

# Te Kōrero ā-Ahurea o Te Kura Māori o Arowhenua

Cultural Narrative for Arowhenua Māori School



Hoki mai koe ki a Arowhenua  
Tū ana ki raro kā mauka  
Tarahaoa rāua ko Huatekerekere.  
Whakaroko ki te korero tawhito  
a kā tīpuna, a kā kaumatua  
hōki.  
Tēnei te mihi... tēnei te mihi  
aroha

Nā Bronwyn Te Koeti 2022

He anga onamata, he aronga  
anamata.  
Ancestrally driven, future  
focused.

This vision statement for  
Arowhenua Māori School was  
adopted in 2018. It reflects kā  
moemoea (aspirations) our  
hāpori-ā-kura have for our  
mokopuna.

This was also the start of our  
journey to create a new learning  
environment that reflected this  
aspiration.

We consulted; our hāpori-ā-kura,  
our mana whenua ko *Kāti Huirapa*,  
our ringatoi (artists) nō Kāi  
Tahu,  
our ākonga.

We engaged our ringatoi to work with our architect to create a kura that whole-heartedly encapsulates our vision through the pūrākau, hītori, tikanga, and the whenua of our takiwā.

We understand and honor the intrinsic value these artworks bring to our kura as **matauraka tuku iho**.

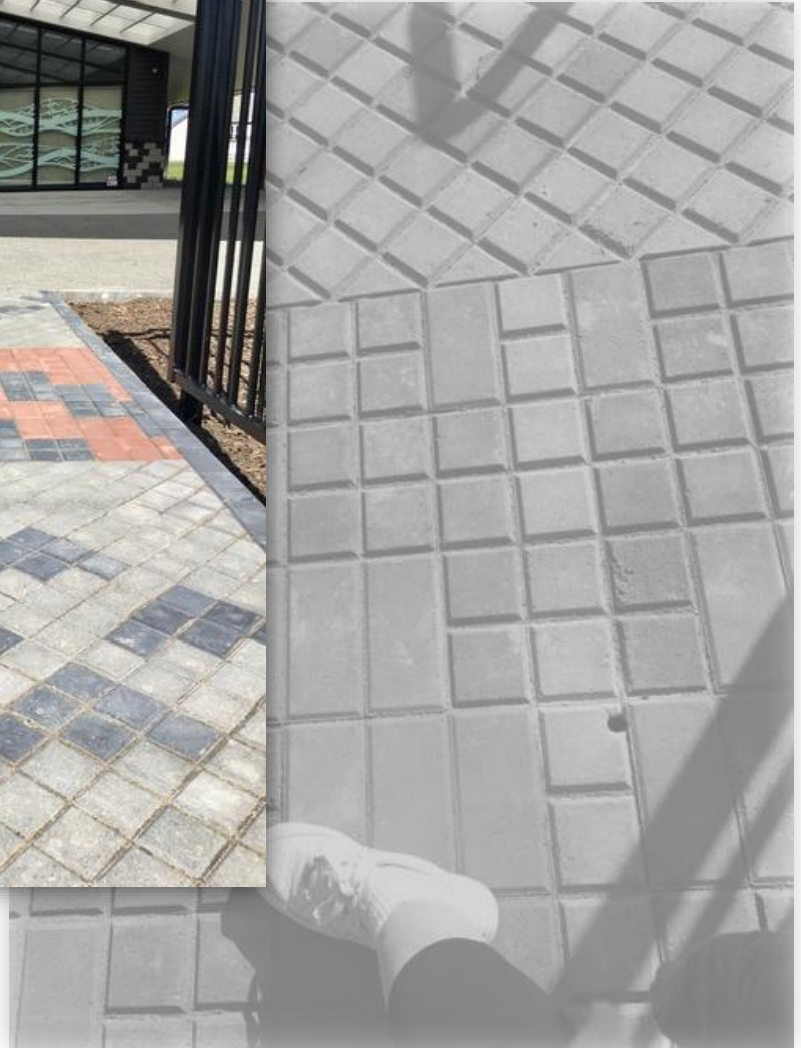
It is our moemoea that the relationships our mokopuna create with this culturally rich environment will forge a permanent place within their ngakau (heart) to carry them through a lifelong journey of learning, more importantly, learning as Māori.

“Māori minds may have been colonized but not their dreams. Māori artists have held fast to

the face of Mataroa. It is the face that they have always carried in their spirit, their hearts, and their dreams. It is their matakite. The second sight which gives them their inspiration."

*Mataroa The Living Face.* Sandy Adsett, Cliff Whiting, Witi Ihimaera.

This artwork as you walk through the gate, designed by Sally Reihana (nō Kāti Huirapa) also reinforces our vision statement. He anga onamata, he aronga anamata, ancestrally driven future focused. It also, uses Poutama, to link our vision to learning.



Our front wall was inspired by artist Francine Spencer (nō Kāi Tahu). It captures **kā awa kopikopiko e whitu**. (Seven braided rivers) within our takiwā as well as **mahika kai** these awa provide.





These manifestation designs were created by Morgan Matthews-Hale (nō Kāi Tahu). They are inspired by the rock art that our takiwā is well known for. It features the **Pouākai** -the design gifted to our kura for use, and the **mokihi** -the type of waka that was once used predominantly throughout the takiwā. The



design also represents  
Awa Kopikopiko.

Kā

## Tarahaoa rāua ko Huatekerekere

To the Northwest of our kura stand the Mauka Tīpuna o Kāti Huirapa (ancestral mountains).

[https://ngaitahu.iwi.nz/our\\_stories/ancient-paths/](https://ngaitahu.iwi.nz/our_stories/ancient-paths/)

The hall and adjoining building are named after them. Tarahaoa was said to be tall and thin and his wife, shorter and longer. The shape of the kura represents this.



Within the kura grounds are two totara trees. One planted to commemorate the 100-year anniversary of the kura. The second was planted in 2020 to commemorate the 125-year anniversary. These represent the two children of Tarahaoa and Huatekerekere. Ko Kiri-kiri-ka-tata rāua ko Aro-

The **tukutuku** inspired design within **Tarahaoa** acknowledges the inter-connected nature of people, land, and water.

**Ki uta ki tai** is a Ngāi Tahu philosophy that reflects Te Ao Māori views towards resource management, it recognizes the importance of **mahika kai** and the species and processes that surround the system of mahika kai.

It tells the story of the takiwā.

**Pātaki, Poutama, Purapurawhetu, Kā Awa ko pikopiko, Niho Taniwha, Tuna** -come together to represent the above with references to **Takapo**.

The central focal point forms a mauka and its reflection in the water - demonstrating the connection between water and land and signifies Tarahaoa (and Kāti Huirapa as the people of its shadows). Nā Morgan Matthews-Hale



The colour of the hall floor - **karera** reflects the kōrero of

the chieftainess **Raureka** (nō Kāti Wairaki) who is reputed to have introduced **pounamu** to the East Coast which has significance through the important relationship Kāti Huirapa has with this kōrero.

<https://www.nzgeo.com/stories/in-the-steps-of-raureka/>

The front mahau also alludes to this kōrero. The concrete could resemble a rivers edge. Within this concrete are a few small pieces of pounamu that can be found if you look carefully. Much like we have

The brickwork that is featured along the western side of the building represents **Poutama** as well as alluding to **kā mauka** (mountains).



The optical illusion this design creates of movement could reference the pūrākau of Maui's arrival to Aotearoa, where he mistook the distant mountain range (Southern Alps) as a mirage of the ocean and realizing his mistake, named the range: **Kā Tiritiri o te Moana**. The original name given to the alps and means, mirage of the ocean.

## Takapo rātou ko Ohau, ko Kohurau

The names given to the three main learning areas are the correct spellings of the names within our takiwā. They hold also



significance to the ancient iwi that once resided within them, the **Rapuwai**.

The colors throughout are reflective of these regions.



**Kā Awa Kopikopiko** (Braided Rivers)

The carpet design nā Sally Reihana is designed to represent

Kā awa kopikopiko (braided river). This design runs throughout the whole kura and is designed for the ākonga to interact with.



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Mātou Rākau (Our Tree)

Our kōrero ā-ahurea (cultural narrative) would not be complete without a reference to our first one hundred- and twenty-five-year hītori (history). Many of our current ākonga have a long whakapapa with our kura.

As a Native School, the original purpose by the early settlers was to colonize Māori. Our ākonga need to be critically aware of the role education had/has in this process. The grand oak tree that sits at the front of our kura was planted in those early days.







## Kā Papatakahi Poi (Poi Decks)

We were fortunate to have landscaping as part of our new kura.

Debbie Taikao (nō Kāi Tahu) from Te Matapopore Trust created a concept that includes Native plants that once thrived within our takiwā.

Arowhenua was once known as **Kāherehere**, one of the last remaining stands of Native bush upon,

**Kā Pākihi Whakatekateka o Waitaha** (South Canterbury Plains).

The poi decks were created in recognition of the importance of kapa haka and how local materials such as raupo, harakeke, and tīkouka were



utilized to make poi.  
Kōrero Whakapaunga (final words)

Kotahi Kura-Kotahi Mano  
Kōrero

(One kura-a thousand stories)

This document needs to be regarded as living. It should be regularly reviewed, added to, and updated. So long as there is

whakapapa, no kōrero should be disregarded.

The kura is a work of art and a mihi goes out to all that have dedicated their time and talent so far.

Our new kura was blessed by TeWera King 01/02/2022 and Darren Solomon 29/09/2022 as well as being officially opened on this date. While it is regarded as a new building, the cultural narrative that adorns it speaks from the beginnings of time, *ancestrally driven*. Our mokopuna are our *future focus*. If they come to know their cultural worth through it being honored in their education, they will enjoy life-long learning that will give them the ability to create their own destiny.

[Kā Rauemi](#) (Resources)

[https://ngaitahu.iwi.nz/our\\_stories/ancient-paths/](https://ngaitahu.iwi.nz/our_stories/ancient-paths/)

<https://www.nzgeo.com/stories/in-the-steps-of-raureka/>

<https://kauwhatareo.govt.nz/assets/Uploads/files/Maui-He-korero-no-Poutini-ki-te-Toka/05c0ba7820/Maui-from->

Te Hapa O Niu Tireni  
-Arowhenua Centennial 1905-2005

History of the Arowhenua Māori  
Women's Institute South  
canterbury NZ founded Monday  
July 13 1931

Arowhenua An Informal History  
Compiled by Peter Hopkinson

Cultural Narrative Canterbury  
Museum

Seventieth Jubilee Booklet 1965

Centennial Booklet 1895-1995

125<sup>th</sup> Anniversary Booklet 1895-  
2020