

**Matakohe
Architecture
+ Urbanism**

Ōruku Landing

Cultural Design Report v.2.0

2020.2.2

Released under the provision of the Official Information Act

Contents

INTRODUCTION	3
CULTURAL NARRATIVE INTEGRATION MATRIX	4
WIDER CULTURAL LANDSCAPE	6
URBAN DESIGN CULTURAL NARRATIVE INTEGRATION	7
LANDSCAPE ARCHITECTURE CULTURAL DESIGN CONCEPTS	8
LANDSCAPE ARCHITECTURE CULTURAL NARRATIVE INTEGRATION	9
BUILDING-INTEGRATED CULTURAL DESIGN CONCEPTS	12
ENTERTAINMENT CENTRE - FACADE CONCEPT	14
HOTEL BUILDING - FACADE CONCEPT	16
APARTMENT BUILDING - FACADE CONCEPT	18
FURTHER OPPORTUNITIES - PRELIMINARY AND DEVELOPED DESIGN	19
GLOSSARY	20



**Matakohe
Architecture
+ Urbanism**

Level 1, 29 Bank St
PO Box 1092
Whangārei 0140

www.matakohe.org.nz

s 9(2)(a)

Tīmatanga Kōrero

INTRODUCTION

Kakapa kau ana te tai ki ngā tahataha o te awa o Hātea, ka tūtuki ki te Waiarohia, nā, ko ngā wai tapu e rere iho nei ki te moana o Whangārei Terenga Parāoa.

Hei pehapeha ko Torukao te tāhuhu o tōku whare; ko ngā pae maunga me ngā puke kōrero ngā pou pou; e hua nei ko ngā wai kato, ko ngā wai rikoriko e whakaora, e whakahou nei i ngā mea katoa. Huri tū ki ngā pātaka kai, ki ngā kāinga, ki ngā wāhi whakahirahira e tuia, e herea nei tōku whare. Ko te pou whakarae ko Parihaka, kei tōna pūtaka ko te kohinga mai o ngā waka hei pou herenga waka ki Ōrukura. Ko ahau ko Ngāti Kahu o Torongare e tau ana.

The tidal current converges in on the banks of the Hātea river, that meets with the Waiarohia, which are the sacred waters that flow into the sea, Whangārei Terenga Parāoa.

Expressing my identity is Torukao the ridge pole of my house; the mountains and hills are the posts; the flowing and glimmering waters sustain and renew all things within, giving them life. I turn to the sources of nourishment and sustenance, the homes and sites of importance that bind and form my house. The dominant post is Parihaka, and at its base is where the waka gather to moor at Ōrukura. I am Ngāti Kahu o Torongare.

The site is within the vicinity of Ōrukura which in pre-European times was a pā and pou herenga waka (waka mooring site). It is deemed to be not only a tauranga waka for many, but also an area where many would come and meet, and gather food nearby. With Hīhīaua and Te Ahipūpūrangī-a-Ihenga close by, and the Hātea and Waiarohia rivers as paths of transport, the site is well connected for human occupation but also needing to maintain the existing mauri.

Ngāti Kahu o Torongare are recognised as holding primary mana whenua interests over the project site and wider area, acknowledging the secondary interest held by Te Parawhau as well as our close whakapapa connections.

As hapū-appointed designers, Matakōhe Architecture and Urbanism's role within the project team has included working closely with Ngāti Kahu o Torongare to identify and record their cultural narratives, and working alongside the landscape architect and urban designer to support the interpretation of these narratives and to develop cultural landscape strategies.

We have also worked alongside the project architects to identify opportunities for spatial planning that supports cultural protocols and relationships, and to identify opportunities for cultural narratives integration, including appropriate material and colour selection, and building integrated artwork.

In developing the cultural design concept, we have been guided by the following values underpinning the project:

- Manaaki - a place to welcome manuhiri
- Kāinga Tuarua - a gathering place for locals
- Tangata Whenua me te Tangata Tiriti - genuinely bi-cultural, celebrating our identity and shared histories
- Herenga Aho - connecting people, connecting to landmarks, connecting sites along the awa and throughout the city, a shared vision.

We have also articulated the following goals regarding the intergration of cultural design:

- Theme of offering manaaki - manuhiri welcomed, hosted and protected under the korowai of Ngāti Kahu o Torongare
- Weaving or threading - different people and cultures coming together in this place, identifying shared values and a unity of vision
- An awareness of landscape, landmarks, waters and significant sites, acknowledging connections to the wider cultural landscape
- Promotion and integration of various concepts into the project through design, united by a cohesive central theme that acts as a waka or vessel for the project.



Hātea River
Photo: Jade Kake

Cultural Narratives

CULTURAL NARRATIVE INTEGRATION MATRIX

The Te Aranga Māori Design Principles are a set of outcome-based principles founded on core Māori cultural values and designed to provide practical guidance for enhancing outcomes for the design environment. The Principles have arisen from a widely held Māori desire to enhance mana whenua presence, visibility and participation in the design of the physical environment fulfilled, while also complementing and improving existing urban planning practices.

Mana whenua of Tāmaki Makaurau have begun to develop Te Aranga matrices that utilise the Te Aranga principles, and translate them into place-based cultural landscape strategies, which are used to guide urban development projects in their traditional territory. This tool is increasingly being used by designers (in collaboration with iwi / hapū) to meaningfully integrate culture into planning at an urban or neighbourhood scale.

As Ngāti Kahu o Torongare and Te Parawhau have not yet been through the process of developing our own design principles (or adapting Te Aranga), the Te Aranga principles have been considered an appropriate placeholder.



View from Parihaka
Photo: Jade Kake

PRINCIPLE	NARRATIVE / LANDMARK	INTERPRETATION
MANA	Ngāti Kahu o Torongare Te Parawhau	Representation on governance group Representation on design team
	Parihaka - Parakiore - Pukenui (maunga) Hātea / Hōteo, Waiarohia / Waiharahia, Ōkara Stream (awa) Ōrukura, Hihiaua, Ōkara (Pā / lookout points)	Building lines to align to pā / key landmarks
TOHU	Ko Parihaka nohonga Tu ki Te Rangi Tu ki Te moana - whoever had control of Parihaka pā had control of Whangarei harbour.	Laneways to be an extension of historic / former waterways on opposite side of river
	Parahaki [Parihaka] Reserve originally set aside for Ngāti Kahu o Torongare (185 ha) - includes Ōrukura site.	Expressed through surface treatment, graduated to transition from hard bitumen road surface (Riverside Drive) through to mudflats. Possible introduction of water into site / laneways / public space
	Hihiaua - A canoe landing, shark drying ground and fishing station belonging to Te Uriroro, Te Parawhau and Ngāti Kahu. This site was situated on the Waiarohia Stream near the junction of Port Road and Ōkara Drive.	Sensitive placement of buildings and consideration of spaces between buildings so as not to 'turn their back' to Parihaka
	Ōkara creek - diverted stream - used to come out in town basin area Waiarohia stream - diverted, covered over original Hihiaua fishing site	Some kind of appropriate reference to the three maunga
WHAKAPAPA	Ngā awa (the rivers) carry the lifeblood of the land. They are the ribs of tupuna (ancestors), which plummet from the maunga (mountains) and flow to the sea, forming swamplands and wetlands beneath. Ngā awa are the source of wai and have a mauri, mana and tapu of their own.	
	Traditionally ngā awa were central to the lives of tangata whenua, because they provided transport routes for canoe travel, access to fishing grounds, and strategic locations for settlements.	
	Ngā Roto - Roto-o-ara, which feeds Waiarohia and is located just off Three Mile Bush Road, and Rotomate, which sits off Te Rāwhitiroa.	Ōrukura - possible name for precinct Use names of awa for the laneways - Ōkara, potential correction of Waiarohia to Waiharahia Explore opportunities for introducing appropriate building names
TAIAO	Plant species:	Rewilding Mud flats
	Parihaka full of rongoā - fighting pā to aid wounds - tupakihi, kawakawa, mingimingi Harakeke native with black rim - once was there Bracken Fern, Tea Tree (Mānuka scrub), and Tupakihi Pōhutukawa around the harbour foreshores	Specimen trees - located on the Riverside Drive edge of the site, native trees such as Pōhutukawa, manatū (native deciduous) Shrubs / grasses - located on Hātea River edge of site and through public spaces, native shrubs / trees naturally occurring in estuarine environments Rongoā - potential introduction of rongoā species as connection to Parihaka
MAURI TŪ	Improve health of awa	Consideration of landscape and pavement treatment to minimise and mitigate run-off Marina and ferry - minimise or eliminate pollution Tidal steps - possibly curved to mimic natural forms, vegetated, bringing water into the site's edge

Te Aranga Matrix

CULTURAL NARRATIVE INTEGRATION MATRIX

PRINCIPLE	NARRATIVE / LANDMARK	INTERPRETATION
	<p>Black spoonbill kōtuku</p> <p>Prominent in the harbour - nested on the maunga Parihaka in the day Tauranga Kōtuku - Nesting place Kōtuku migrated the formation pyramid...lead bird - leadership/working together as a team/people hapu Flight path of the white heron flying in a triangular formation, visible from Mt Parihaka looking down onto the site Manu tāiko (sentry bird)</p> <p>Signalling</p> <p>Ōrukura, Hīhīāua and Ōkara were the three lookout points to identify threats from the harbour. Early settlers later put signal stations at those points. The arrival of ships was observed from Lookout Hill with a flag signalling those in the Town Basin to hoist their flag, bringing settlers to the wharf.</p> <p>Mud flats / mangroves</p>	<p>V-shape of the hotel building</p> <p>Kōtuku symbols integrated into furniture</p> <p>Potential colours to reference animal species</p> <p>Kōtuku - white with black spoonbill beak and yellow eyes Snapper - light reddish and a very strong silver colour and the fluorescent blue on their fins with a tinge of paua green and black eyes</p> <p>Use of signal pole forms and colours</p> <p>Embossed shapes pressed into the concrete / pavers - potential appropriate pattern to be identified</p> <p>Pavement / concrete to reference mud flats</p> <p>Kai species motifs embedded into pavement</p> <p>Kete pattern for facade:</p> <p>Everyday working kete (loose weave) - short stays - events centre Medium weave - hotel Ornamental kete (tight weave) - long stays - apartments</p>
MAHI TOI	<p>Kai species:</p> <p>Pūpū, tio, pipi, mud crabs Tuna Parore (black bream) Snapper Kahawai Pātiki Kanae Whai</p> <p>Our Tauranga ika, sharks and kingfish were hung to dry on the branches of the trees, mainly Pohutukawa, around the harbour foreshores.</p> <p>Kete kai - patterns and weave specific to Ngāti Kahu o Torongare or Ngāpuhi</p> <p>Everyday working kete - loose weave Ornamental kete - tight weave</p> <p>Hapū use of harbour and public spaces</p>	<p>Hapū needs - access to bookable affordable meeting spaces for 20-50 people, available after hours and on weekends, with access to toilets, coffee / tea facilities and catering available. This facility is not to be in competition with Hīhīāua.</p> <p>Reinstate pou herenga waka / waka poles</p> <p>Promenade - potential use of native timber and construction / form to reference historic wharf?</p>
AHI KĀ	<p>Pou herenga waka - Mair described these in early book on Whangārei, same type of herenga waka used all through Te Tai Tokerau.</p> <p>Landing place - Pre-European settlement, a popular Tauranga waka landing site, especially for travellers.</p> <p>European settlers built the first town wharf during the late 1860's out of manuka and rewarewa poles. Boatsheds and slipways, were established 1890's.</p>	

Urban Design

WIDER CULTURAL LANDSCAPE

Parihaka

Parihaka is important to Ngāti Kahu for many reasons. Aside from its great beauty and strategic importance, in times of war they fled to Parihaka. From the lookout, looking eastward to what is now Mount Tiger all the way back to the present day Hātea / Hōteo river. It is one of the largest pā sites in the southern hemisphere.

The strategic value of Parihaka was twofold. From the top of the pā site our tūpuna had an expansive 360 degree view of Whangarei harbour, coast, islands, other pā sites and surrounding areas right down to the Brynderwins. They could see any incoming waka, taua as well as approaches by land.

Parakiore

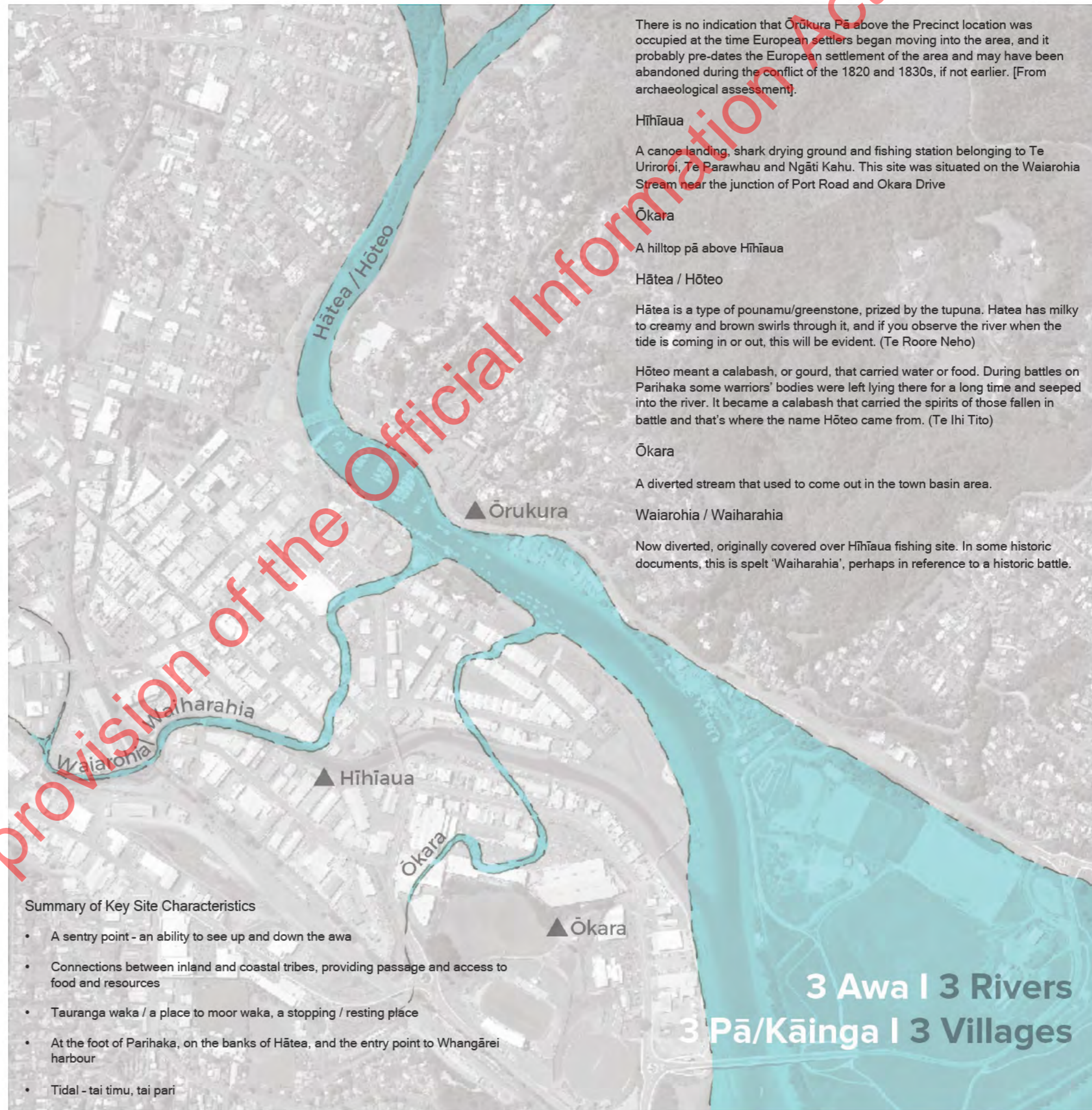
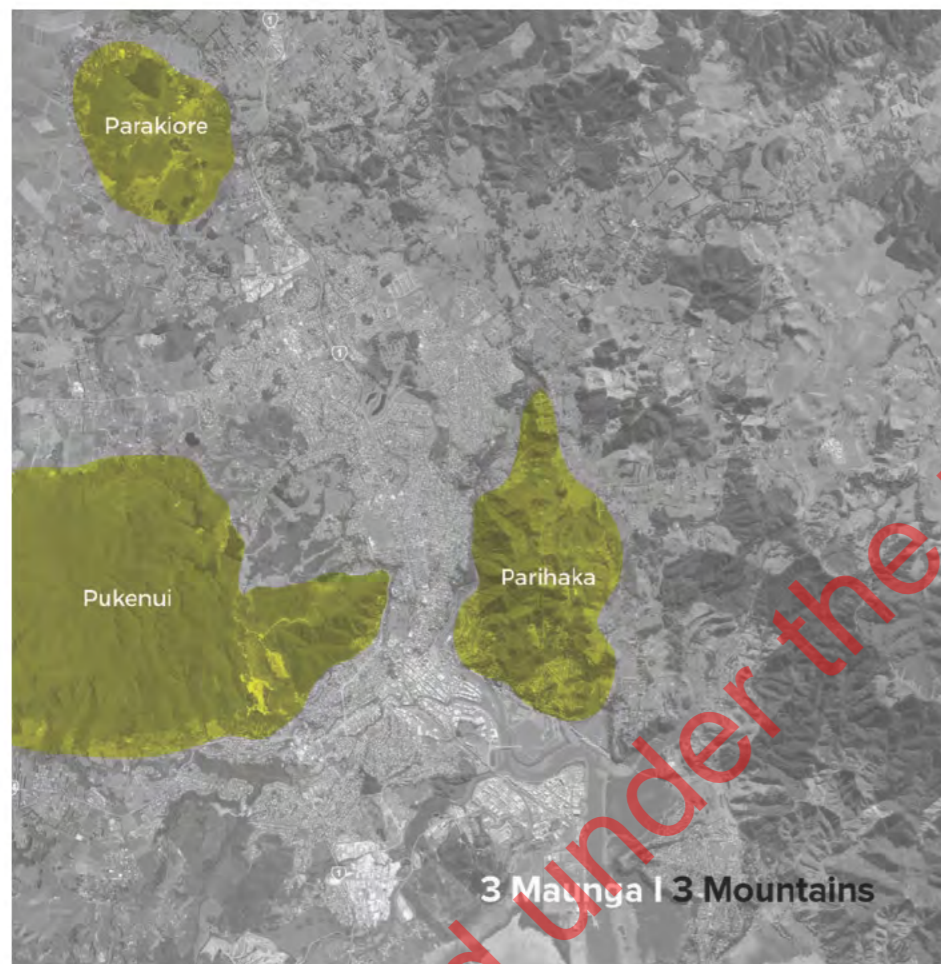
A maunga of significance to Ngāti Kahu o Torongare

Pukenui

The Western Hills, of significance to Te Parawhau

Ōruku / Ōrukura

It is probable that Ōrukura would have been associated with other sites in the area. Its location on the upper reaches of the Whangarei Harbour suggests that it would have been an important part of a settlement pattern for travellers moving up and down the harbour and inland.



There is no indication that Ōrukura Pā above the Precinct location was occupied at the time European settlers began moving into the area, and it probably pre-dates the European settlement of the area and may have been abandoned during the conflict of the 1820 and 1830s, if not earlier. [From archaeological assessment].

Hihiaua

A canoe landing, shark drying ground and fishing station belonging to Te Uriroroī, Te Parawhau and Ngāti Kahu. This site was situated on the Waiarohia Stream near the junction of Port Road and Okara Drive

Ōkara

A hilltop pā above Hihiaua

Hātea / Hōteo

Hātea is a type of pounamu/greenstone, prized by the tupuna. Hātea has milky to creamy and brown swirls through it, and if you observe the river when the tide is coming in or out, this will be evident. (Te Roore Neho)

Hōteo meant a calabash, or gourd, that carried water or food. During battles on Parihaka some warriors' bodies were left lying there for a long time and seeped into the river. It became a calabash that carried the spirits of those fallen in battle and that's where the name Hōteo came from. (Te Ihi Tito)

Ōkara

A diverted stream that used to come out in the town basin area.

Waiarohia / Waiharahia

Now diverted, originally covered over Hihiaua fishing site. In some historic documents, this is spelt 'Waiharahia', perhaps in reference to a historic battle.

Summary of Key Site Characteristics

- A sentry point - an ability to see up and down the awa
- Connections between inland and coastal tribes, providing passage and access to food and resources
- Tauranga waka / a place to moor waka, a stopping / resting place
- At the foot of Parihaka, on the banks of Hātea, and the entry point to Whangārei harbour
- Tidal - tai timu, tai pari

3 Awa | 3 Rivers
3 Pā/Kāinga | 3 Villages

Urban Design

URBAN DESIGN CULTURAL NARRATIVE INTEGRATION

The two significant adjacent landmarks are Parihaka and the Hātea Awa. The connection between the two is seen as critical, and at a very early stage in the design process the design team decided to build a series of individual buildings that allowed for views through and across the site.

- Building lines align to pā / maunga / key landmarks
- Sensitive placement of buildings and consideration of spaces between buildings so as not to 'turn their back' to Parihaka
- Buildings should be sensitive to the river / harbour environment and not seek to dominate Tangaroa

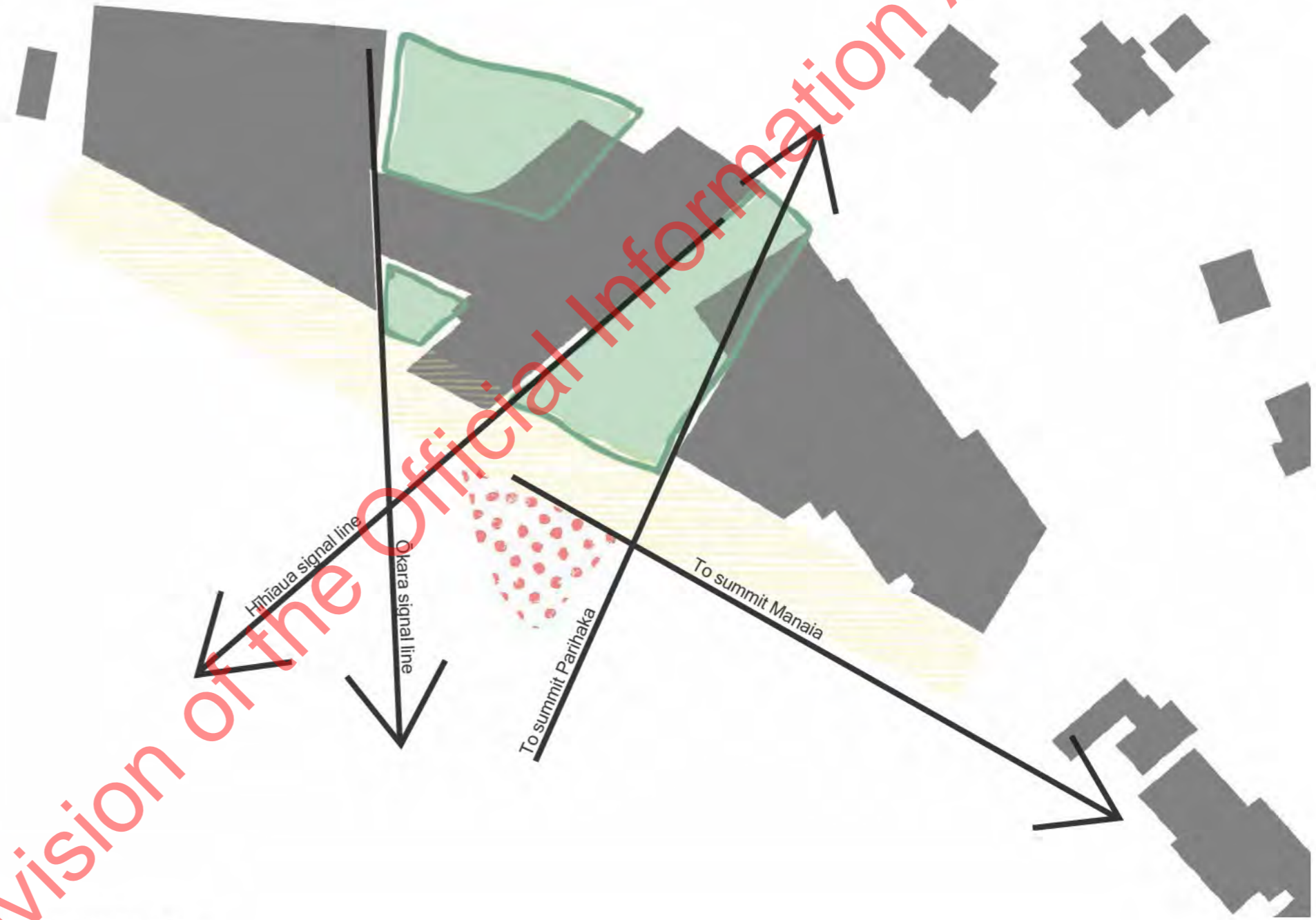


Image supplied by 4Sight Consulting

◀ Royal Spoonbills flickr photo by Ben (seabirdnz) shared under a Creative Commons - No Derivatives (CC BY-ND 2.0) license.

Landscape Architecture

LANDSCAPE ARCHITECTURE CULTURAL DESIGN CONCEPTS

The landscape architecture concept integrates cultural design elements in three key ways:

- Pou herenga waka throughout the site, both as functional mooring and as a wayfinding device
- Kupenga / pou herenga waka hammock seating, integrating pou herenga waka and a kupenga netting weave
- Use of native specimen trees (pōhutukawa), native grasses, and rongoā species

Precedent and Reference Image Notes

1. Merrett, Joseph Jenner, 1815-1854. [Merrett, Joseph Jenner] 1815-1854 :Opita on the Thames. 29 March 1848.. Ref: A-143-015. Alexander Turnbull Library, Wellington, New Zealand. /records/23060647
2. Two people in a waka, one of whom is just lowering or just raising a fishing net. Photographed by Thomas Pringle about 1908 Parliamentary Library: Photograph albums. Ref: PA1-f-179-51-2. Alexander Turnbull Library, Wellington, New Zealand.
3. Pōhutukawa specimen trees
4. Brees, Samuel Charles, 1810?-1865. Brees, Samuel Charles, 1810-1865 :Paramata Pa, Porerua. [Between 1843 and 1845] / Drawn by S C Brees. [Engraved by Henry Melville. London, 1847]. [No] 52, [Plate 17]. Ref: A-343-005. Alexander Turnbull Library, Wellington, New Zealand. /records/23077589
5. Paprocany Lake Shore Redevelopment / RS + Robert Skitek. Photograph by Tomasz Zakrzewski.
6. Native grasses, use of species such as Scleranthus biflorus (Cushion Plant).
7. Image supplied by 4Sight Consulting.
8. Fuji Kindergarten / Tezuka Architects. Photograph by Tezuka Architects.
9. Rongoā gardens, use of species such as Harakeke. Photograph by Phil Bendle.
10. Pou Herenga Waka - Image supplied by 4Sight Consulting.
11. Pou Herenga Waka Hammock - Image supplied by 4Sight Consulting.
12. Rongoā Gardens and Pōhutukawa specimen trees - Image supplied by 4Sight Consulting.

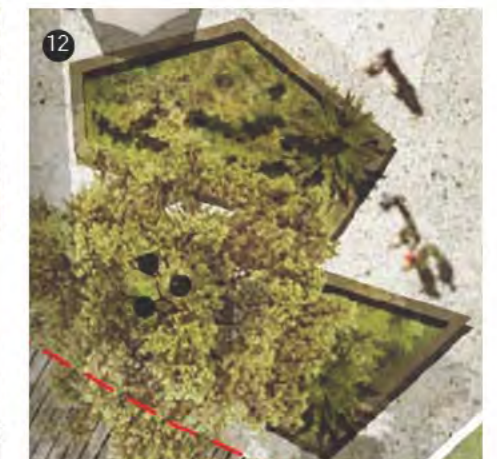
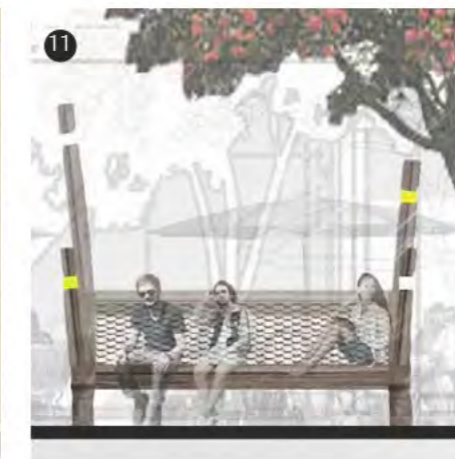
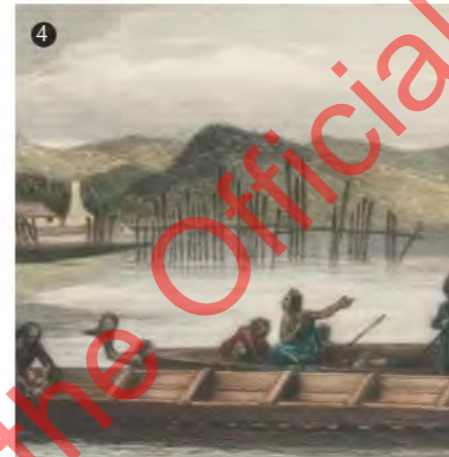
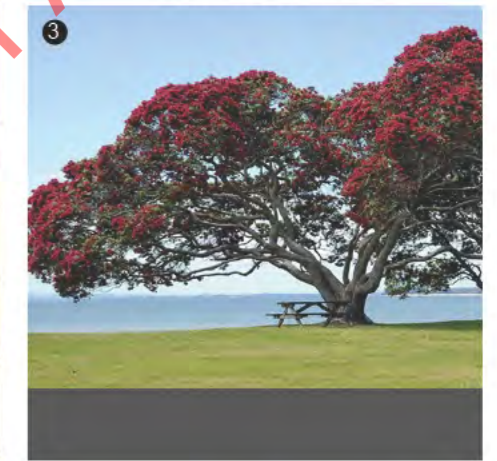
POU HERENGA WAKA



KUPENGA HAMMOCK SEATS



PLANTING PALETTE



Landscape Architecture

LANDSCAPE ARCHITECTURE CULTURAL NARRATIVE INTEGRATION



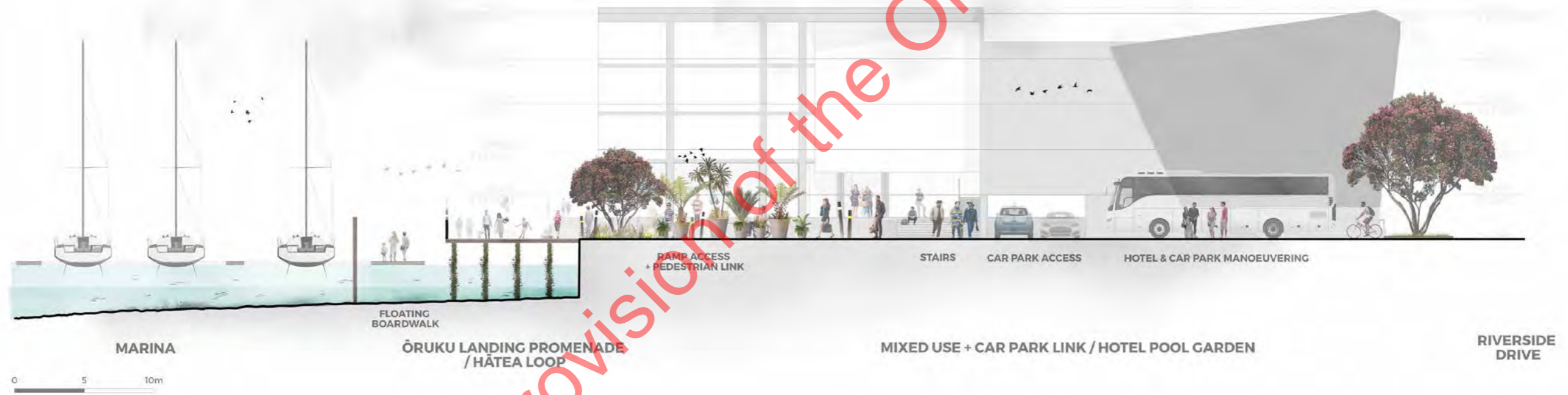
Landscape Architecture

LANDSCAPE ARCHITECTURE CULTURAL NARRATIVE INTEGRATION



Landscape Architecture

LANDSCAPE ARCHITECTURE CULTURAL NARRATIVE INTEGRATION



Architecture

BUILDING-INTEGRATED CULTURAL DESIGN CONCEPTS

The concept is a kete pattern for facade. This idea expresses the manaaki extended by mana whenua to manuhiri, and the history of the site as a food gathering area. The weave varies across each of the three buildings, with the permanence or impermanence of the type of kete referenced relating to the length of the visitor stay in each area.

- Everyday working kete (loose weave) - short stays - Events Centre
- Kete whakapuareare (medium weave) - longer stays - Hotel
- Ornamental kete (tight weave) - longest stays - Apartments / Mixed-use

Precedent and Reference Image Notes

1. This is a kete (basket) made in 1940 by Mrs McGee of Waiomio. It is woven from nīkau palm using a very open plaiting technique. It may have been used for the storage of large food items, such as kūmara (sweet potato) or rua (potatoes), and possibly for cooking in a hāngī (earth oven) as well. Similar open-weave kete were also used in the gathering of kaimoana (shellfish). The kete is a straw colour and has a tighter woven rim and handles. It measures 14 cm x 22 cm.

2. Kupenga, Whangārei Museum.

3. This kete whakairo, although very plain, still has a pattern woven into it. This style is called whakapuareare. Photograph. Kahu Te Kanawa. Source: Te Kanawa, Kahutoi Mere. (2009). Toi Maramatanga. Auckland University of Technology. <http://hdl.handle.net/10292/883>.

4. Kete whakairo / Patterned bag, Gifted by Miss M E Ramsden, collection of Hawke's Bay Museums Trust, Ruawhāro Tā-ū-rangi, 60/144.

5. Administrative Center Jesenice / Studio Kalamar. Photograph by Miran Kambič.

6. GREENCABLE Facade systems from Carl Stahl Architektur.

7. Fibre cement panel, Clerkenwell pavillion, Studio Weave. Photograph by Jim Stephenson.

8. Block A Noordstrook / Dick van Gameren architecten.

9. The Jewish Center in Munich / Wandel Hoefer Lorch + Hirsch. Photograph by Roland Halbe.

10. GREENCABLE Facade systems from Carl Stahl Architektur.

11. Office Building In Istanbul / Tago Architects. Photograph by Gürkan Akay.

12. De Schicht homes, Rotterdam / Wessel de Jonge Architecten in collaboration with Van der Goes architects. Photograph: Ossip van Duivenbode.

13. The Jewish Center in Munich / Wandel Hoefer Lorch + Hirsch. Photograph by Roland Halbe.

14. GREENCABLE Facade systems from Carl Stahl Architektur

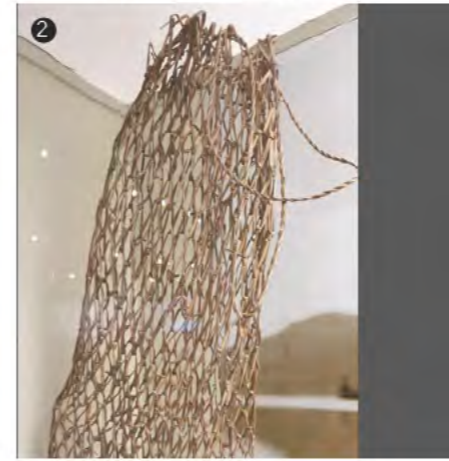
15. 95 Viviendas "Roc Boronat" / Sabate Associats Arquitectes.

16. Woof Shadow / Tachra Design. Photograph by Parham Taghioff

ENTERTAINMENT CENTRE



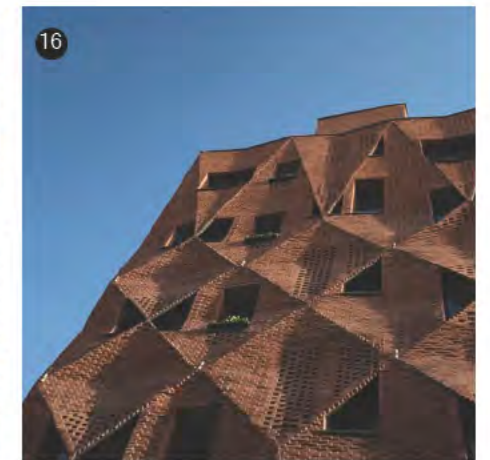
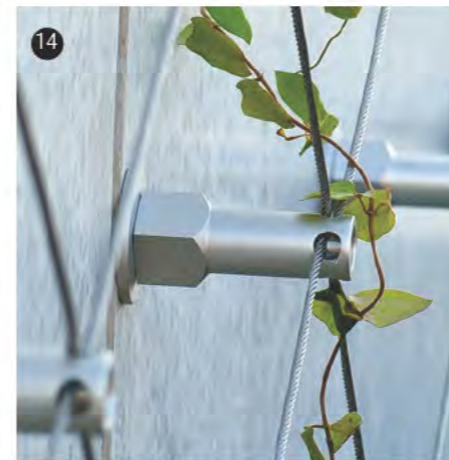
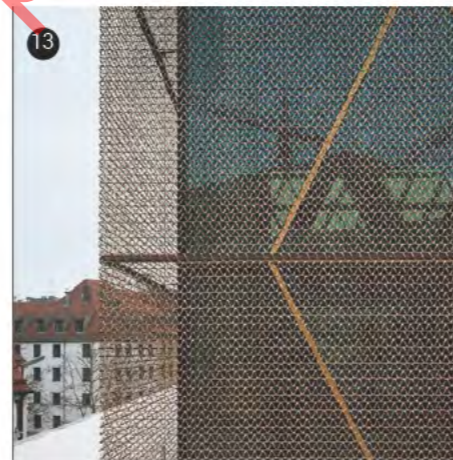
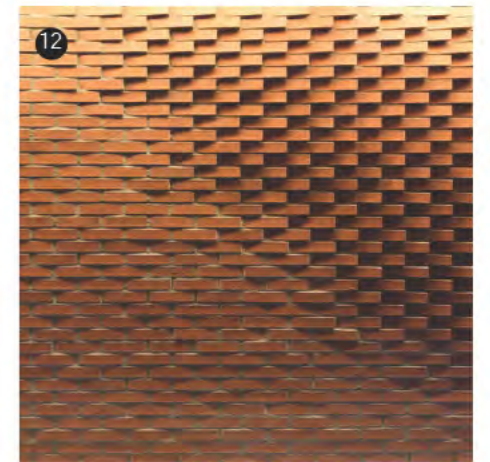
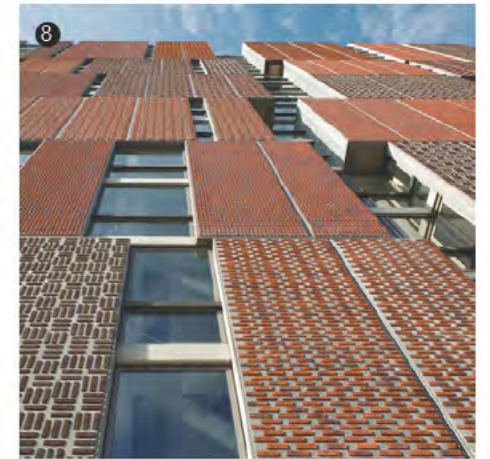
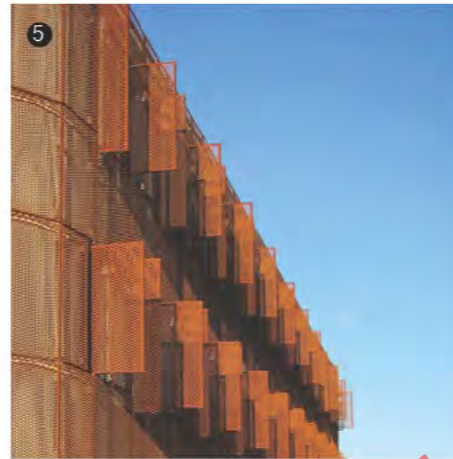
ENTERTAINMENT CENTRE



HOTEL

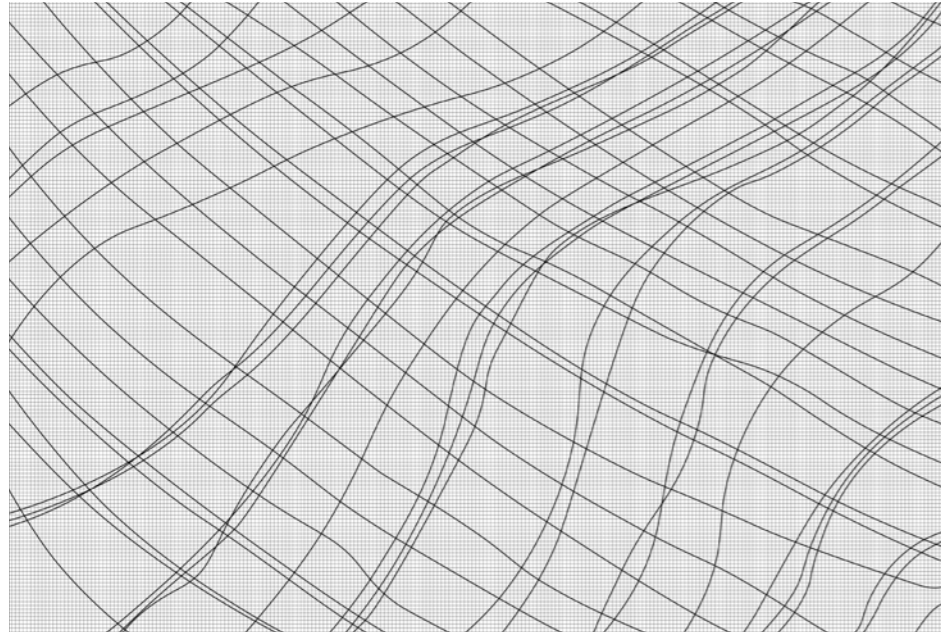


APARTMENTS / MIXED-USE



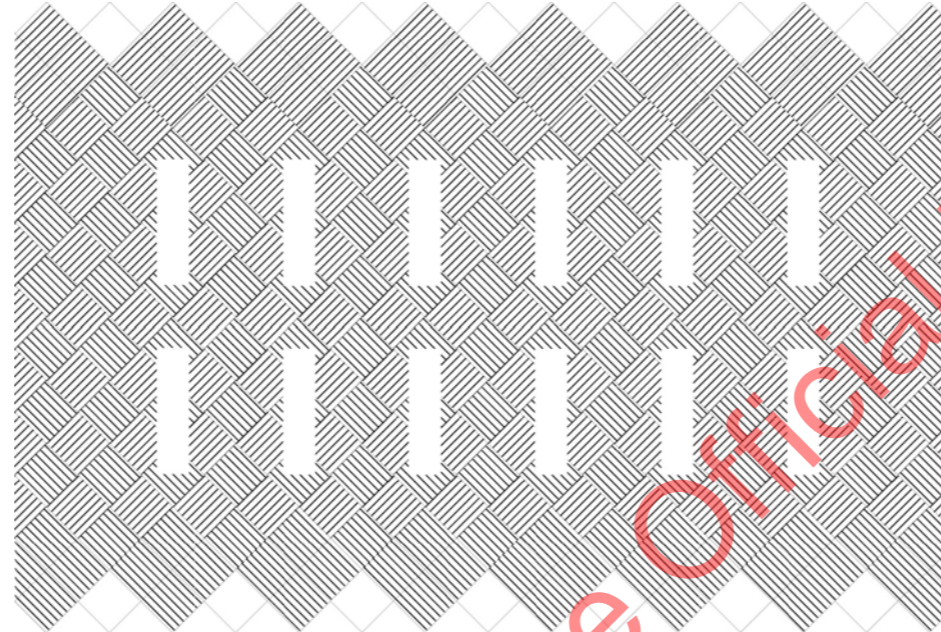
Architecture

PATTERNS FOR INTEGRATION INTO BUILDING FACADES



Kete kai

Open weave pattern used for the storage of large food items, such as kūmara (sweet potato) or rua (potatoes), and possibly for cooking in a hāngī (earth oven) as well. Similar open-weave kete were also used in the gathering of kaimoana (shellfish).



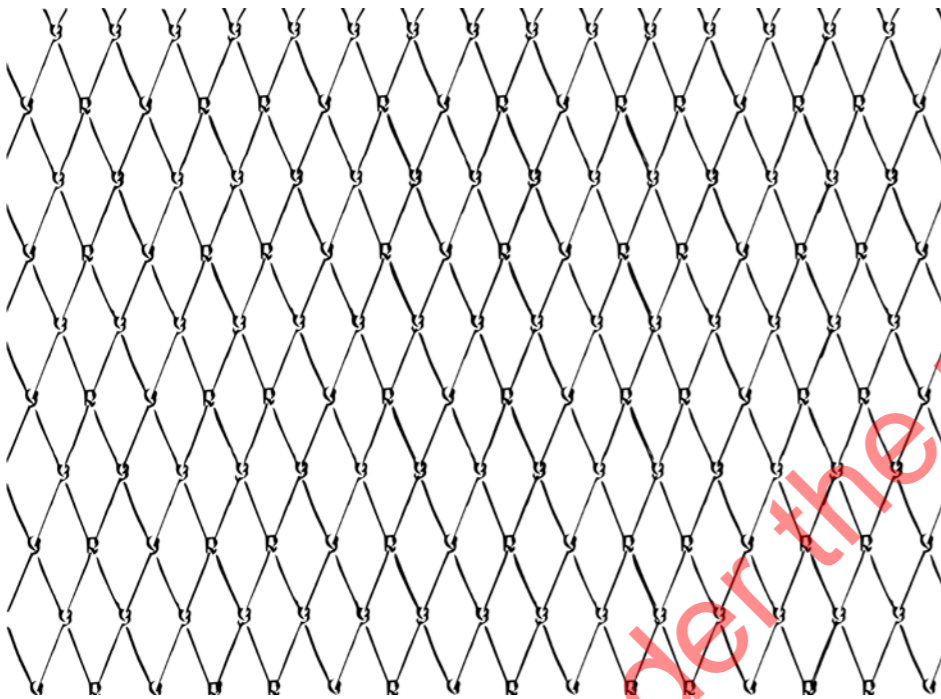
Kete whakapuareare

Amongst weavers it is a common phrase used to describe a kete made with series of patterned openings in it.



Rau kūmara

The rau kūmara (kūmara leaf) is a pattern often used by Ngāti Hine, and is considered an appropriate pattern to give to someone who looks after / feeds people.



Kupenga

Open fishing net weave

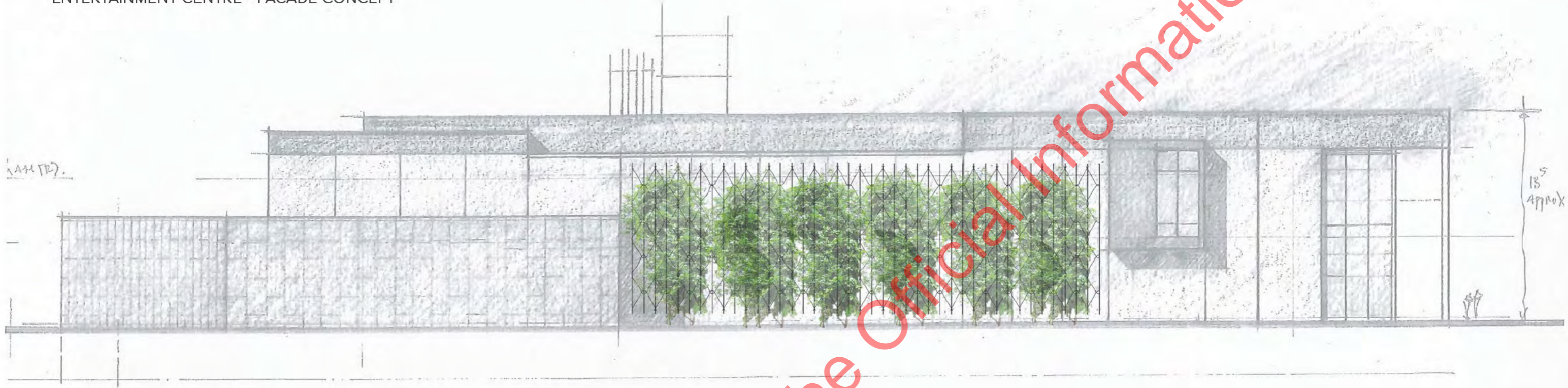


Basic weave

Basic raranga weave.

Architecture

ENTERTAINMENT CENTRE - FACADE CONCEPT



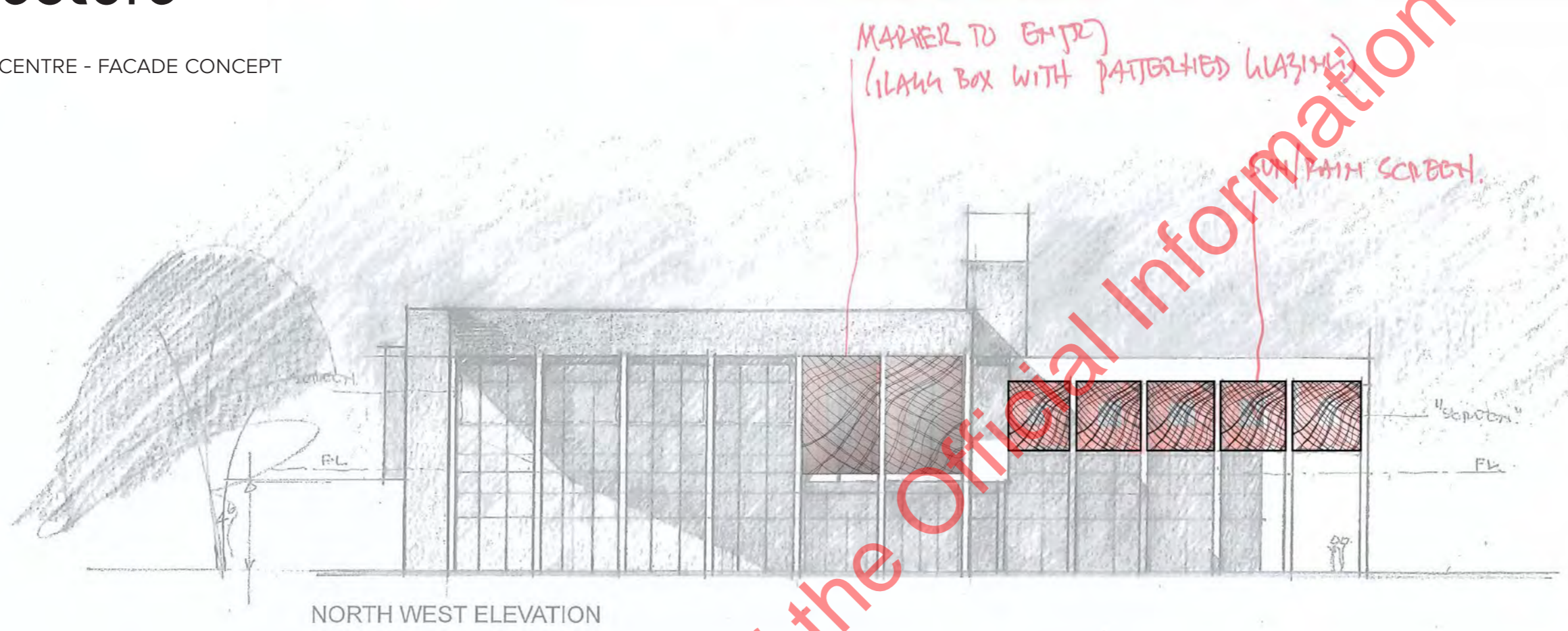
NORTH EAST ELEVATION



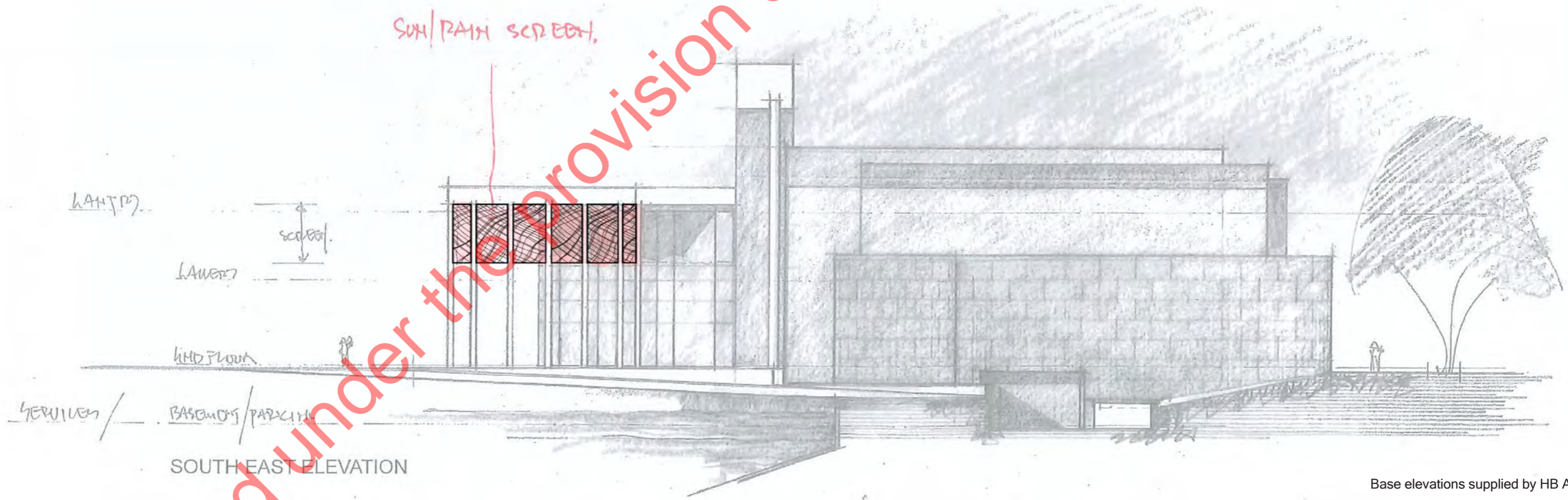
SOUTH WEST ELEVATION

Architecture

ENTERTAINMENT CENTRE - FACADE CONCEPT



NORTH WEST ELEVATION



SOUTH EAST ELEVATION

Base elevations supplied by HB Architects

Architecture

HOTEL BUILDING - FACADE CONCEPT



2 East Elevation
Scale 1:150



1 West Elevation
Scale 1:150

Base elevations supplied by Dalman Architects

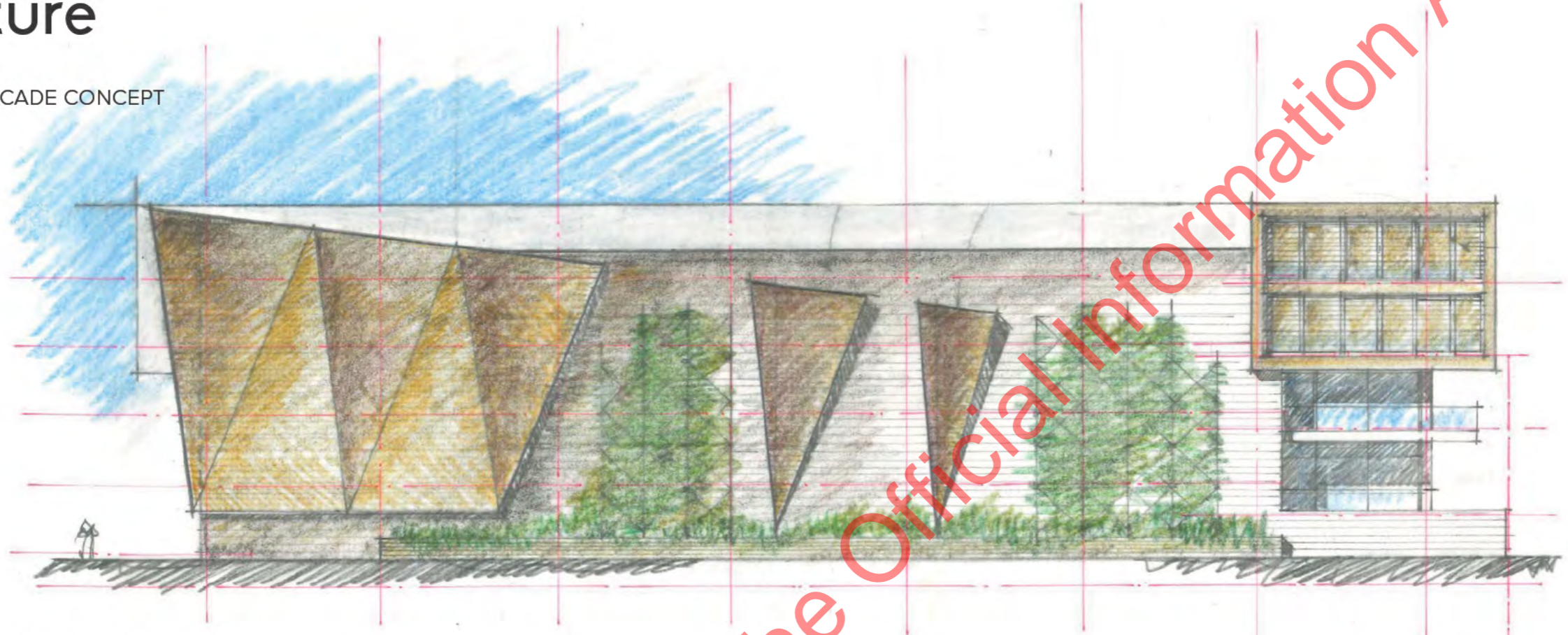
Architecture

HOTEL BUILDING - FACADE CONCEPT



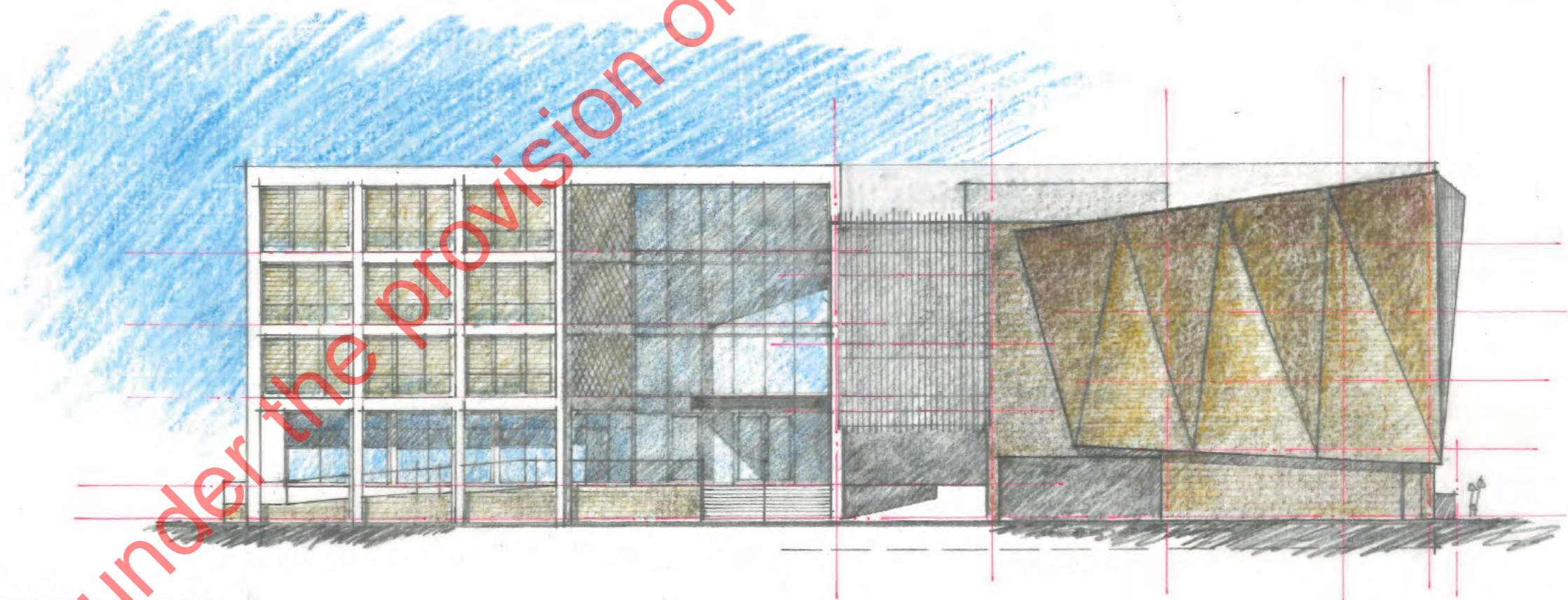
Architecture

MIXED-USE BUILDING - FACADE CONCEPT



NORTH ELEVATION
Scale 1:250

BONDAM



SOUTH ELEVATION
Scale 1:250

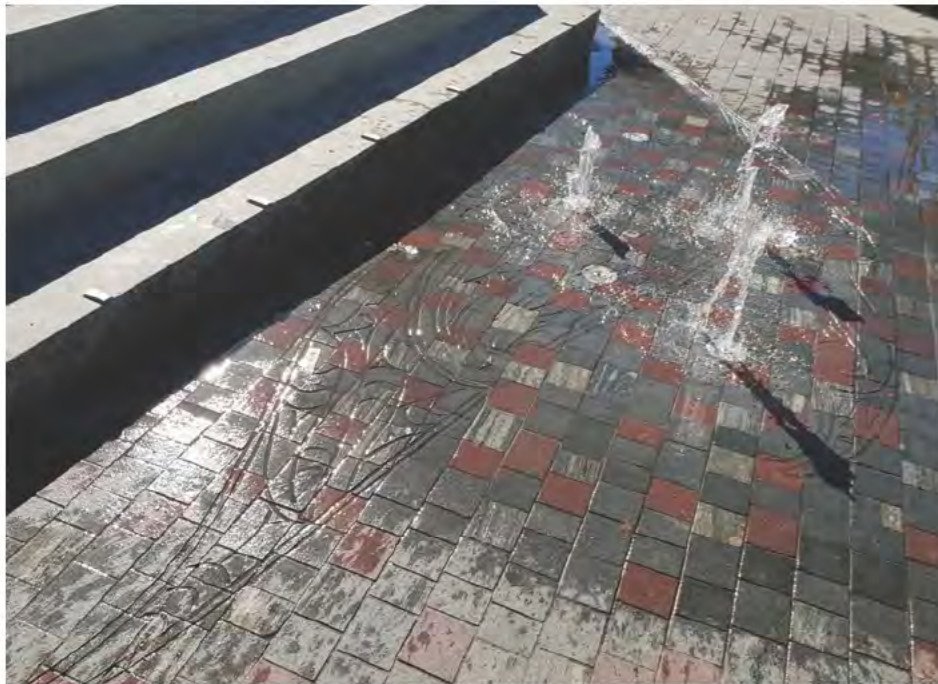
Developed and Detailed Design

GUIDING PRINCIPLES

Cultural narrative design is envisioned as a genuinely collaborative process.

We are eager to continue to develop good working relationships and workflow with the other members of the design team, to achieve a great outcome and overall precinct design that reflects our unique culture and history and creates a sense of place.

We therefore ask that we be involved in the design of all cultural elements, some of which may be delegated as a design package under the instruction of the client, lead architect or landscape architect.



Waterplay and pavement patterning example, Freyburg Place, Auckland C.B.D.
Photo: Jade Kake

FUTURE OPPORTUNITIES - LANDSCAPE ARCHITECTURE

We have worked with the landscape architects to identify the following opportunities to further developing the cultural design through preliminary and developed design stages. These could include:

- Embossed shapes / patterns pressed into the concrete / pavers
- Pavement / concrete to reference mud flats and historic waterways
- Kai species motifs embedded into pavement
- Kōtuku symbols integrated into furniture
- Potential use of colours to reference animal species - kōtuku (white with black spoonbill beak and yellow eyes), snapper (light reddish and a very strong silver colour and the fluorescent blue on their fins with a tinge of pauā green and black eyes)
- Input into planting palette - identification of locally specific grass and rongoā species valued by mana whenua
- Pou herenga waka - possible grouping and spacing of poles to reference our diverse and interconnected whakapapa
- Possible introduction of water into site / laneways / public space, including through water play
- Commission public artwork by local hapū artists

Outside the scope of the current project, further public space cultural design integration opportunities are envisioned through the introduction of a prospective pedestrian bridge linking the precinct with sculpture park (located on the southern / town basin side of the Hātea River).



Native planting example, Taumanu Reserve, Onehunga
Photo: Jade Kake

FUTURE OPPORTUNITIES - ARCHITECTURE



Glazing example - image supplied by Brewer Davidson

We have worked with the landscape architects to identify the following opportunities to further developing the cultural design through preliminary and developed design stages. These could include:

- Further work to develop the weave concept across all three buildings, including:
 - Further development of woven steel mesh screens
 - Weaving design on blank facades using marine steel wires fixed to the building
 - Lightweight concrete cladding panels with a bas-relief pattern etched into the panels
 - Timber screening in selected areas
 - Use of core-ten steel to create variation within the façade.
- Glazing to have opaque screening which would reflect local history
- External colours to reflect local context
- Carved plywood / timber panels within the lobby / interior spaces
- Commission building integrated art-work within the lobby / interior spaces
- Commission an integrated art-work within the lobby / interior spaces

Glossary

TE REO MĀORI GLOSSARY OF TERMS

KUPU	DESCRIPTION
AHI KĀ	Continuous occupation, burning fires of occupation (in relation to people whom have remained on the land or in the area for some time)
AWA	River
HAPŪ	Subtribe; section of a large kinship group
IWI	Tribe; a large kinship group
KETE	Hand-woven basket
KETE KAI	Food basket
KETE WHAKAIRO	Detailed or ornamental hand-woven basket
KETE WHAKAPUAREARE	Detailed hand-woven basket with openings
KUPENGA	Net, fishing net
MAHI TOI	Creative expression
MANA	Authority, status
MANA WHENUA	People whom hold autonomy over the land/area through their genealogy and tribal connections
MAURI TŪ	Environmental health
PĀ	Fortified village, fort, stockade
POU HERENGA WAKA	Canoe mooring post
RONGOĀ	Māori medicine
RARANGA	Weave, weaving
RAU KŪMARA	Weaving pattern referring to the kūmara leaf
TAIAO	Environment, natural world, nature
TAURANGA WAKA	Canoes landing place
TOHU	Sign, mark, symbol, cue
WAKA	Canoe
WHAKAPAPA	Genealogy, lineage, descent