witere Wimaihi Kirihora Takimoana are named after many. It is linked to tūpuna, whānau, hapū, iwi inside and outside of this projects parameters. Names are doorways that exist in me. This formulation of naming from whakapapa (genealogy) is the value of timelessness and belonging. This method of creating a name by whakapapa (genealogy) is the approach project takes. Further research into Kaitoki Marae whakapapa (genealogy) is required.

## WHAKAPAPA OF KAITOKI TAKIWA (AREA)

Kaitoki Marae is located in Tamaki-nui-a-Rua and is connected to eponymous ancestor Te Rangiwhakaewa. *“The first house called Aotea was built by Te Rangiwhakaewa” (Ewan, 1986, p. 150)*. *“The present Aotea wharenui... at Makirikiri is known as Aotea Tuatoru” (Rangitāne, N.D., p.13)*. *“THE only old carved house on a Rangitāne marae today” (Ewan, 1986, p. 150)*. Aotea is the main meeting house of the region Tamaki-nui-a-Rua where Kaitoki Marae is situated.

Kaitoki Marae and Aotea meeting house are connected not just by location but purpose. *“Traditionally, so it was said, the marae was the area of Tuu-matauenga, the god and father of war, whereas the meeting-house was associated with Rongo-ma-tane, the ancestor of the kūmara (sweet*





*potato) and the god of all other cultivated food as well as the god of peace” (Van Meijl, 1993, p. 203).*

I consider Aotea meeting house as Rongo-ma-tane, and propose Kaioki Marae as Tū-matauenga god of war by the following evidence:

*“...one of Te Rangiwhaka-ewa Rangatira (person of high rank) was captured during battle and taken, killed and baked for food. The name Pakapaka means ‘to be baked’ and was adopted by that section of Ngāti Te Rangiwhaka-ewa living at Tamaki-nui-o-rua at the time. Hence hapū Ngāti Pakapaka” (Paewai, N.D., p. 23).*

*“Kaitoki Marae, south east of Dannevirke, is essentially a Ngāti Pakapaka marae” (Paewai, N.D., p. 23).*

By association and historical reference the word Aotea is part of Kaitoki Marae whakapapa (genealogy). Following is an analysis of the word Aotea to see if it can assist in the continuation of Kaitoki Marae legacy.

## **AOTEA LOCATION**

The term Aotea has many references. Initially Aotea refers to the Meeting House in Makirikiri, Dannevirke as the parent to Kaitoki Marae.

The word Aotea has been used by New Zealanders as a representation of New Zealand culture (*Refer to Appendix A*).

Thirdly Aotea is a truncated version of Aotearoa (Ao-land, tea-white cloud, roa-long) Aotearoa translates to the ‘Land of the Long White Cloud’. Giving location and origin to an international audience.

Name Aotea has a whakapapa (genealogy) that pre-dates the arrival of Māori to Aotearoa. *“A large tree named Aotea in Rai’atea in the Society Islands was used to build the canoe Aotea” (Parsons and Ropiha, 2003, p. 6).*

*“Aotea is the canoe of Reretua, the 2nd wife of Whatonga. Plus Reretua is the grandmother of Rangitane” (Paewai, N.D., p. 11).*

The word Aotea is well versed in historical references locally, globally and historically. Further research uncovered Aotea is embedded with cultural values.

## **AOTEA LEADERSHIP**

Word ‘Ao’ (noun) means world, globe or global. ‘Ao’ within the word Aotearoa is referred to as land. By this rationale Ao is a place or location. The word ‘Tea’ (noun) means white or clear. By research, the translation of AOTEA is place of light.

## **LIGHT IN AOTEA**

Light in Te Ao Māori context relates to Te Ao Marama. At the time of creation when Rangi-nui (Sky father) and Papa-tū-ā-nuku (Mother Earth) were separated by Tanemahuta, Te Ao Marama (light) came forth.







Light aligns to the evolution system of Te Kore, Te Po and Te Ao Marama. A cyclic process of different states of being ((**Witehira, 2013, p. 53, (Marsden, 1985))**) as follows:

#### *Te Kore (The Void)*

There is potential all around you. Not knowing is part of the journey. Finding out is inevitable. It is a door that will always be there.

#### *Te Po (The Realm of Becoming)*

It is up to you when you open it. The door only exists because you have come to it or created it. It doesn't go away.

#### *Te Ao Marama (Enlightenment)*

After you have walked through it then it isn't a door but a new insight.

For project, light is a metaphor for well-being as termed in Te Whare Tapa Wha health model. Well-being is between Ranginui (Sky father) and Papatua-nuku (Mother earth) and the light we live in today.

Light is a positive outcome from transformation. A supporting strategy from Tamaki-nui-o-rua administration of, "***He iti te Kōpara (Positive Assertiveness)***" (**Rangitāne, 2008, p. 12**). A principle stemmed from creator of Te Whare Tapa Wha, Dr Mason Durie that cultural identity is positive Māori development (**Durie, 2002**).

The ideology of Te Kore, Te Po and Te Ao Marama is a evolution process that is timeless. Highlighting we live in light that comes from the past that creates the future.

## **PLACE OR AO**

The word place means "***a particular portion of space, whether of definite or indefinite***" (**Dictionary.com**). I interpret place the same as a room in a house. The size of the room is undefined but is part of a house.

The cultural value of being humble in Te Ao Māori is giving space to another. Enabling an environment to share time with Papa-tū-a-nuku (mother earth) and by association space with Ranginui (sky father). Two atua (gods), in Te Ao Māori that provide a nurturing environment for all living things to grow.

The word place in relation to Kaitoki Marae is being in a space between Rangi-nui and Papatuanuku. A transitional space that is nurturing and protected.

## **AOTEA CONCLUSION**

Name Aotea is well documented in the past and the present. 'Aotea' is timeless and is tied to celestial and terrestrial realms. The word Aotea by association is a transitional element that exist both in a culture and mainstream retaining a Te Ao Māori world view. However, more research is necessary as using only the word Aotea in isolation detaches any reference to Kaitoki Marae and refers to Aotea meeting house only.

## **1946 TIME PERIOD**

***"A house was built at Kaitoki...called Kaitoki Memorial to commemorate the boys that went away to war and did not come home.... The house***





*was later moved to another site in Kaitoki... In 1946 that house was set aside... for the Ngati Pakapaka hapū” (Rautahi, N.D., p. 7)*

‘46’ is a marker in time. Stating an event representative of Ngāti Pakapaka hapū. A historical event celebrating koha (offering, gift) from whanau (family).

‘46’ also acknowledges those whom were involved in World War 1 & 2 (*see Acknowledgements*).

‘46’ is also a literal representation of measurement and quantity. A numerical language that is understood universally. The term ‘46’ is a transitional element that sits in both Kaitoki Marae and mainstream culture. Suggesting, the combination of 46 and Aotea is a name for Kaitoki Marae intended for a commercial context.

## **46 AND AOTEA COMBINED**

At the outset both elements 46 and AOTEA are recognisable globally.

However in contrast 46 and Aotea reflect different views. 46 representing a compartmentalized mode in contrast with Aotea as a holistic mode.

Aesthetically two different views for a universal understanding. 46 being methodical, numerical, and scientific. Where as Aotea, is a holistic and representative of Te Ao Māori. Religious beliefs

In cohesion 46 acts as the protector for Aotea the source, and in reverse Aotea is the nurturing element for 46. A metaphor for Rangi-nui and Papa-tū-a-nuku, Tuumatauenga and Rongo-ma-tane, methodical and

spiritual. Two systems individually have integrity but as a couple they create a another dynamic. A transitional zone representative of a place in time for hapū Ngati Pakapaka. I propose 46 and Aotea together represents the essence of Kaitoki Marae and can sit in mainstream culture. Next is the debate of 46 or Aotea first.

## **46AOTEA OR AOTEA46**

In Ngati Pakapaka history, names have been reconfigured to bring new life and meaning in their time. The iwi name Rāngitane is actually a reconfiguration of his given name Tānenuiarangi. Eponymous ancestor Te Rangiwhakaewa actually comes from his grandmother name Whakaewa i te Rangi. The order I feel, that best represents Kaitoki Marae in this current time and context is 46AOTEA.

46AOTEA identity has been created by linking to “*atuas, creation and all life and represents the inheritance Māori receive from descent*” (*Lai, 2010, p.327*).



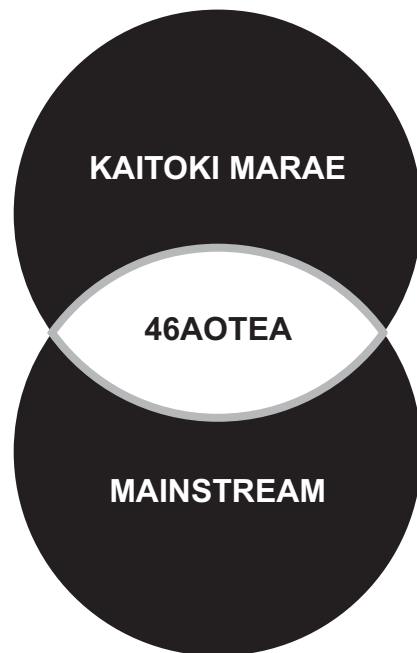


Fig 3.H. Takimoana - Overlapping diagram formulation (2014)

### NAME CONCLUSION

Through research and debate with cultural values I have arrived at a solution that I consider valid. This journey unravelled processes for creating a transitional space for cultural expression.

What was revealed during the process of creating a name is the debate came down to cultural integrity and cultural comprehension. Uniqueness had nothing to do with resolve.

Another process that was revealed in creating a name is the combination of two opposites. Collaboration implying the notion of a third alternative (Covey, 2011). It opens up the idea of potential between two energies that gives a place defined and undefined but still unified as a group.

This is untested hypothesis, but proposes a new mode of communication for a Māori framework considering working within a global arena.

With name confirmed under theoretical discourse visual design process begins.

# IDENTITY

## BEGINNING

Now the name 46AOTEA is cemented, the design process is expressing the value place of light. Showing light in a format or containment.



Through conceptual roughs, this lead to 46 and AO being unified into a cohesive shape. Visually creating a typographical reference of two different worlds in one point. Further conceptual drawings revealed AOTEA starts and ends with the letter A. The letter T centralises composition. Design convention symmetry (*Paama-Pengelly, 2010*), existed in the word AOTEA.





Fig. 4 Takimoana, H. (2014)  
Hori Herehere Settlement, Pataka

## REFLECTION

This part of design process I drew upon kowhaiwhai composition that was prevalent in Kaitoki. As shown in the Pataka (food storehouse) bargeboards across from Kaitoki Marae and representing Ruahine Ranges and cloud formations.

The letter T was aesthetically scrutinised over as the centreline and representing the front of Kaitoki Marae structure.

AGTEA

AGTEA

AGTEA

AGTEA



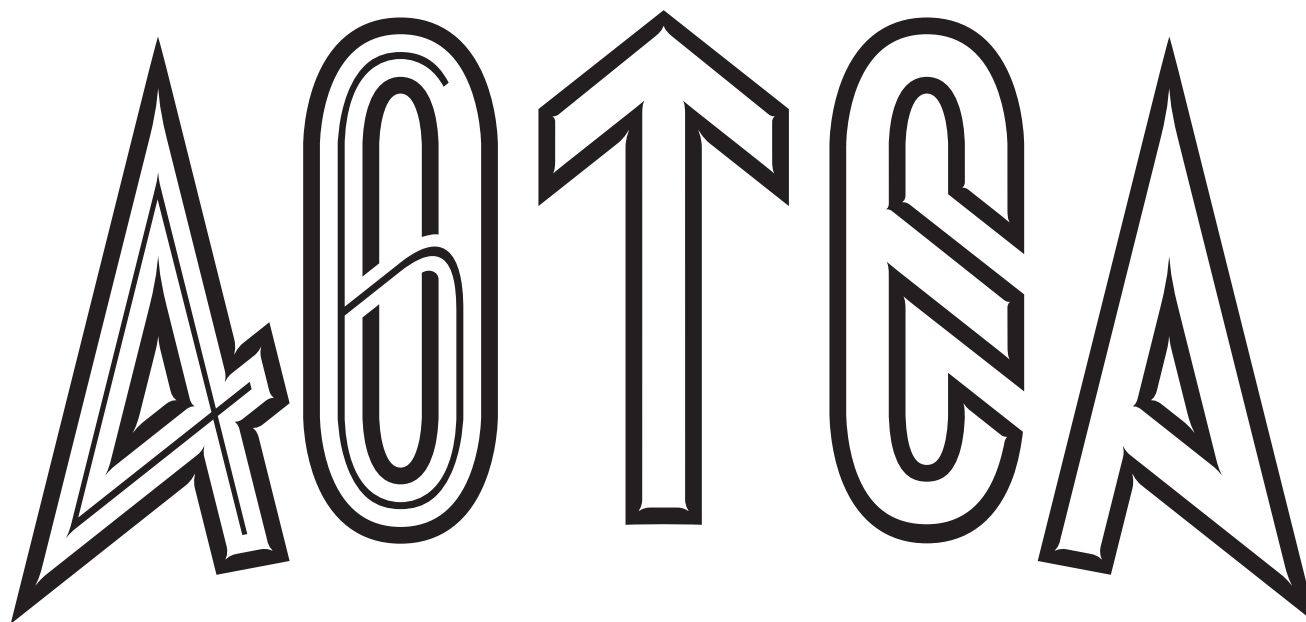
Fig. 5 Takimoana, H. (2014)  
Kaitoki Marae, Dannevirke, New Zealand.

AGTEA

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Design problem was fitting the number 46 into the letters AO and having both being legible.



### STYLE REFINEMENT

Edging of type was symbolic to material of wood grooves in the colonial rafters of the house. This speaks about the time period of 1946 housing style.

## NATURAL LIGHTING

As previously mentioned ancestor of Kaitoki Marae is Te Rangiwhakaewa. Name comes from his grandmother Whakaewa i te Rangi which means something that hangs or dangles from the sky. A phenomenon of a cloud formation dangling down. This environmental expression is a documented into whanau names such as Te Rangiwhakaewa. Silver/Grey is a literal representation of



Fig. 5 Paewai, M. (2014) Korowai, Te Rangiwhakaewa.. Courtesy Takimoana, H.

clouds and of Te Rangiwhakaewa. The yellow orange colour of 46 is symbolic of light or home fires burning, Ahi Kā. Acknowledging family home waiting for those away at war.

46 colouration is a symbolic of representation of warmth and emotion contained. Continuation of a metaphorical representation

of the internal structure of a house and the human form.

*“From the smallest individual detail to the vastest aggregations our living universe (in common with our inorganic universe) has a structure, and this structure can owe its nature only to a phenomenon growth” (Vangioni, 2005, p.25).*



## GROWTH

It is through narratives and integrated with whakapapa that I was able to achieve a design resolve reflecting cultural values representative of Kaitoki Marae.

Logo is a narrative led design practice into composition, style, colour and symmetry.



# ICONOGRAPHY

## STRATEGY DEVELOPMENT

This section proposes creating logo language that aligns to ‘symbolism iconography’.

*“In Māori art, ‘symbolism iconography’ are abstract forms created from something concrete. A symbolic language” (Paama-Pengelly, 2010, p. 19).*

Intent for logo in this project is developing a visual language beyond commercial repetition. Creating a logo that can be used

as a cyclic metaphor for multiple references. A holistic approach to a modern tool.

However logo/icon must reflect 46AOTEA motto, place of light and narratives of Kaitoki Marae whakapapa.

Initial designs were koru form based designs representing Ranginui and Papa-tū-ā-nuku. This style choice is contradictory to the representation of Kaitoki Marae symbolism thus far, requiring further research of Kaitoki Marae symbolism history.







Fig. 6 Takimoana, H. (2014) Aotea Meetinghouse, Poupou, Ruatea.

## RESEARCH

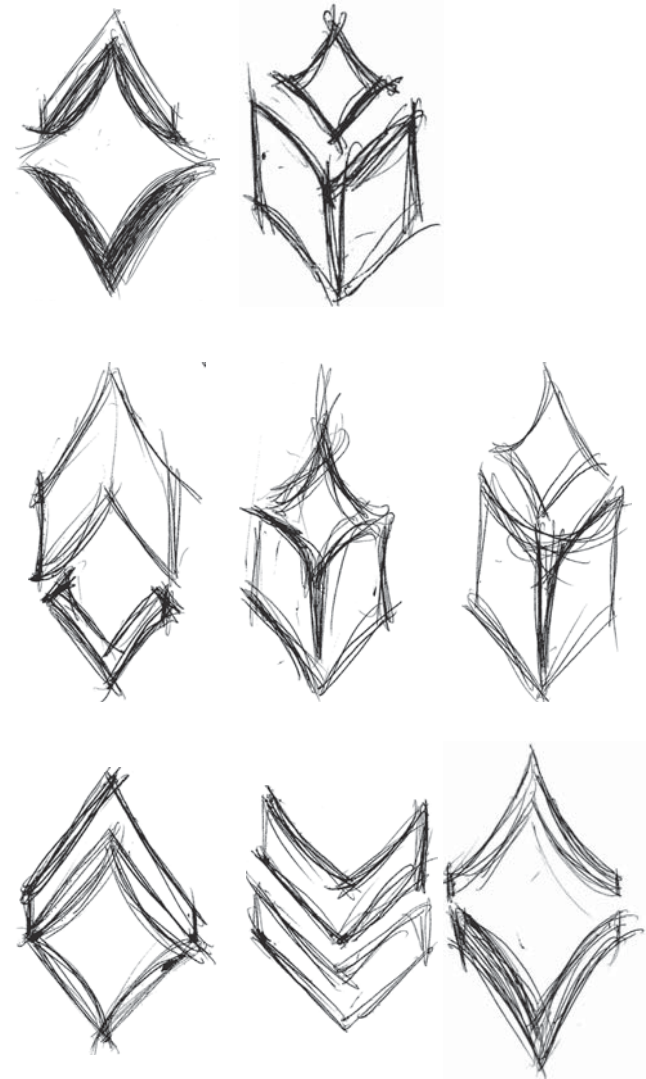
Pre-European a star symbolises a navigator. A person that is skilled in travelling across sea by reading stars and sun locations. This symbolism shown by Poupou Ruatea. *“One of the principal rangatira and navigator on the Kurahaupo waka” (R.T.I.S, N.D. p. 14).*

Star symbolism is iconic representation in the medals my Grandfather, Cpl Ronald Rangihauui Chase was awarded for service in World War 2 as a Medic.

This design process is at an aesthetic level. Producing an outcome which is a synthesis of shapes that encapsulate Marae, Military, well-being and place of light symbolism.



Fig. 7 Takimoana, H. (2014) Medas Cpl R Chase





During the design process Kurahaupo (means moon halo) was introduced as a circular form. This was disregarded as visually it made design too complex. Symbolically it introduced a value similar to wearing a tupuna. Only applicable to those whom are from that particular canoe.

### FINAL DESIGN

Top blue shape is symbolic of Rangi-nui, Rangitane and Te Rangiwhakaewa. Male essence and protector.



Bottom green shape is symbolic of Papa-tū-ā-nuku and Ruahine Ranges. Female essence and a nurturing source.

Middle shape Star is light. Connotations of inner spirit and well-being of a person. The star makes a reference about the world we live in, as being globally connected.



As a collective the design references the world we live in as the place of light.

Final design is setup as an abstract form with multiple possibilities. Enabling the possibility for multiple applications in marketing material.





# TYPEFACE

Within a commercial sector typeface is a requirement. A baseline for communication in general. This section promotes develop text as an art form.

## EXISTING

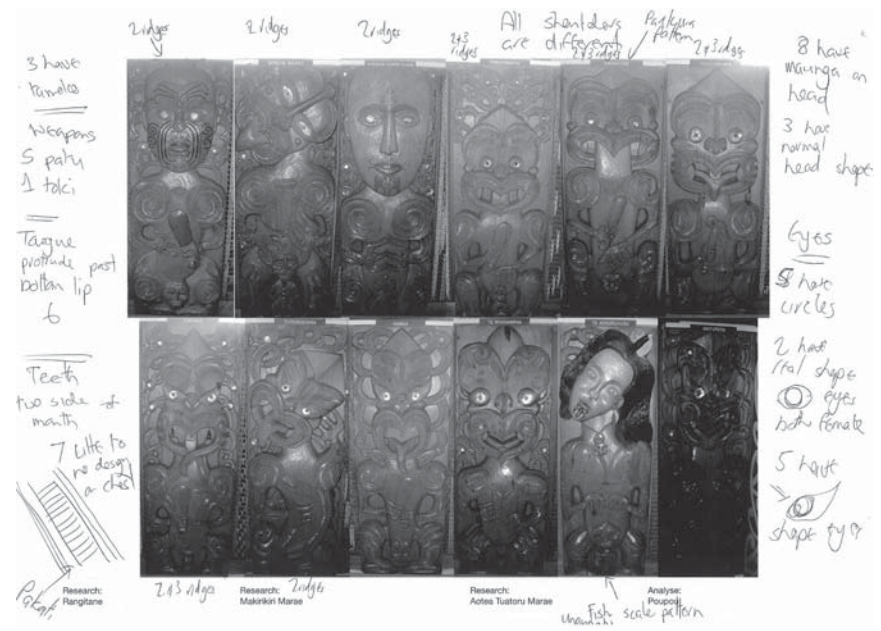
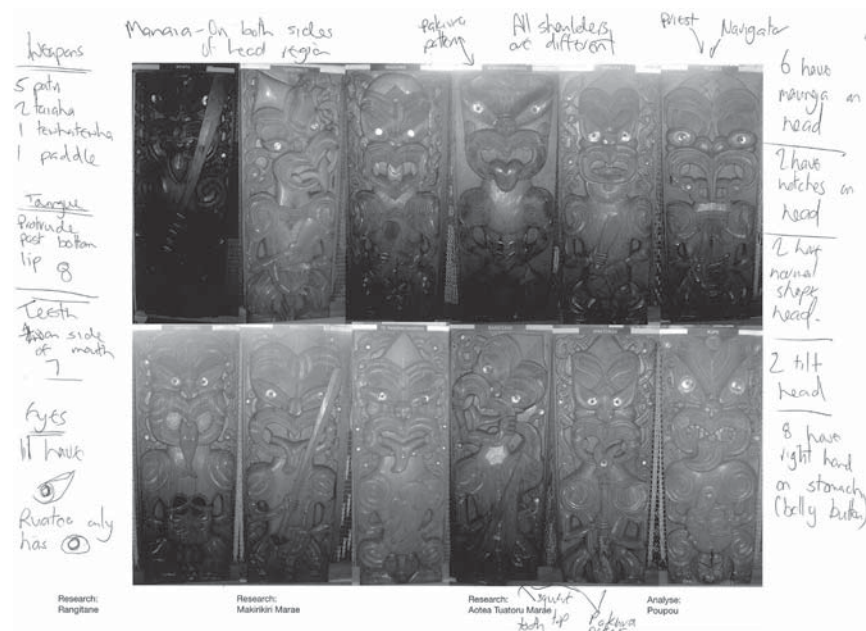
Text already exists within Kaitoki Marae. In this context text is used to identify and honour those from the area whom served in World War 1 and 2. However the role of text in Aotea Meeting House is to identify tūpuna (ancestors) for continuity of whakapapa (genealogy) (Jahnke, 2010). Fonts used in both cases are generic Sans Serif. The typographic form has no consideration to the context or affiliation to the area. Fonts show conformity to mainstream symbolism due to lack of options and representation.

Typefaces within mainstream have evolved into an art form. Through design characteristics, typeface has the ability to evoke human emotion. A communicative tool expressing personality beyond function and legibility.

The first objective for 46AOTEa typeface is to create a cultural connection to Kaitoki Marae. Have a unique style that embodies values from the people of Kaitoki Marae. The second objective of 46AOTEa typeface is to cover large areas to attract the customers. It is about display and not reading large amounts of text. The final outcome for typeface is to be printed on marketing material such as posters, tags and bags.

## DESIGN ORIGIN

The main resource for typeface design is the Poupou from Aotea meeting house. Poupou is carved figures around the walls of a meetinghouse that represent tangata whenua (people of the land) and other tribes. Each Poupou has a specific historical reference and connection that is significant to tangata whenua (people of the land). Their is design characteristics within Poupou that are specific to the individual and similar to the whanau, hapū and iwi. These messages relate to Kaitoki Marae whakapapa and 46AOTEa aspirations.





## STRUCTURE

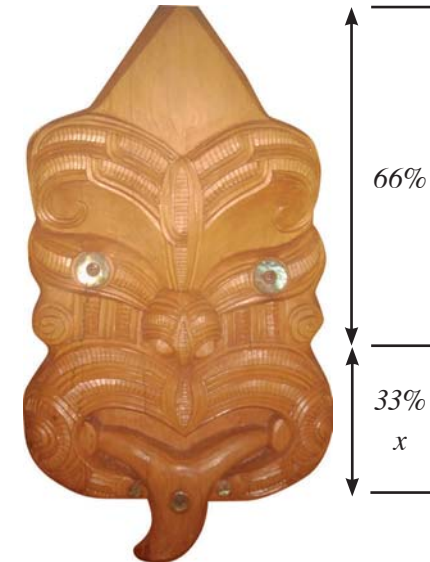
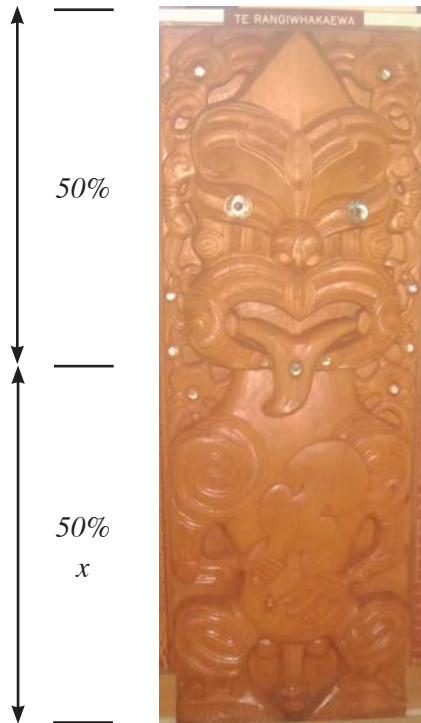
First I deconstructed Poupou to the basics. Looking at the size ratio of head, body, arms and legs. Negotiating these spaces exposed the head covering 50% or more of the wood. Highlighting the emphasis and importance of the head.

*“head to body ratio connotes the sacrosanct nature of the head and its conceptualization with tribal culture as a vehicle for communication with deity and it’s efficacy (mana atua) as a pathway for interdimensional communication” (Jahnke, 2006, p. 100).*


Through this realisation I reconstructed the ratio construction of typeface to the head sizing.

On average within the Poupou collection the mouth covers a 33% of the headspace and the eyes and forehead covers 66% of the wood. Establishing the x-height for typeface. This process created the structural template for overall typeface design.

Next was analysing Poupou as a collective to find design elements that were consistent, repetitive or unique.







ABDONOPR

### OVER THE RIDGE

What was apparent was the number of parallel grooves (haehae) and ridges (raumoa). The standard ridge is 3 or more but in these carvings there are instances of only 2 ridges being used. I am assessing this unique attribute as a reference to the Ruahine Ranges.

### RUAHINE RANGES

As mentioned previously in my pepeha (tribe motto) Ruahine Ranges is connected to Kaitoki Marae whakapapa (genealogy). The addition of Ruahine Ranges carries timelessness of words. Such as tipuna (eponymous ancestor) Te Rangiwhakaewa saying:

*“Ko te maunga tonu o Ruahine e tu iho nei hei hoa kakari mau ka hinga ai koe.” (The mountain of Ruahine standing here will be a friend in battle for you if you fall) meaning that Te Rangiwhakaewa’s warriors would guard him like the Ruahine mountains” (McEwen, 1986, p.67).*

A design element of each Poupou in Aotea Meeting house is a mountain shaped head. So when the Poupou are seen as a collective it is the summit of the Ruahine Ranges.

The meaning of Ruahine literally is 2 females. The more defined meaning from Kaitoki Marae whakapapa is two female members of Kupe’s (Eponymous Ancestor) family.

### MAINSTREAM SYMBOLS

Now I have a base structure and design element, I proceeded to develop each letter. Designing to legibility and function. This is necessary to carry text through to level of comprehension into mainstream.

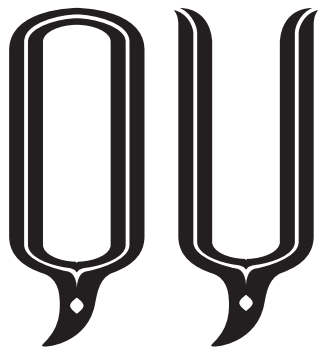
KH

### BODY LANGUAGE

Body language is a mode of Poupou communication. Hands, arms, and legs located in various positions as expression of emotion. Therefore bottom half of letters are inspired by human legs. The inner corners are curved as a groin region. Top arms stretched and legs standing. Providing human form into typeface.

### TOHUNGA WHAKAIRO

For me it was important to keep the rectangular shape of wood that Poupou are carved into. It is about continuing the visual art form of whakairo. Acknowledging the skill and energy of a Tohunga Whakairo (master carver).



From experience of whakairo (carving) practice I put notches in the corners as markings from a chisel cutting into wood to get material away from a corner edge.

### WORDS FLOW FROM YOUR WAIRUA

I incorporated the tongue protruding over the lip in typeface design. This expression is known as a Pukana. The innermost expression of wairua (spirit) being released. On Poupou a paua on the tongue represents an orator. A gift of being a skilled in the art of whaikorero (formal speech). With the two letters Q and Y they were extended pass the baseline to exentuate the protrusion of the tongue. I purposely chose Q and Y as they are not letters pertaining to Māori language. It is about communicating from your wairua regardless of language.

What I did recognise was the shape of the eyes were unique. I noticed the eyes were the same shape as the tongue. At that instant I burst into laughter. A lot of memories came flooding back. My mother interrogating my eyes when asking me questions. Another memory is mum sending me to get something. Then returning without the item. Next mum saying, “Did you throw your eyes around?” Reading the similarities of tongue and eyes I make the connection “You talk with your

eyes”. So the curves tips of letters is replicating the design element of the tongue and eyes. Furthermore it is inappropriate to look directly into a Māori eyes as it is an intrusion into their wairua. With the Paua or a third eye and protruding on the tongue support this value of releasing your wairua.

I have tried to overlay the wairua (spiritual), tinana (physical), hinengaro (psychological) and whanau (family) into typeface design. It is about achieving well-being as outlined by Te Tapa Wha model.

Design process showed me opportunities to embed narratives in a mainstream medium. Continuing whakapapa of customary practice whakairo (carving) into a western mode becoming a transcultural product coherent in a global arena.

Thus far their is a built up language of tools. At this stage their requires some cultural boundaries that not mainstream knowledge.



A B C D E F G H I  
J K L M N O P Q  
R S T U V W  
X Y Z    Â Ã Ä Å Æ Ç È







A B C D E F G H I  
J K L M N O P Q  
R S T U V W  
X Y Z    Æ Ē Ī Ō Ū





A B C D E F G H I  
J K L M N O P Q  
R S T U V W  
X Y Z    Æ Ē Ī Ō Ū





A B C D E F G H  
I J K L M N O P Q  
R S T U V W  
X Y Z    Â Ã Ä Å Ò Õ





# UNSEEN

Before I proceed to design practice there are spaces unseen by western culture that I need to speak through. This is about How invaluable the people of Kaitoki Marae are as wells as my position in communicating Kaitoki Marae out into a mainstream arena.

## AHI KĀ

A challenge for this project is I didn't grow up in Tamaki-nui-o-Rua as my mother moved away before I was born. Neither am I living there now. This contradicts the practice of Ahi Kā.

Ahi Kā means keeping the home fires going. Acknowledging those whom have stood fast to the land. Staying on the land, which they have protected and nurtured. That gives those living in the area rights to make decisions for the area.

*“Whakapapa is also affected by the ahi-kaa principle: one has to be located in the right place and be seen often in order to enjoy the full benefits of whakapapa” (Mead, 2003, p.43).*

*“The principle of ahi-kā (burning fire), of keeping one's claim warm by being seen (the principle of kanohi kitea, a face seen) and by maintaining contact with the extended family and the hapū” (Mead, 2003, p. 41).*

Ahi Kā is also a response to past grievances. In the past there has been misrepresentation outside of the area, which created turmoil amongst the people within that area. So to make decisions concerning land and the people of the land you have to be standing on the land. This is resonated in Rangitāne Tamaki-Nui-a-Rua Incorporated Society strategy (administration for Tamaki-Nui-a-Rua).

## PROPOSAL

So to create products that come from within an area to be sold outside of the area makes this project a proposal to the people of Kaitoki Marae first before applying into the public domain. Even with the initial audience is my daughter and focus is my daughter, morally I am obliged to share with people of Kaitoki Marae, Aotea Meeting House and Rangitāne



Tamaki-Nui-a-Rua Incorporated Society. A value from local iwi of *“Te Pou o Irakumia (Openess and Accountability)” (Rangitāne, 2008, p. 12)*. It is value of the collective knowledge from the collective people. This is uncharted territory and I will not know the outcome until I have presented 46AOTEa to the people of Kaitoki Marae.

## **PASS**

Tangihanga (funeral ritual) is the most tapu (sacred) time on a Marae. It is irrelevant to a commercial context. I need to highlight Tangihanga is the line in the sand where commercial context is completely separate.

As I have been too many tangihanga (funeral ceremony) on Kaitoki Marae it is the emotional attachment that takes me back. When you experience emotion with knowledge it is a powerful memory. Cultural

values expressed and practiced during tangihanga (funeral ceremony) is a powerful experience that has guided my values. Tangihanga (funeral) is heightened with emotion as the loss of whanau (family) is overwhelming, and you are in a state of vulnerability. So when I think of Kaitoki Marae I miss people and celebrate their impact on my existence. Tangihanga is bound to Marae boundaries Decision of excluding tangihanga in the outcome of project takes weight off 46AOTEa.

46AOTEa is dealing with living. I acknowledge and honour and represent those whom have passed. It is the living that 46AOTEa outcome is for. Māori in general have struggled with the transition into western culture.

46AOTEa is providing a transitional space for shifting ways of thinking. Evolving Marae values into areas where people of Kaitoki Marae are.





# WHAKAPAPA

Most of the year I was in the dark. Personal growth in project is unquantifiable.

## **PASSED IT**

Personal reflection of whakapapa (genealogy) was required as part of analysing identity as a Māori. Currently Māori are over represented in substance abuse, poor health, incarceration and family violence. This is part of my whakapapa (genealogy). Putting this into written form was an ethical dilemma for me. Requiring a debate of the pros and cons if I should write about it. The conclusion was, this is the reality and truth that is a barrier not just for me but for whanau, hapū, iwi, and Māori. So the knowledge gained going through this barrier could help others going along the same journey.

Initial reflection of whakapapa (genealogy) put me off balance. The process of reliving and discovering a history of negativity was in itself overwhelming. A childhood friend whom has a Masters of Maturanga Māori and worked in both health and social sectors suggested that ***“I put***

*a fern into the river and let Tangaroa (god of the sea) take it back to Io (supreme being) as all rivers meet and connect with him. Fern itself is symbolic of whakapapa (genealogy). Each frond is an extension of another frond that is connected to another frond. Representing each person is connected to another person and another family and another hapū (subtribe) and so forth. Then watch the fern leave your sight as part of the process of sending back all your negativity to the creator of all things, Io. Let him deal with it” (Rowe, V. 2015).* I understand this method but I was still conflicted. Reason being I reminisce relatives whom battled with substance abuse containing family legacy of skills and knowledge. Plus other family members whom possess a wealth of gifts embedded in their bloodline. Part of the Marae function is accepting your own regardless. So I took another approach. I accept whanau for whom they are. What is obvious thou, is my path interweaves in a different direction.

I pave a different path that is suitable for my well-being. My skill is built in euro-centric education system. The stories I tell are a continuation and



repetition of the past. My mother directed me to learn English as that was where Māori were heading. With my abilities I choose to translate my energy into my craft, graphic design, illustration, print and typography.

The resolve of dealing with whakapapa aligns with the evolution system of Te Kore, Te Po and Te Ao Marama. A cyclic process of different states of being ((*Witehira, 2013, p. 53, (Marsden, 1985)*) as mentioned previously.

*Te Kore (The Void)*

There is potential all around you. Not knowing is part of the journey. Finding out is inevitable. It is a door that will always be there.

*Te Po (The Realm of Becoming)*

It is up to you when you open it. The door only exists because you have come to it or created it. It doesn't go away.

*Te Ao Marama (Enlightenment)*

After you have walked through it then it isn't a door but a new insight.

This door of whakapapa (genealogy) brought balance and enabled progression. Personal conditioning to engage with more challenges, by accepting where my place in time is. More importantly paving way to deal with the ethical dilemma of an individual in a collective in relation to position.





# EMOTION

## **WITHOUT EMOTION. WITHIN EMOTION.**

Place of light is activated by a thought. This background knowledge redefines guides for 46AOTEA philosophy in the application of designs of the t-shirt relative to the body.

*“With the dawn of mahara there is active consciousness, which, through the hinengaro, the seat of thoughts and emotions, the mind, is activated as manako, the conscious desire to realize an objective, to make real an intention. Māori cosmological narrative is therefore structured as cause and effect through the progressive development of the act of rendering concepts intelligible.*


*Thus knowledge finds fruition; it is transmitted by word of mouth. Thought is externalized through the materialisation of an entity conceived in the mind and translated through a response to the word.*

*Following this process of rationalization are the ensuing states po; translated, not as night, but as the darkness that precedes enlightenment. This glimpse of enlightenment is encapsulated in the term rikoriko – glitter, twinkle, twilight, dusk” (Jahnke, 2006, p. 64).*

As a child I remember asking, “why don’t they make carvings look realistic now? Their are the modern tools to do so. That would be awesome”. The reply was, “Because if they were real they would be sitting next to you. It is tapu to do so. It is okay that they aren’t real as they live in another place waiting for us. When you get there it will be real enough”.

As I reflect on this knowledge I look at carvings done as shells of emotion of How ancestors lived in their time. This is supporting background knowledge as we continue through to composition on the body.





# PRODUCT

*“Through objects we keep alive the collective memory of societies and families which would otherwise be forgotten” (Riggins, 1994, p. 2).*

## MARAE FUNCTION VS VALUE

As previously mentioned the Marae represents an eponymous tūpuna (ancestor). The function of the Marae is to provide for the descendants of that particular tūpuna (ancestor). So product needs to be accessible to tūpuna descendants regardless of economic status or social standing. The t-shirt is an economically viable purchase and wearable in any social environment.

## PRODUCT AS AN EVENT

*“t-shirt.”...label originated after World War Two” (Riggins, 1994, p. 416).* The t-shirt is symbolic of a time period where mass production systems had been created. An outcome from manufacturing production lines to supply equipment to armed forces during World War 1 and 2. These traits support project goal to create Kaitoki Marae products into mainstream language that is globally viable.

## TĀPU

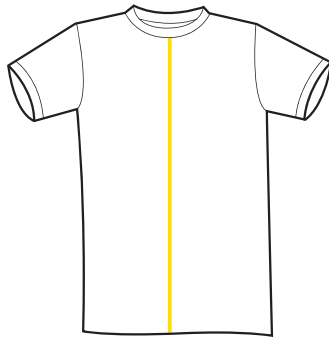
The t-shirt covers the torso region and devoid of tāpu (sacred) areas such as the head and groin. The t-shirt area becomes open for expression, which do not intrude on Māori beliefs. However any garment worn obtains odor, hair and skin, which render garment tāpu (sacred) within Te Ao Māori context.

## REVEAL

On a personal level I wanted to make the invisible visible. Channel Te Ao Māori knowledge into mainstream to create understanding by *“integration of objects in the social fabric of everyday life (Riggins, 1994, p. 1).*

A t-shirt is worn in all social environments becoming the ideal medium for Kaitoki Marae initiation into mainstream intergration. Becoming a viable expression from the Marae into any social setting. Breaking boundaries for sending messages to an unlimited audience.

# COMPOSURE



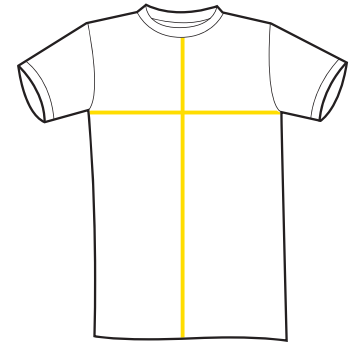
I have confined my design objective to the torso region of the body. A boundary set for an analytical investigation. More so asking the question How do I layer messages into this region? There is, an analysis of Māori and design to build an infrastructure for designs surrounding t-shirt garment.

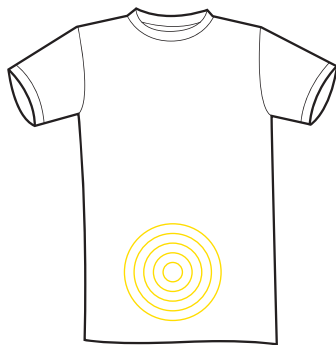
First of all I broke down the t-shirt into a structural composition that followed Te Whare Tapa Wha philosophy of pursuing well-being and balance.

## **BALANCE**

Expressing balance was achieved by following a principle of whakairo (carving) and kowhaiwhai (rafter patterns) that you find the centreline. The centreline operates as symmetry design element for balance, equality, and mirror image (*Paama-Pengelly, 2010*).

This not only brings balance but it reflects the process of creating weaponry such as the taiaha (spear) or patu (club). Conceptually and practically it





aligns object to the owner/wearer built on a foundation of a balanced relationship.

### UNBALANCE BRINGS BALANCE

When learning whakairo (carving) if a piece of wood broke off you were taught to continue to carve. There are things outside of your control that change your circumstances. In this context it is seeing a relationship at a moment where there is none. Understanding a connection beyond oneself. Creating balance. When learning taiaha you spend a lot of your time being off balance. It is logical process that learning to be off balance gives you balance, which in turn expands your capacity of having balance and well-being. The t-shirt diagram left shows signifies such a composition of being off balance.

Change is constant. Being off balance and balanced is a cyclic part of nature. So it is natural requirement to be diverse and flexible with change.

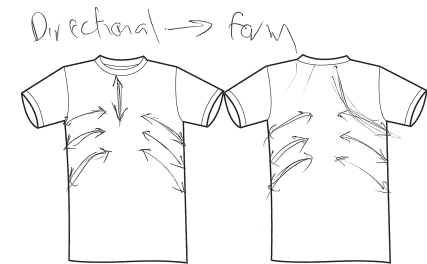
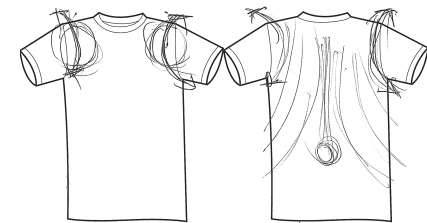
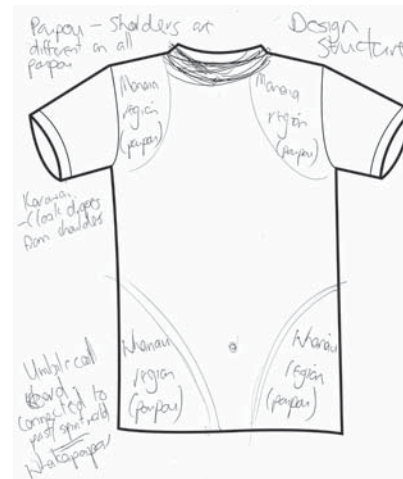
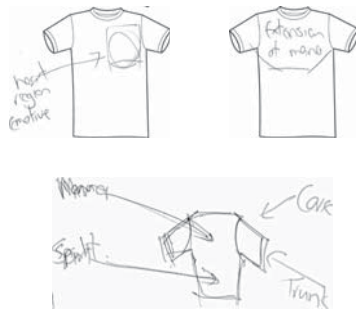
### POINT OF DIFFERENCE


*“body parts were created and related to their individual ‘ahua’ form or character, according to their individual ‘tipu’ or personality” (Jahnke, 2006, p.78)*

Poupou and cultural values for this stage of the design process is about layout and composition. Identifying, specific points or regions of the body as reference points to Mātauranga Māori. The body as a canvas to doorways to knowledge.

This process is background development in creating designs on t-shirt. Giving notions of carving philosophy and Te Ao Māori world view that the inner body is the interpretation of inner body of knowledge. Containment of emotion and thought related to, heart, lungs and spleen. Giving a cultural perspective of body language as knowledge and the inner world of Te Ao Māori world view.







# STYLE

## STRATEGY

There was a rational process of debating an appropriate style that represents Kaitoki Marae into mainstream understanding.

46AOTEa proposes the symbol X

## X MEANS NO

*“X-shaped cross was used by some of the signatories to the Treaty of Waitangi. Francis Pound points out that in secular society the X-shaped cross is recognised universally as ‘absolute all cancelling, all refusing’ (Vangioni, 2005, p.25).”*

## X MEANS TRADITIONAL STRUCTURE

Harapaki (lattice work) is grounded in Te Ao Māori. Design is structured around portrait and horizontal lines reflective of Rangī-nui and Papa-tū-ā-nuku.

## X MEANS AROHA

X on a letter written is personal and intimate. X is symbolic of a kiss. An emotional attachment to another.

## X MEANS LOCATION

X marks the spot.

## MARAE MULTIDIMENSIONAL

A Marae has Kaitiaki and Taniwha. Opposites. A Marae locates people a place to stand. A Marae is known to be *“the good, the bad, and the ugly”* (Van Meijl, T., 2003, p. 203).

46AOTEa proposes to use X as a pattern and aesthetic tool to express global designs representative of Kaitoki Marae language.

As the design tools composition, structure, style, content have been developed. Next process is creating designs.



# POSTER

## **POSTER FUNCTION**

Function of poster in the shopping mall is about price or image association to engage consumer. Visual language coding for trade.

## **MARAE VISUAL FORM**

On the Marae Poupou are abstract forms to signify the metaphysical representation of tupuna and recordings of time. Harapaki (lattice wall panels) are cosmological documentation or hapū, iwi historical recordings.

## **46AOTEA POSTER FORMULA**

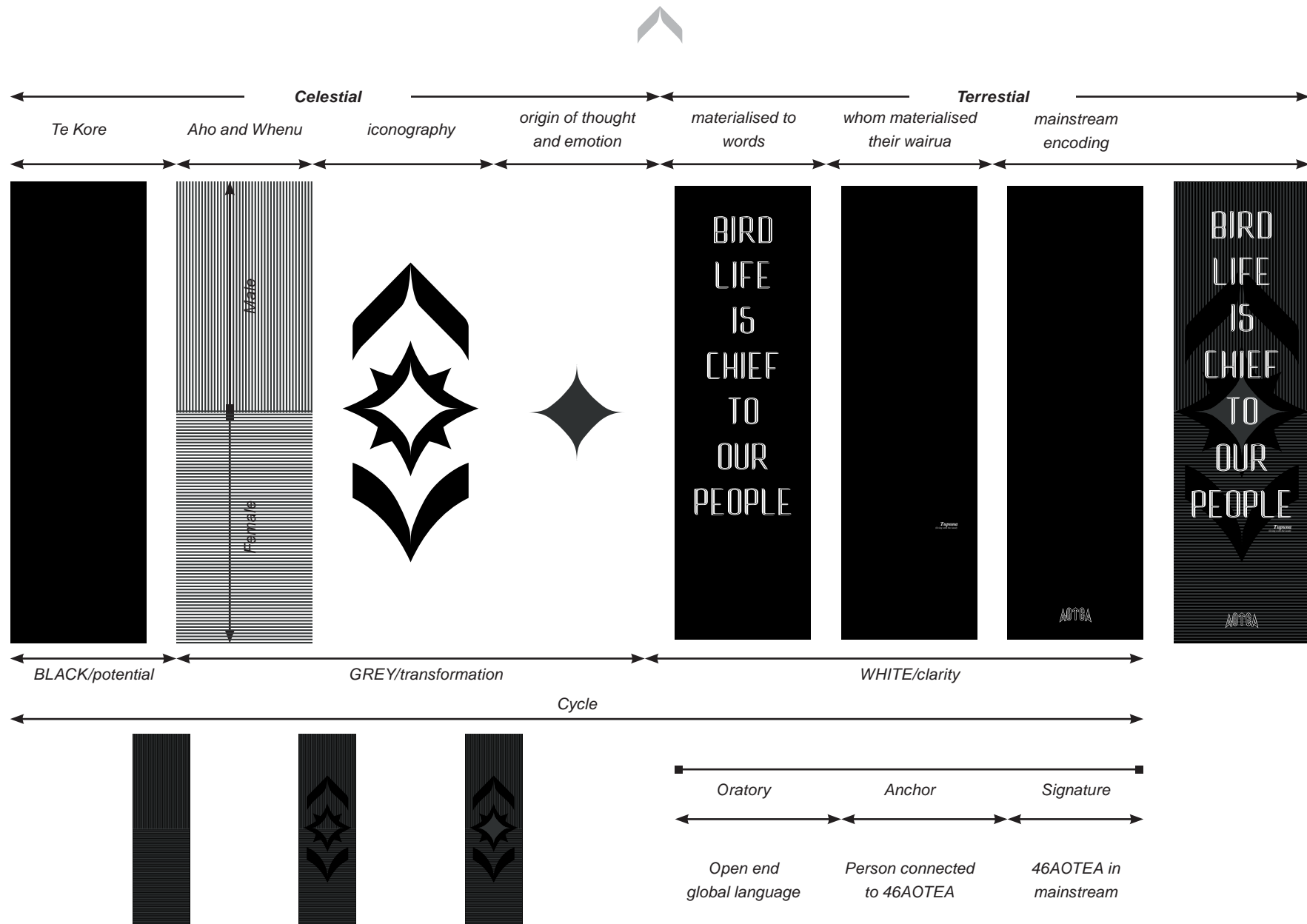
46AOTEA poster draws upon typeface designed from Poupou carving as words of my tūpuna (ancestors), materialisation of guiding light reflecting their wairua reminiscent of knowledge from their time.

Poster design also rekindles lattice in traditional context by contemporary tools from graphic icon developed as a logo (commercial context)

## **COLOUR CODE**

The base colour of poster is Black. Signifying Te Kore, potential and the unknown. Grey tones represent transformation. Signifying Te Po, The realm of becoming. White text as Light symbolic Te Ao Marama. More so the evolution of my whakapapa contained in me and passed down by whanau, hapū and iwi.


Following is an analysis for designing posters individually and collectively. Assisting in enabling creatives design choices for narrating stories.











# PRODUCTIVE

This section briefly gives an overview for design parts and elements. Finding directives for each piece of design before proceed into design practice.

## T-SHIRT AS A CARRIER

The t-shirt is a vehicle that has been worked and reworked by artist, and designers. For Kaitoki Marae the t-shirt represents a time period.

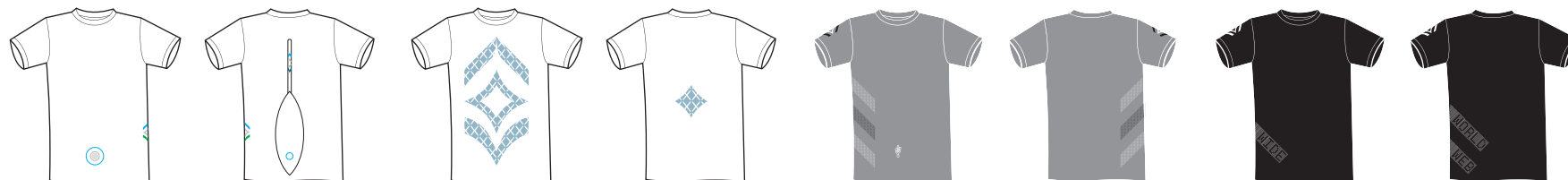
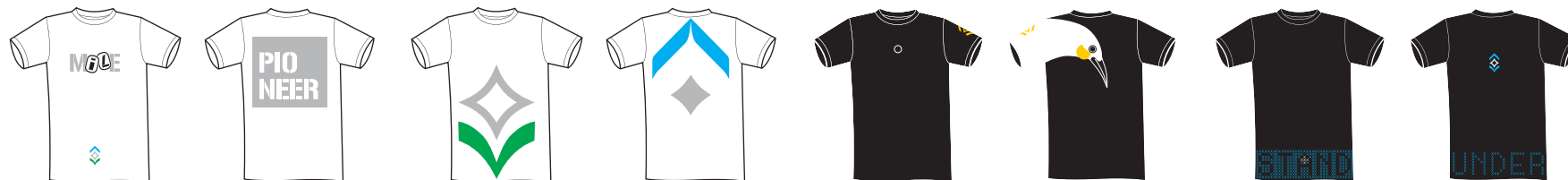
*“t-shirt.”...label originated after World War Two” (Riggins, 1994, p. 416).*

## 46AOTEA DUO COHESION

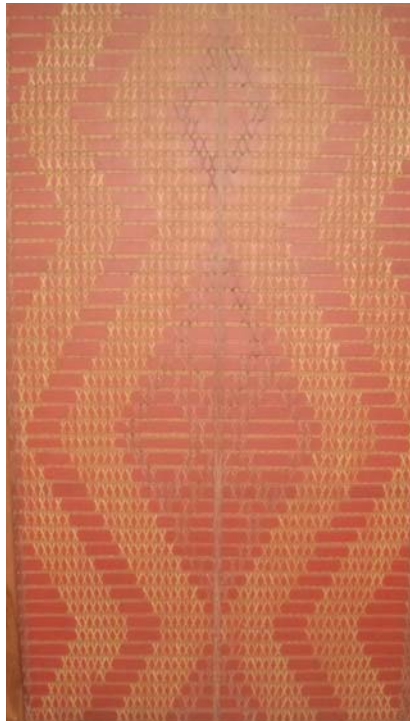
Project uses t-shirt and poster combination as Poupou and Harapaki work together.

*“Kaokao, which means armpits, is dedicated to Tū-mata-uenga, the god of war, and resembles a wide rib like pattern. It is often placed next to warrior tūpuna” (Paama-Pengelly, 2010, p. 37).*

With these parameters the design practice starts in linking all design elements together as a cohesive unit with the product ‘t-shirt’. Main object of t-shirt is content of message enables wearer insight to Te Ao Māori.



# HOME



## ORIGINAL HOME

*“Whatonga...pa was one of exceptional strength, and within its palisade stood a house called “Heretaunga,” (Parsons, 2003, p. 10).*

## STILL HOME

*“during this period 1820-1835... many descendants of Rangitane remained in Tamaki-Nui-a-Rua and maintained ahi ka under the protection of the Eastern Rangitane Alliance” (Paewai, M., N.D. p. 28).*

## A WARM HOME

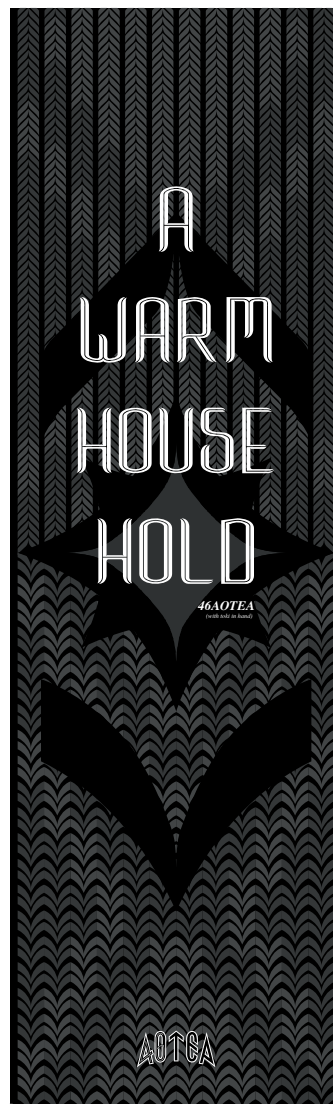
*“Manaakitanga (The ability of the tangata whenua to host manuhiri). That the wellbeing of manuhiri are a priority at all times... That tangata whenua excluding kaumaatua eat last.” (R.T.I.S., N.D., p. 6).*

T-shirt and Poster Design is a timeless representation of a home and the same symbolic connotations of Te Whare Tapa Wha.

In this nurturing act of Manaakitanga is the protective act of Ahi Kaa. Keeping the home fires burning. It is through mana whenua expressed by whanau hapū and iwi my daughter to has a place to stand.

In a global context a home is a communal habitat for humanity. Having a place they belong to. A representation of human structure and emotion.

The t-shirt 46AOTEA symbolism is the interpretation of these qualities. Design composition, layout of imagery and light icon opposite light in house expresses well-being, balance and being centred by belonging..



*Background pattern is Patiki (flounder).  
Meaning hospitality, Manaakitanga  
(Generosity). Kaitaki Marae tikanga  
(procedure)*



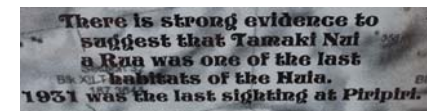
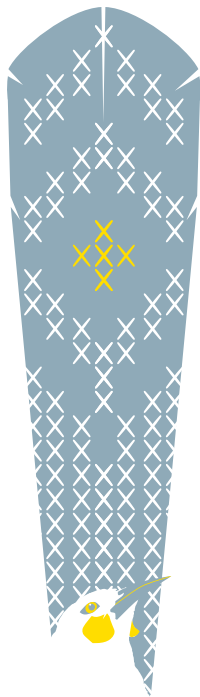
# HUIA

*“bring back the birdlife that was so important to our people” (Chase, N.D., p. 8).*

The Huia bird is significant to Maori people in general not just to Kaitoki Marae. I took quote from my Great Uncle and changed important to chief. Giving a global contextual tone. However I didn’t put his name on poster. I chose to put kaumatua to uplift the collective and convey Maori in general are and have leaders in their own right.

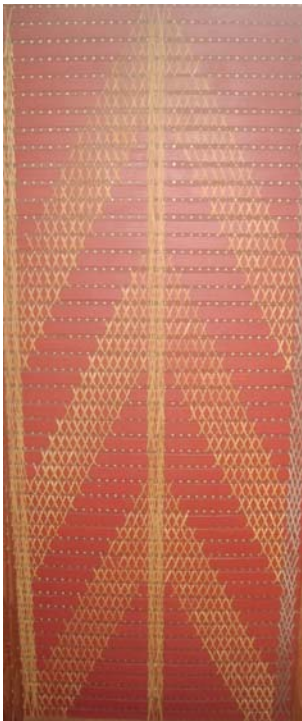
The poster and t-shirt is about self-determination. This design is the only design that has main imagery on the back of the t-shirt. This symbolism is directed from a waka. The single feather is also shaped as the taua of a waka. Inside of the shilouette is stars symbolic of navigator (Whatonga and Kupe). The pattern light aligns to the front where the graphic icon is placed. Signifying you are the vessel of your people. *(Van Meijl, 1993)*

Light goes through chest centre region. Messages that is grounded by 46AOTEA motto place of light. Part of well-being and balance.





# KAOKAO



*“Kaokao, which means armpits, is dedicated to Tū-mata-uenga, the god of war, and resembles a wide rib like pattern. It is often placed next to warrior tūpuna” (Paama-Pengelly, 2010, p. 37).*

This t-shirt and poster design is layered with active combat notions. The poster uses only top male graphic icon in kaokao pattern, as historically as a general rule was. Only men went to war.

*“Kaokao: “human ribs”. These also represent arms and combat or readiness for war” (Walker, cited in King, 1998).*

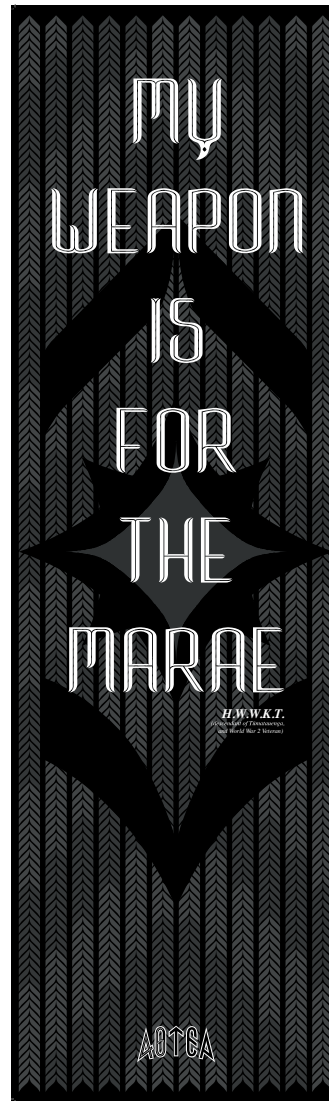
*“Rakairakaahu - A famous fighting warrior who was small in stature but skilled in the art of cJose combat” (R.T.I.S., N.D., p. 16).*





The quote, “My weapon is for the Marae” is a response to “*Te Rangihakaewa taunted Te Whatuiapiti with having killed only women. Te Whatuiapiti ruefully replied, “Taku rakau ka he, taku rakau ka tika ki te marae.” (My weapon has erred. My weapon is good only for the marae.):” (McEwen, 1986, p. 69).*

Quote has been re-contextualised into tone for a consumer mainstream audience



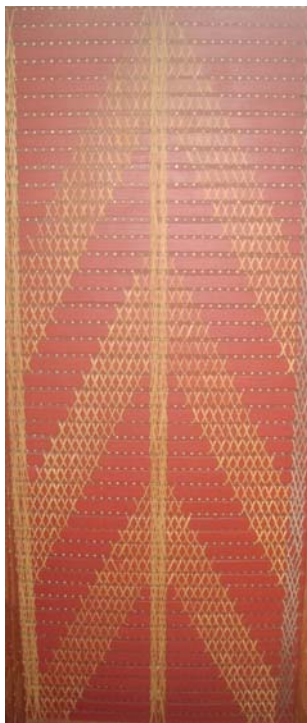
male essence

The shirt is has pattern on side to slimline the waist which makes the shoulders look bigger. A carving design convention in showing the stature on an ancestor strength.





# WORKERS



*“Pūawaitanga o te Ringa - Fruits of our busy hands”  
(Proverb)*

*“labourer is the most common occupational group  
for Māori in New Zealand” (R.T.I.S., 2008, p. 7).*

T-shirt and poster design talk about employment and sustainability is now 24 hours. Shifting the parental relationship and family unit roles.

Employment is no longer a 40 hour week and 9 to 5. It is reasonable to work at night. In Te Ao Maori, night time is reserved for recovery and sleeping. Any movement during this time is tapu or seen as a war party.

T-shirt colour is fluoro orange to represent the labouring workforce that are statistically Maori based employment.

*“our pa environment where every adult was like  
a parent dishing out discipline when necessary”  
(Paewai, P., N.D., p. 12)*

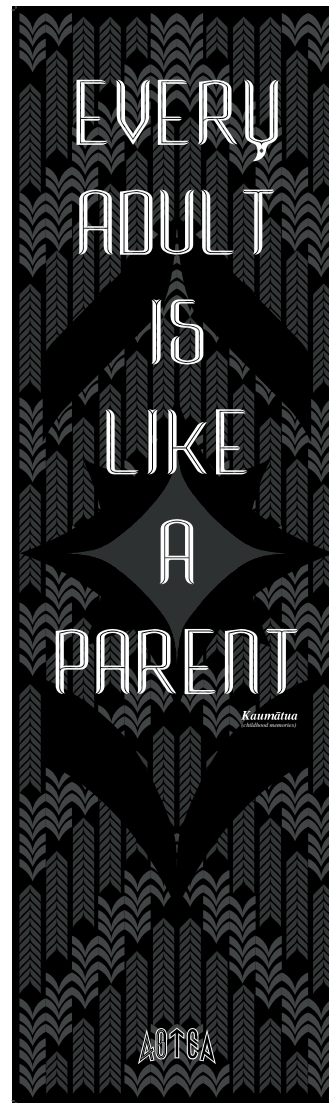
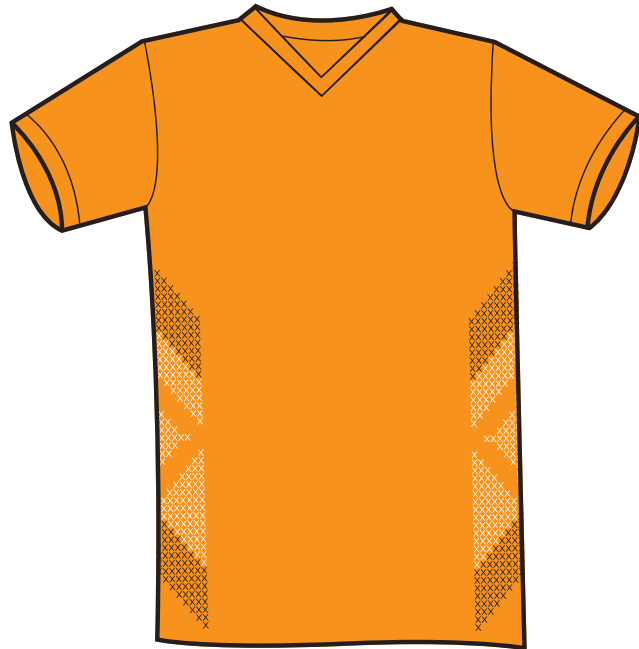
Poster quote was past tense. I changed the word ‘was’ to is to retain language tone of visual design collection of 46AOTEA.

Male and female essence icons are intermixed in the poster kaokao design pattern. As roles for parenting have changed. Men are not the only bread winners, gathers or hunters. In this day an age it is relevant that both parents need to work.

The community of past of adult supervision is blurred by employment standards as the world operates 24/7. An affect of globalisation and competing in an international market.

are positioned to points which are joints to between shoulder and arm. Implying action or moveable joints.

The 3 symbol graphic composition represents birth, life, death or sunrise, midday, sunset. *“A cyclic pattern design mechanism of Maori art” (Paama-Pengelly, 2010, p. 19).*



Graphic icon design composition on back of t-shirt is the notion of progressing whakairo (carving) forward. Traditional icon language in Poupu is located on the front part of the body as the back is hidden because carving is 3d relief with back structure hidden against the wall.

The middle graphic icon is positioned where stress is pin pointed in western culture. The icons on either side



# MASS PRODUCTION



## TIME CONTENT

*“t-shirt.”...label originated after World War Two”  
(Riggins, 1994, p. 416).*

As previously mentioned t-shirt came after World War 2. This is the only t-shirt in the collection that has logo name on it. A marker in t-shirt collection representing a point in time when the factory production line originated. Becoming plausible for an individual to template a product to be made on a mass scale for an audience beyond national location to an international scale.

## TIME AS A DESIGN METHOD

The metaphorical marker of this 46AOTEA t-shirt in time is the same method as each Poupou in Aotea Marae as a marker of time, a marker of a tupuna in a specific point in time and the political or social environment

of that time. Relating human interaction representative of time, that assist in not just hapū (subtribe) but a chronological historical story for future generations on human essence evolving through time.

## NUMBER SYMBOLISM

The number 46 is positioned where the spleen is. Spleen in whakairo (carving) signifies the seed of emotion and thought (*Jahnke, 2006*). A reflection of Te Kore Te Po Te Ao Marama. Transformation of the metaphysical through to the physical realm we live in under the presence of Ranginui and Papatuanuku.

## ICON LANGUAGE

Graphic icon is positioned on the opposite 46, formulating icon representation over form (Jahnke, 2006). Graphic icon becomes the vehicle of translating

the internal emotion and origin of the wearer materialising into numerical mode of communication. A number.

Connotation of people compartmentalised into a statistic code for data analysis devoid of beliefs. On the other hand the design talks about proposing origins of belief systems. Scientology, Numerology, are the more literal representation in this design. For example, the methodical process of number sequence as coding underpinning nature is a principle of numerology philosophy.

This particular t-shirt design with iconographic juxtaposition of 46 opposite graphic icon representing Ranginui, Paptuanuku and place of light opens up a discussion of where we come from in the cosmos and the materialisation of social structures relevant to humanity.

Design language in t-shirt reveals religious beliefs of Māori people into mainstream dialogue. Bringing Kaitoki Marae aspirations to positively assert cultural identity for the well-being of the people (*RTIS, 2008*). Design proposes social and religious beliefs beyond the skin into a tshirt format.



fig.

## COMMERCE OR PRINCIPLE

Current commerce aim is to develop a message that creates loyalty beyond reasonable doubt (*Mills, 2006*). The message of 46AOTEA is enlightenment as holistic. Mankind engagement is a process to materialise energy. Currently mankind has transferred a holistic energy into a system that is reconstructed into a commerce.

## TRADE FOR

*“Crown attempts to purchase land... were rejected by Te Hirawanu who had informed the Crown agent that “he would not sell in the dark”. (Paewai, M. p. 37, N. D.)*

Selling in quote above is followed by the message of trade measured and related to the

*“desire of the people resident on the land” (Paewai, M. p. 37, N. D.)*

46AOTEA restructure of quote from a conversation between two individuals to a collective voice. From ‘HE WOULD’ to ‘WE WILL’. Exchange is about well-being of the collective over the individual. A cultural perspective aligned to model Te Whare Tapa Wha.

# KNOWLEDGE



## ASPIRATION OF TAMAKI NUI O RUA

*““Technological developments have resulted in increases in computer power and capacity, and the speed at which information can be transmitted... Royal (2007) comments, “Our children and young people will feast more and more upon digital technological sources of information... Maori will need to adapt to this changing reality”” (RITS, 2008, p. 9).*

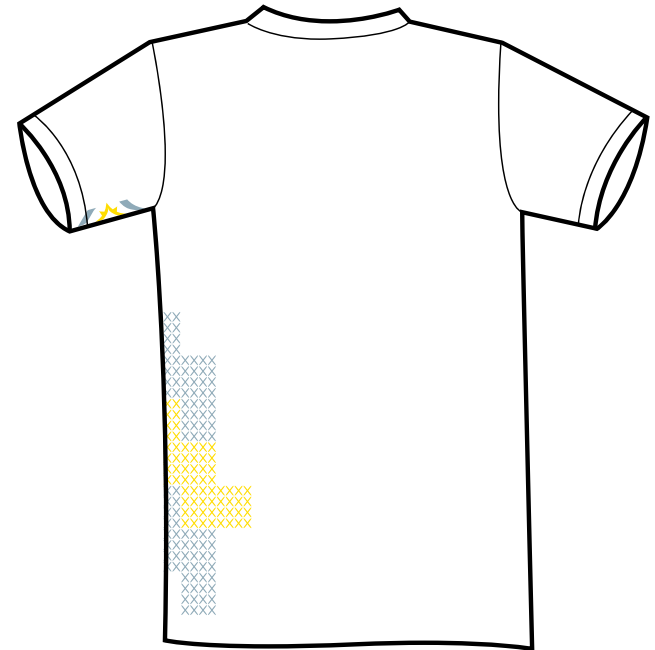
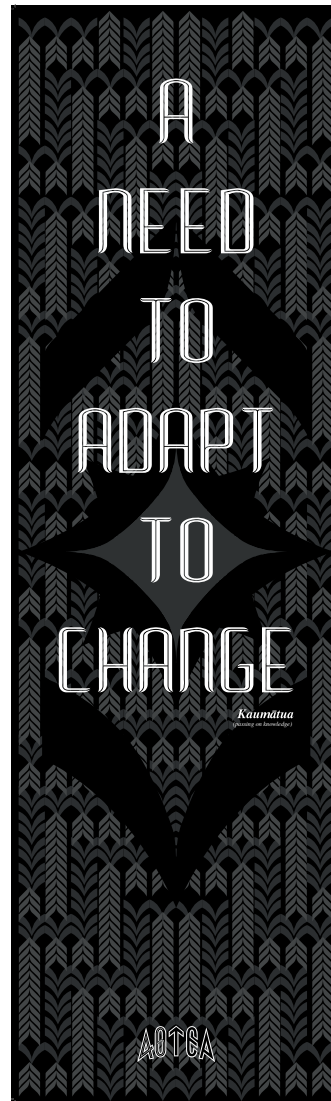
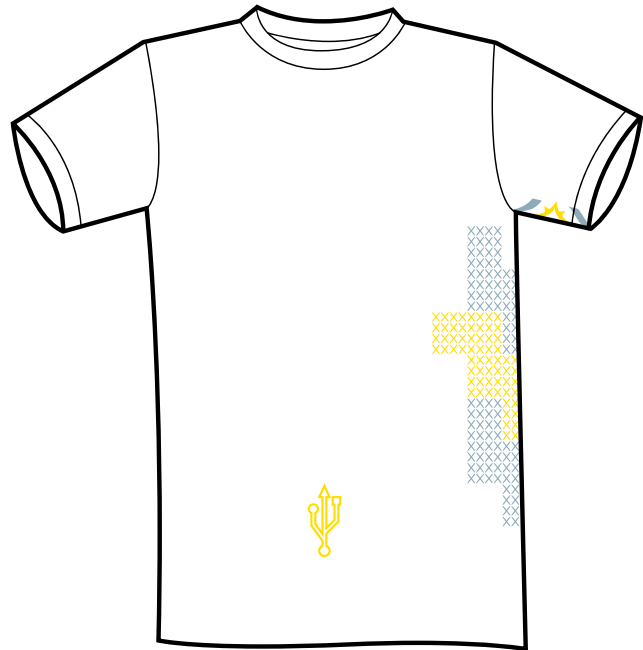
Poster quote is a reflection of Tamaki-nui-o-rua aspirations for rangatahi (younger generation). Wording has been streamlined to be timeless as change is constant and diversity is knowledge.

Poutama pattern represents the stairway to heaven and the mythological story of Tane gathering the 3 baskets of knowledge.

Overall design concept of t-shirt and poster is knowledge is collected by those who grab it. As the signifier under the left arm being revealed when you lift your arm up.

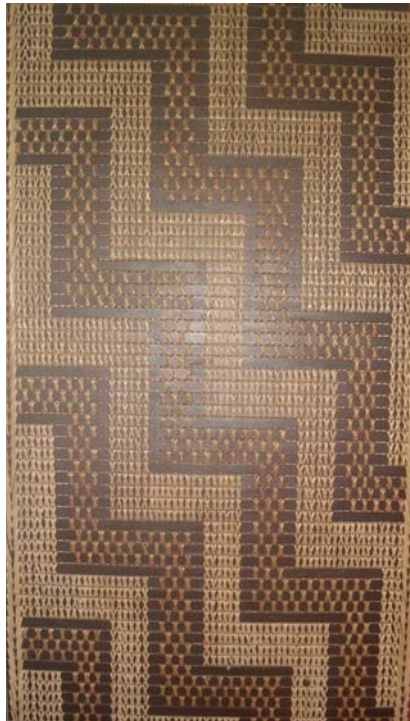
As well as the containment of knowledge from whakapapa with the mainstream usb icon positioned on the pito. Pito position is linked to nutrients of mother (parent) and mother (earth). Contrasting tradition and modern schools of education.

Male and female essence icons are intermixed in the poster poutama design pattern. Signifying education is not defined by gender but by the will of reaching for it. Obtaining the ability to change to various environments by knowledge gained.





# LEARN



## KAITOKI NOW

*“Titiro, Whakarongo.....Kōrero (look, listen..... speak) – the importance of looking and listening to develop understandings” (R.T.I.S., 2008, p. 4).*

*they are considered fit persons to come in contact with knowledge of a superior kind, all these are indications that knowledge should be prized” (Tawhai, 2002, p. 104).*

## KAITOKI PAST

*A lot of our learning was done by watching, there was very little verbal instruction that I can remember. (Paewai, N.D., p. 5).*

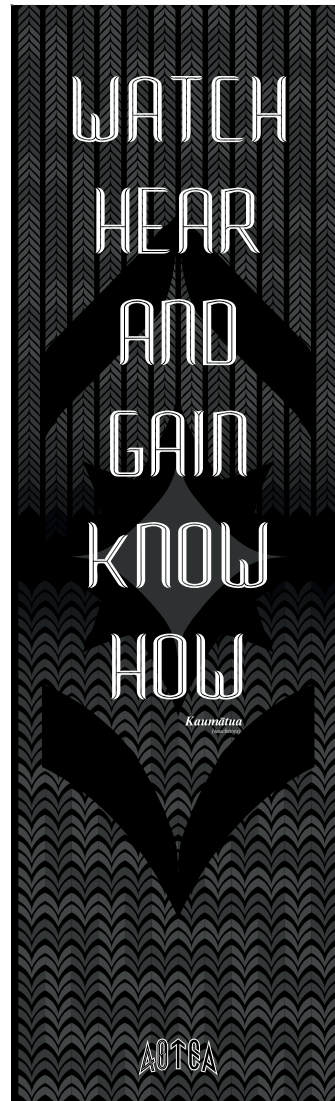
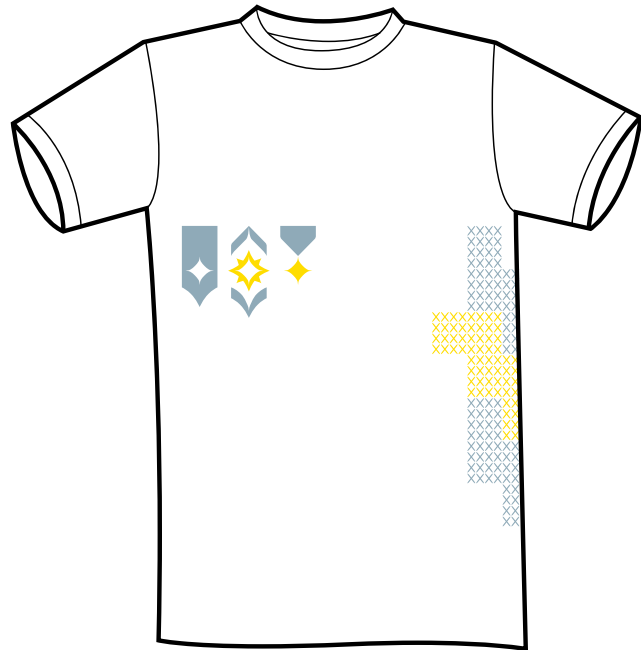
These three quotes setup design narrative for t-shirt design. What is apparent is learning is seen as a timeless gift not a right.

## KAITOKI MYTHOLOGICAL

*“The source of much knowledge, the difficulties that were faced in order to obtain it, the willingness of no less than Tane-nui-a-rangi to face those difficulties, the high motivations required of students before*

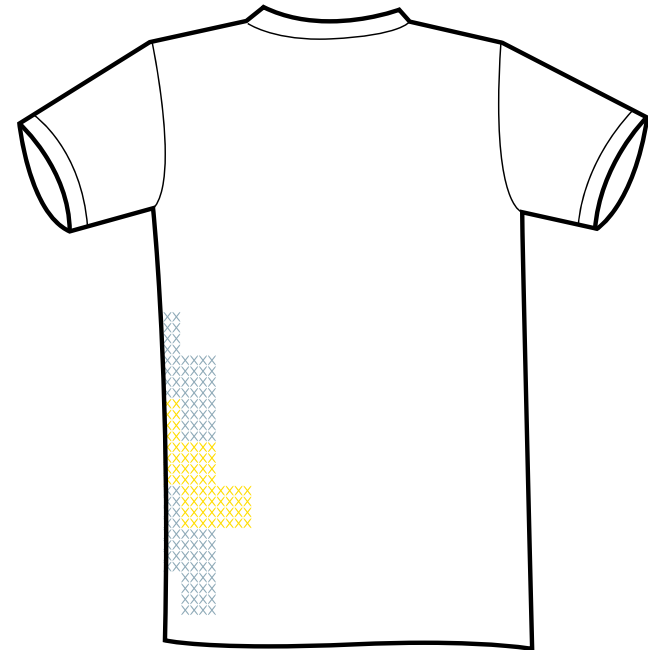
Knowledge in these designs come from experience, through use of sensory surrounding the head which is tapu and connected to the atua (gods). Through thought comes action.

Through Tane did mankind reap the rewards of the 3 baskets of knowledge represented in a military format. As my tupuna and grandfather went to World War 1



and 2 do I reap the rewards of a protected nurturing environment to gain knowledge.

Poutama under the left arm is revealed when left hand is placed on medals right side. As the descendants of tupuna whom went to war wear medals on right side as the left side is restricted for those whom went to war.







# STYLE STYLE

## DUALITY

As I started to design what came to fruition is a duo relationship. As previously mentioned Kaitoki Marae comes under Rangitāne o Tamaki nui a Rua governance and Ruahine ranges is maunga. For other hapū (subtribe) of Rangtāne Tararua, is Maunga. What is clear is 'rua' exist in all three names. Rua literally meaning two. Part of the design thinking of 46AOTEA is the relationship between the couple Rangi-nui and Papa-tū-ā-nuku. Revealing a binary code is a natural course of action for design thinking.

Aware of this binary relationship revealed I had reordered two communication methods, Haripaki and Poupou into a format that fits mainstream culture. All the elements for expression of cultural identity were already in the combination of Harapaki and Poupou. I have exchanged Harapaki X symbolism into 3 dimensional sculptural form on the t-shirt. Where as Poupou is in 2 dimension form as typography as a wall panel or poster. This restructuring is appropriate for today yet retains integrity of source.

This restructure is old knowledge packaged in a new way.

# PRODUCT LINE

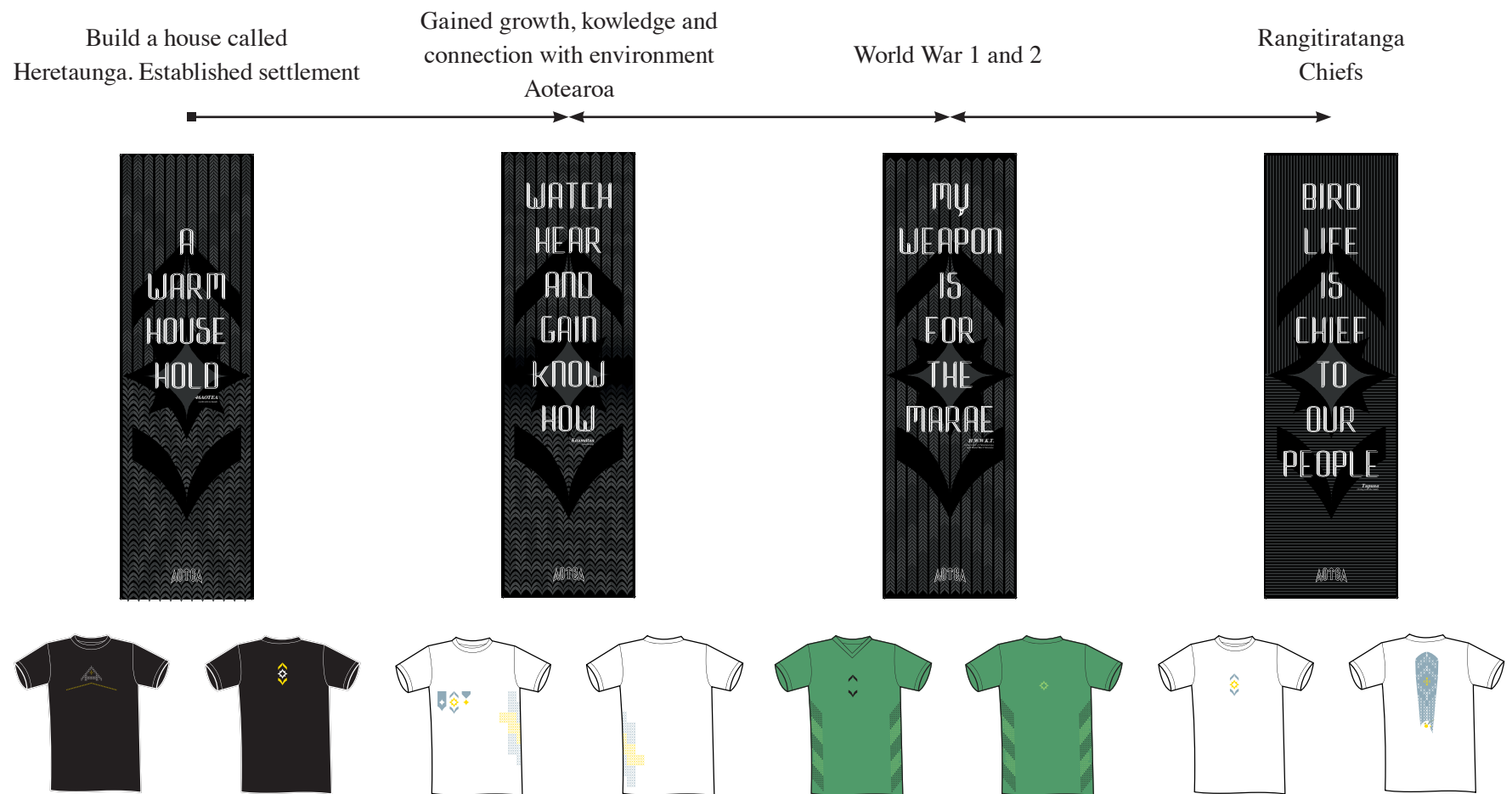
## COLLECTION

Through the design process there is a negotiation between the individual product and collective unity. Structuring a storyline as sequential dialogue as a t-shirt being a chapter in a book. Each chapter continues a storyline relative to time. A metaphorical approach of Poupou (carved figures) and Harapaki (lattice panels) sequence. Poupou and Harapaki work as a duo combination in telling a story as previously mentioned. This partnership contrast and unite relationships with other Poupou and Harapaki. This

series of relationships and collections is the guidance for t-shirt and poster unification in a commercial context. Bringing a new dimension to story telling in both Te Ao Māori and mainstream.

Through colour repetition in t-shirt series brings a cyclic value. Representative of Aotea Meeting House kowhaiwhai colour patterns signify nature's cyclic rotation. T-shirts are all 3 colour. The t-shirts rotate base colour as rhythmic pattern.





Colour sequence to reflect cyclic repetition







# FINDINGS

## JOURNEY

Journey has revealed options. Direction that transforms traditional frameworks into a contemporary language, transferable to a wider audience. Enabling a transitional zone that brings Marae aspirations as social cohesion.

## NAME ASSOCIATION

A word carries the potential for multiple meanings. It is only with a reference point does the meaning of the word is realised. A word on its own word carries a expected framework. The word Maori globally, is an indigenous race located in New Zealand. Initial interpretation of Maori for 46AOTEA framework is whakapapa (genealogy). This analysis of word referencing uncovers integrity is aligned to a context instead of origins.

However when two words from different worlds are put together the debate is in the hands of the reader. Collision and collusion is empowering word association to another possibility. Combination of two systems at an overlapping point proposes unified potential.

This resolve turned to deliberation between integrity and connection. Finding mutual understanding for growth.

*“Ignorance is the oppressor. Knowledge is the liberator” (Rauuira, 2011, November 12)*

Directing project to universal bi-cultural word association. By association their is connection and a transition that opens a door for discourse. Through research of whakapapa (genealogy) of Kaitoki Marae I have found points that overlap into mainstream. These points are existing safe zones. Elements by design that historically break barriers. AOTEA is historically layered in positive notions 46 by reference is layered with knowledge. This duo relationship of 46AOTEA creates harmony between different systems western and indigenous. Mainstream culture becomes partly responsible in unifying these differences as mainstream is the space where Maori and Commerce co-inhabit.



## RECONFIGURATION

Marae have always been a wealth of knowledge. Marae are layered with timelessness belief systems of knowledge. Cultural elements combined within a Marae create a nurturing environment for growth. It is the reordering and fusion of the element sequence where 46AOTA has been able to express cultural knowledge into a format applicable for mainstream. This development retains integrity of Marae culture as the reconfiguration of elements is a new visual language sequence grounded by generations upon generations of knowledge.

## THROUGH WHAKAPAPA

It is by research of Whakapapa (genealogy) that narratives are understood. Finding underlining principles that is knowledge. Through research stylistic traits were revealed. Cyclic repetition representative of the people and the environment. In this case rua (two), is a marker throughout Kaitoki Marae history. 'Rua' is representative of a couple. A duo relationship embedded as a method of cultural methodology. Ranganui and Papatuanuku, are the two main elements that have different roles yet create a nurturing environment. A system template for direction of having a protected nurturing environment.

## LANGUAGE

Visual and tonal language developed for 46AOTEA is subtle and simplistic. Catering to a larger audience comprehension. Method of engagement is layered with cultural substance. Word play of changing 'important' to 'chief' is an example of this action. A commercial strategy for self-determined growth of Kaitoki Marae beliefs. Building relationships with

mainstream language as part of creating a wider understanding of Te Ao Māori.

## PARENTAL KNOWLEDGE

The conclusion I arrived to by watching my daughter shop, is the debate of whether the garment was leading her or assisting her identity. The innocence of being exposed to expressions that distort the internal reality. The debate of who she is. Or is the debate an over protective parent?

Nevertheless the debate took me on my own journey of "I already am". This was re-affirmed by debate of culture, debate of position, debate of expression, debate of decision making, debate of groupings and debate of conflicts. Figuring out from the past knowledge as guidance.

## DESIGN REFLECTION

What has come to fruition is the continuation of traditional art form and the possibilities for exposure into a wider market. Giving way to durability and growth of cultural identity. Enabling social growth and communal relationship that is embedded in Marae culture.

A preconceived understanding before this journey is, Māori is hidden in past traditions. Māori is but Maori systems are timeless and they co-exist in all time facets and social arenas. However, Māori heritage has been localised to certain areas as an outcome from historical transactions.

Maori and Marae culture walk hand in hand. Through self determination, guided from atua's does direction become magnified. Rangi-nui and





Papa-tū-ā-nuku are for ever giving and protecting. In another framework this directive is conflicting. At the time of European settlers a letter was sent to England saying, *“We need to teach these Māori to be selfish As they are willing to give things a way” (Mills, 2006, February 6).* 46AOTEa proposes messages are built from a belief system connected with Rangi-nui and Papa-tū-ā-nuku. Conflict is working in systems that contradict cultural origins. Directive then becomes about cultural continuity. Through design practice, 46AOTEa *“proposes a positive approach that embraces change” (R.T.I.S., 2008, p.11).* Expressing Kaitoki Marae aspirations of *“positive health...and emotional and social adjustment” (R.T.I.S., 2008, p.08).*

### **DONT MOVE RE-ORDER**

Through design practice developed from Kaitoki Marae, 46AOTEa uses overlapping tools as solutions of shifting and moving people. Enabling social cohesion by reordering existing systems into new sequences. Using already established knowledge and emotions as catalyst to grow from. To shift thinking is to understand your audience, then formulate their processes of thought as a course of action. This is done by research and analysis of research.

### **LIVED OR WRITTEN**

However this project is my personal space. Some decisions are already known by experience and intuition. Their are times I would question my intuition as part of re-learning cultural values. Other times literature would make sense of something I have done by cultural conditioning. Cultural perspective and literature is at times conflicting in decision making process.

### **UNIQUE EDGE**

46AOTEa direction came about unravelling Kaitoki Marae stories. The over-riding decision maker. I did discover that being true to cultural identity their was no need to look for point of difference. Telling narratives of Kaitoki Marae is unique. As a Marae is unique. As a tupuna is unique.

*“as every child is a “3rd Alternative,” a distinctive human being endowed with capabilities that have never existed before and will never be duplicated” (Covey, 2011, p. 14)*

### **INDIVIDUAL OR COLLECTIVE**

46AOTEa does create an alternative that sits between culture and commerce. From the outset I did recognise what ever I produced could not hold up to the integrity of what a Marae stands for. Neither could I produce something of western development past. It was the energy from both





worlds that created a design outcome layered with history, culture, belief and knowledge. Subtle layering of whakapapa into design process created a ray of design outcomes that were individual pieces. As a collective designs interconnect, interrelate and intertwine with each other.

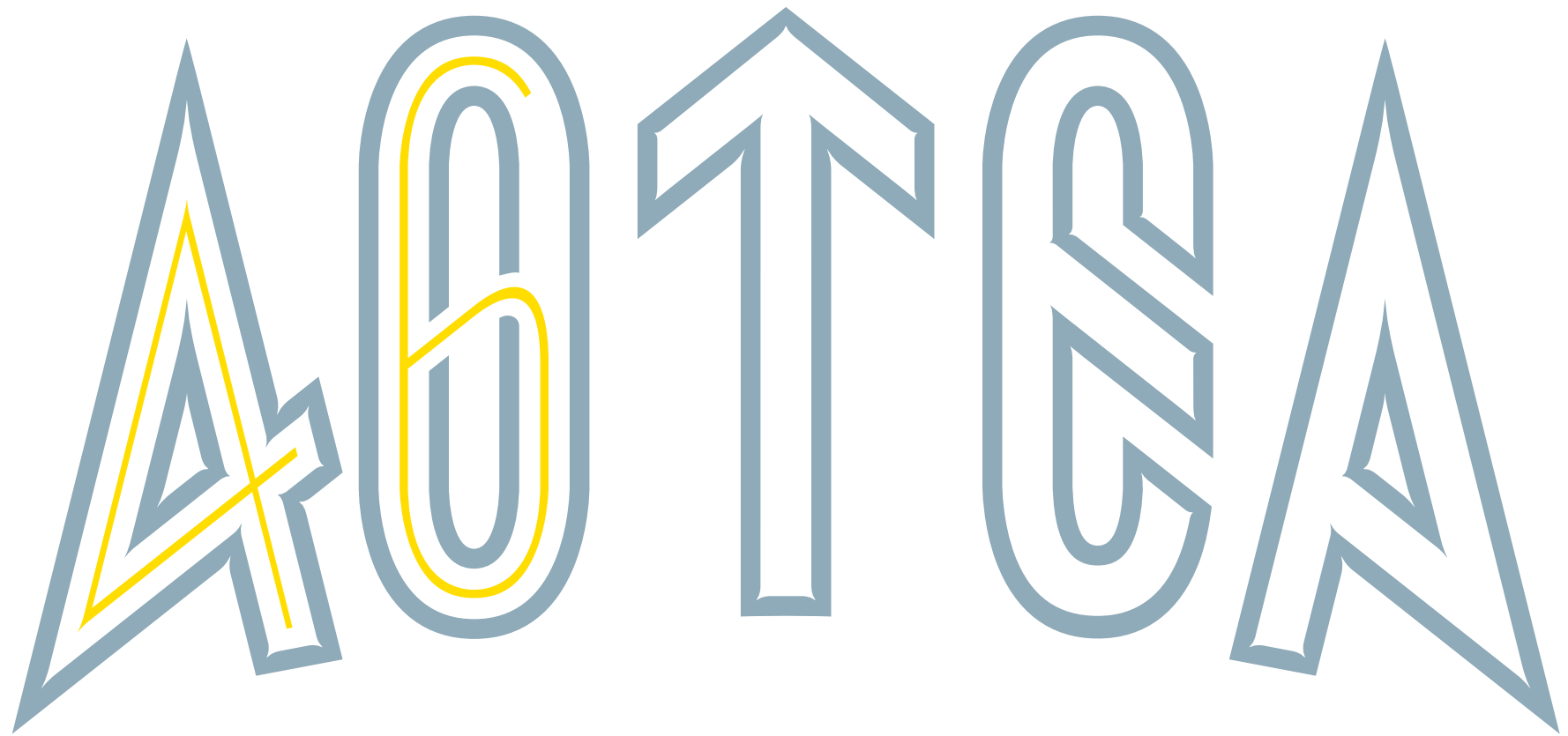
Designing each piece as separate and collective was problematic. T-shirt is embedded with a time period relevant to Kaitoki Marae being built. Typography is based from Poupou as expression from tupuna. Logo is layered in whakapapa connected to region where Kaitoki Marae sits. Graphic icon is embedded with cultural and religious narratives. Aesthetic styling X, has notions of multicultural connection. Colour, composition, design referenced to Maori art and Design. Each t-shirt tells a story. Each poster references Harapaki, Te Kore, Te Po, Te Ao Marama. Each poster has its individual connection to Kaitoki. Each whisper from each design piece sings a waiata loud and clear 'Kaitoki Marae. Aroha nui'.

*As a “musical chord is made up of several notes played at once. The notes do not lose their individual character, but together they create a synergy-a harmony-that single notes cannot produce. Like musical notes, synergistic people do not lose their identity; they combine their strengths with the strengths of others to produce a result far greater than anything either could achieve alone. (Covey, 2011, p. 14)*

Project was building a path from two different systems. The aim was cultural representation from one world into another. The result is of paths already known. Kaitoki Marae is where I come from. Design is in me.







*“Reality is my girl might not like garment.  
I never liked my mum picking my clothes”*

*Hemi Witere Wimaihi Kirihora Takimoana*





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# APPENDICES

Aotea (2014, November 14) Google and Yellow pages: Search for Aotea in New Zealand. Retrieved from <https://www.google.co.nz/#q=Aotea> and <http://yellow.co.nz/new-zealand/aotea?what=Aotea&where=new-zealand>

## **NAME AOTEA USED BY COMPANES**

Aotea Electric Group, Aotea Pathology, Aotea Interactive Media, Aotea New Zealand, Aotea Motel, Aotea Lodge, Aotea Motorlodge, Aotea Yoga, Aotea Utanganui, Aotea Finance, Aotea Machinery Ltd, The Aotea Baking Company, Aotea Villa, Aotea Car Rentals, Aotea Accommodation & Holiday homes, Aotea Homes, Aotea waters edge batch, Aotea Sports Club, Aotea Rest Home, Aotea Camping Grounds, Aotea Campervans, Home Aotea Roofing Ltd, Aotea Surf School, Aotea Gemstones, Aotea Online Ltd, Aotea Great Barrier Island, Aotea Roadies, Aotea Midwives, The Aotea Train, Russell Bricklayers & Aotea Paving, AOTEA Pacific Ltd, Aotea Dairy, Aotea Lounge, Aotea Macadamias, Aotea BOP Limited Omokoroa, House of Chic Aotea, Aotea Embrace, Aotea Electric Southern Ltd, Aotea Computing, Aotea Fencing, Aotea Café, Aotea Farm Homestead, The Aotea Electric Group, Aotea Studios, Aotea Blend, Aotea

Electric Cromwell Electricians, Aotea 07 Developers, Aotea Estate, Aotea Pacific Ltd, Aotea Electric Westland Limited, Aotea Electric Nelson, Aotea Electric Auckland Ltd, Aotea Takeaways, Aotea NZ Souvenirs, Aotea Choice, Aotea Minerals LTD, Aotea Jones Group Ltd, Aotea Health Ltd, Aotea Trustees Limited, Aotea Security Taranaki Ltd.

## **NAME AOTEA USED BY MĀORI**

Aotea Rangi, Aotea Senior Kapa Haka Regionals, Māori Womens Welfare League Aotea Region.

## **NAME AOTEA USED IN EDUCATION**

Aotea Centre - AUT University, Aotea College, Aotea Kindercare, Aotea Youth Symphony.

## **NAME AOTEA USED IN ENTERTAINMENT**

Aotea Centre, Aotea Square Ice Rink, Aotea Cup, , Aotea College Leo Club.




### **NAME AOTEA USED IN GOVERNMENT**

Aotea Porirua Sub Division, Aotea Family Support Group Charitable Trust, Aotea Island, Aotea Hospital.


### **NAME AOTEA USED IN PLACE NAMES**

Aotea Conservation Park, Aotea district, Aotea faultline, Aotea Harbour, Aotea Quarter, Aotea Quay, Aotea Queenstown, Aotea Road, Aotea Reef, Aotea Street, Aotea Station, Aotea Terrace, The Aotea Track.





# GLOSSARY



**Ahi Kā** burning fires of occupation, continuous occupation - title to land through occupation by a group, generally over a long period of time. The group is able, through the use of whakapapa, to trace back to primary ancestors who lived on the land. They held influence over the land through their military strength and defended successfully against challenges, thereby keeping their fires burning.

**Āhua** shape, appearance, condition, character, likeness, nature, figure, form.

**Aotearoa** Māori name for New Zealand.

**Hapū** kinship group, clan, tribe, subtribe - section of a large kinship group and the primary political unit in traditional Māori society. It consisted of a number of whānau sharing descent from a common ancestor, usually being named after the ancestor, but

sometimes from an important event in the group's history. A number of related hapū usually shared adjacent territories forming a looser tribal federation (iwi).

**Harapaki** Lattice panels of walls of house. In-between Poupou figures

**Io** Supreme Being.

**Iwi** extended kinship group, tribe, nation, people, nationality, race - often refers to a large group of people descended from a common ancestor and associated with a distinct territory.

**kāinga** home, address, residence, village, settlement, habitation, habitat, dwelling.

**Kaitoki** Abundance of food. Block of land amongst 70 mile bush.

**Kaumātua** adult, elder, elderly man, elderly woman, old man - a person of status within the whānau.

**Ko Te Rangiwhakaewa te tāngata** People of Te Rangiwhakaewa.

**Kowhaiwhai** (noun) painted scroll ornamentation - commonly used on meeting house rafters.

**Kurahaupō** Canoe Whatonga came to Aotearoa in. *"The lunar halo around the moon was given the name Kurahaupo"* (Paewai, N.D., p. 8).

**Mahi** work, job, employment, trade (work), practice, occupation, activity, exercise, operation.

**Manuhiri** visitor, guest.

**Ngāti Pakapaka** Subtribe of Rangitāne.

**Papa-tū-ā-nuku** Earth mother and wife of Rangi-nui - all living things originate from them.

**Patu** (noun) a short club



**Pepeha** tribal saying, tribal motto, proverb (especially about a tribe), set form of words, formulaic expression, figure of speech, motto, slogan.

**Rangitāne** Also known as Tānenuiarangi. Eponymous Ancestor. Grandson of Whatonga. Tribe located along eastern coast of the North Island of New Zealand.

**Rangitāne o Tamaki nui a Rua Incorporated Society**

Tribal administration of the region where Kaitoki Marae is.

**Rangi-nui** Atua of the sky and husband of Papa-tū-ā-nuku, from which union originate all living things.

**Taiaha** (noun) a long weapon of hard wood with one end carved and often decorated with dogs' hair.

**Takiwā** District, area, territory, vicinity, region.

**Te Rangiwhakaewa** The principle Tūpuna of Kaitoki Marae.

**Te Tapere nui o Whatonga** The great District (or food basket) of Whatonga. Known to European settlers as 70 Mile Bush.

**Tūpuna** ancestor, grandparent, grandfather, grandmother.

**Whānau** extended family, family group, a familiar term of address to a number of people - the primary economic unit of traditional Māori society. In the modern context the term is sometimes used to include friends who may not have any kinship ties to other members.

**Whare whakairo** carved house, meeting house.

**Whakapapa** genealogy, genealogical table, lineage, descent - reciting whakapapa was, and is, an important skill and reflected the importance of genealogies in Māori society in terms of leadership, land and fishing rights, kinship and status. It is central to all Māori institutions.

**Whatonga** A Chief aboard Kurahaupō. Grandfather of Rangitāne. Tūpuna of Te Rangiwhakaewa.

