



Proposal for Greater Wellington
Cultural Pattern and Integration: Naenae Subway Project

Prepared by Len Hetet | November 2022 | V.1

Cultural Narrative

Te Ngaengae - The Narrative

Following the haul of his great catch to the surface, Maui Potiki instructed his tuakana (older sibling) to neither trample or disturb the fish until he had ascertained the sacred invocations of the homeland to becalm the fish. No sooner had he disappeared out of site, his tuakana took it upon themselves to step on and trample on their newly found trophy, being the great fish of Maui Potiki in its true pureness. Unsettled and startled for its life the fish began to tremble. Out of fear and unknown of activating Te Ika nui, Maui's older brothers out of greed began to lacerate and sever their younger brothers catch. In their overly brutal self-centredness whilst lacerating the fishes scales and cutting deep into its skin they awakened the many phenomena that lurked deep within its bowels.

Out of fear of retribution Te Kahui Maunga was born (The Mountain Clan). Following the procreation of its own elk and the becalming of the fish, Te Kahui Maunga were summonsed to the head of the fish to prise open its mouth to enable it to breath once again.

In their travels north to the head of the fish they were vigilant in their exploration of their newly created environment, discovering many life threatening locations. One of these locations was the lake known as Te Ngaengae. Unbeknown in their passing by of this particular lake resided two man eating tupua who had met their unplanned death at the mana of the great fish of Maui.

Te Kahui Maunga resided close to Te Ngaengae in preparation of ascending the summit of Pukeatua to ascertain the appropriate ruruku (invocation) to enable the fish to breath once more. During their tme of residency at Te Ngaengae the children would often play close to the banks of the fresh water lake, being reminded by their elders to stay away from the lake due to what may lurk deep below with their scent and laughter alerted the tupua who were waiting for an opportunity to feed on human flesh.

That opportunity arrived when one of the children accidentally fell into the lake, arousing the tupua from their slumber deep within the house known as Ruakipouri they speedily raced towards the scared and helpless child. In their racing hunger to consume the child they savagely attacked and grotesquely gnarled at each other to claim and feast on their long awaited trophy of human flesh.

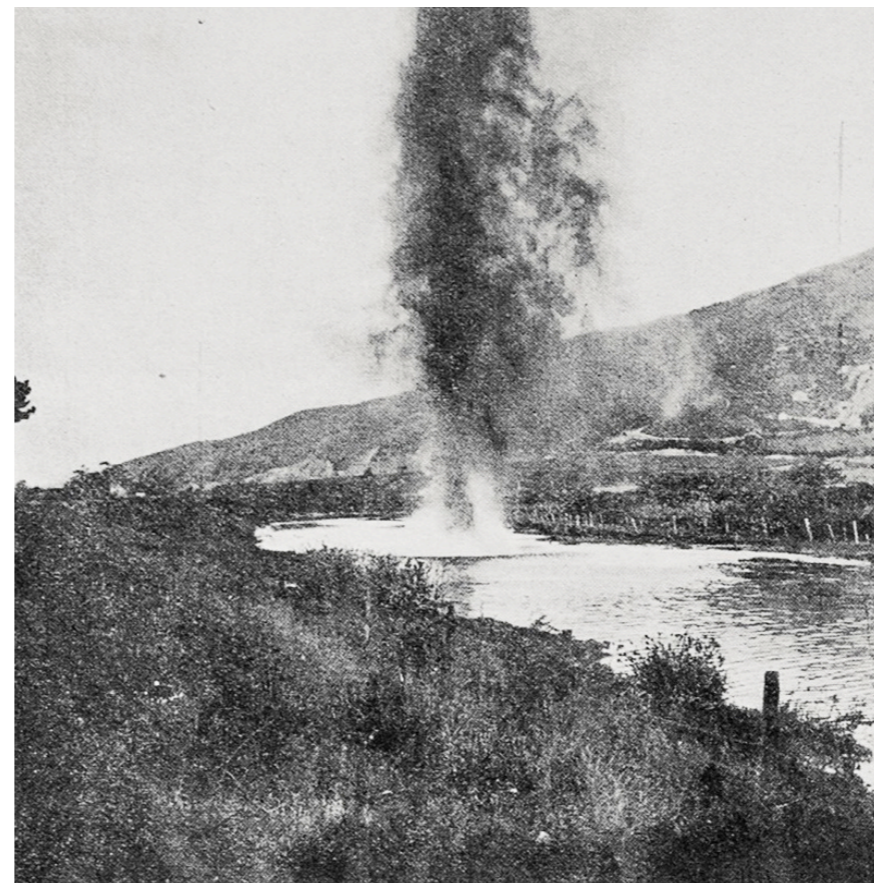
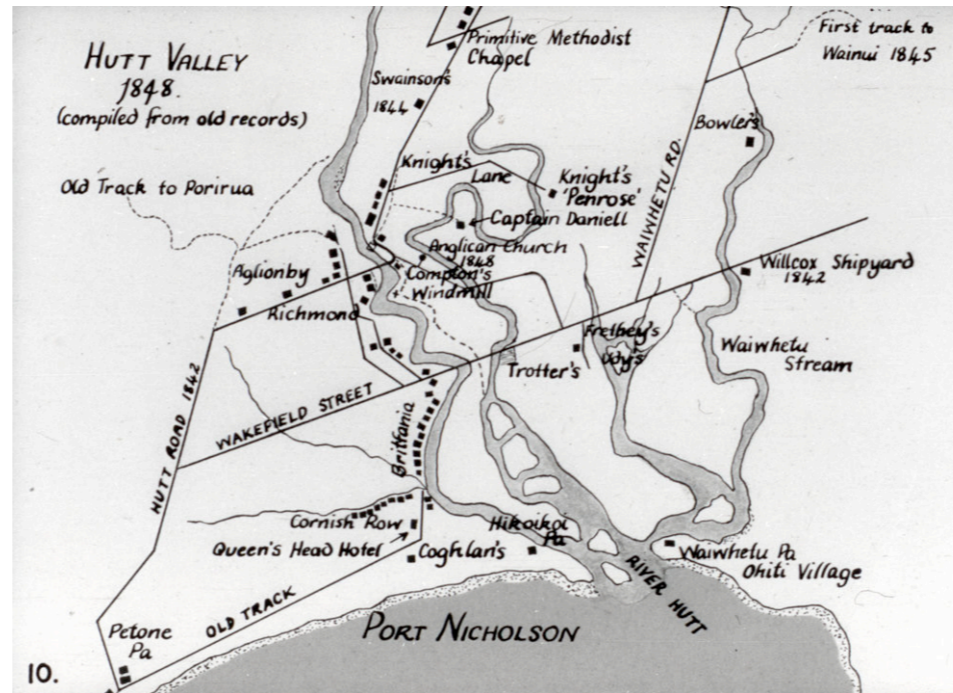
The child screaming and afraid, was snatched to safety.

The tupua missing the opportunity to fulfil their hunger then took to each other again, savagely inflicting so much pain upon each other that unknowingly they created raging swirls of water and smashing the banks of the lake causing Te Kahui Maunga to take flight to the highest peak. A great battle ensued where neither declared defeat and within time the banks of Te Ngaengae were breached forcing the water to recede to calmer waters. Whilst water ragingly escaped the lake, the tupua were torn from devouring one another by the tempestuous currents which pulled them in alternative directions.

This only further infuriated the tupua and in their frenzied and outrageous desire to inite in battle, begun carving the water tributaries that still flow today being Waiwhetu and Te Awamutu. As they battled now against the receding waters they eventually arrived in the calmer waters of Te Wai Manga.

On reaching safety, Te Kahui Maunga beseeched unto the atua to summon forth peace out of fear of being massacred. Offering the appropriate invocation, Te Kahui Maunga then arose on the summit of the gods where they began to recite the incantation to invoke the fish to breath again. From the depths of Te Wai Manga (Known as Wellington Harbour today) were born Rua-tupua and Rua-tawhito, Ngake and Whataitai. Owning and controlling their domain, where it was breached by the receding current of Waiwhetu and Te Awamutu and the unwelcome visitors where they were eventually devoured by the guardians of Te Wai Manga.

No longer to be seen, no longer to be heard! The remenants from the battle of Te Ngaengae are evident to this day in the water memorial formation of both Waiwhetu and Te Awamutu.



A song of Te Ngaengae

Te Ngaengae Waiata-a-ringa

This waiata-a-ringa (action song) talks of the creation of both the Te Awamutu and Waiwhetu rivers that still run through the very lands where the people of Waiwhetu have maintained the kaitiakitanga (guardianship) to ensure that the fires of occupation still maintain its own mana. Both these rivers flow today

After the hauling up of Te Ika a maui (The greasy fish of Maui) and the actions of his greed mongering brothers who were responsible for the numerous lacerations and scariifications of the land and awakening the many denizens within its bowels of which Te Ngaengae commonly known as Naenae is one.

The mountain clan were summonsed to the head of the fish where they gained a greater understanding of the lay of the land. They placed a rahui (a reserve) over the lake Te Ngaengae, forbidding their people to visit due to two men eating denizens there.

Aeons passed by and unbeknown to the mountain clan, a young boy slipped into the water, awakening the ancient beings from their slumber with the scent of man. In the frenzy to devour the young boy a great battle ensued between these ancient beings. They shook the earth in their ravenous behaviour creating landslides which changed the landscape, drying up the lake and the waterways, ruining the vegetation and scaring off the creatures that once inhibited the area. With the battle in full rage they carved and scared the land fashioning the rivers that are known today as Te Awatupu and Waiwhetu and finally met their demise when reaching the great lake (known today as Te Whanganui a tara) were consumed by their Tuakana (older brothers), Ngake and Whataitai.

Te Ngaengae Waiata-a-ringa

Hurihuri noa ana nga tipua o Te Ngaengae
 Mai rua tipua, mai rua tawhito
 Ka piua, ka rurea i nga au
 Ngengere mai ana mo te kiri tangata

Te Ai o mahara, ka mate koe i te ngaengae
 Ka mania mai koe i roto i te wai
 He kai ma tipua, he ka ma tawhito
 He kai ma te putanga

Ka ngateri (ka ngateri te whenua)
 Ka ngaueue (ka nga ue te putake) o te ao
 Ka hora nga tini kararehe
 Ka mimiti nga puna wai
 Ka maroke nga tarataru
 Na ngaherehere i te koraha

Te tai maturuturu (mai te kauru) o Te Ngaengae
 Na nga tipua (i whakairotia) na nga wai e rere nei
 i te ao, i te po
 Te wai inuina o te Awamutu
 Te wai tuku kiri o Waiwhetu
 Taupae atu ra ki te wai manga
 ka taka korua i te po

Inaianei rangi ahakoa kia rere noa atu
 Tahuri mai ana tenei whenua i te ao
 He au o Waiwhetu
 He au o Te Awamutu
 Oreore tonu nga au
 O nga tipua
 O nga tawhito

No reira e te iwi
 E kai o mat ki nga wai o kui ma, o koro ma e
 Ka whakatanguru i te ao, i te po

Te Awamutu, te au o Waiwhetu

Te Ngaengae Action song

Turning aimlessly, the guardians of Te Ngaengae
 From the great depths, from the realm
 Tossed and buffeted by its currents
 Groaning for the flesh of man

Without thought of the danger at Te Ngaengae
 You slipped into the water
 As food for the metaphysical, for the ancient ones
 As food for their freedom

The land vibrates
 The earths core rumbles
 The creatures have scattered
 The springs have dried up
 The vegetation withers and dries
 The forests are barren

The trickling tides from the source of Te Ngaengae
 The ancient ones who carved the waters that flow
 day and night
 The drinking waters of Te Awamutu
 The sustaining waters of Waiwhetu
 Drifting beyond into the fresh water lake
 Where you met your demise

Now days although they flowed long ago
 The landscape has changed the world
 The current of Waiwhetu
 The current of Te Awamutu
 The currents still quiver
 oh the the metaphysical beings (the land tremors)
 oh the ancient ones (the earths core rumbles)

Therefore, oh multitudes
 Feast your eyes on the waterways of our people
 That murmur day and night

Te Awamutu, the currents of Waiwhetu

Cultural Thematic

The Cultural Design Thematic I

The Translation of the Te Ngaengae to design imagery

The ancient and metaphysical beings

The guardians summonsed by the Mountain Clan

The battle that scarred our mother earth

To fashion upon her skin the land known as Te Ngaengae (Naenae)

The waters that feed, sustain and nourish the land be exumed from the rivers

Te Awatupu and Waiwhetu to this very day.

Gifted to us by the ancient ones

- * The cultural expression will draw design inspiration from the narrative of the Te Ngaengae and its cultural significance to the area which is known today as Naenae.
- * The battle that ensued among our tipua (metaphysical beings) that created the landscape and waterways of Te Ngaengae.
- * These spiritual beings are the holistic connection to the land, sea, sky and the people within the area of Te Ngaengae.
- * This is what we as mana whenua see today and why our ancestors chose this land to live upon.
- * Thought Evoking.
- * The ancient and metaphysical beings have the power to uplift the land and create waterways: earthquakes and tectonic plate movement.
- * The ancient and metaphysical beings can generate large marine movement: whirlpools, large waves, marine life displacement.
- * The ancient and metaphysical beings can extrude lava, various metals and materials from the inner earth.
- * The ancient and metaphysical beings scarred our earth and left their marks upon the skin of our earth mother. Ta moko (the art of Maori tattoo).

Cultural Design Principles

Let the skin of mother earth be tatoored with the stories of Te Ngaengae

My design philosophy is built on the idea of translating narrative into image using various design methodologies, cultural narrative and material selection to achieve the final result. The artworks have a life force of their own which to the observer can evoke and generate ideas and thoughts that put their own personal touch to the developed narrative.

It is important that a set of guiding principles are adhered to when designing cultural artworks, it is these principles that give foundation to the process and ensure safe design practice. The Shelly Bay Taikuru project will be built on the founding principles of :

- **Kaha** - bold, strong: Powerful architectural and landscaping design that is bound together through Maori narrative, cultural expression and aesthetic to 'fit' the surrounding urban landscape setting which relates to strong and identifying artworks that utilise sturdy solid materials.
- **Honohono** - Connection: Design that connects the sea, the land and people, that connects the all designed elements to the narrative and the cultural history.
- **Manaaki** - Inviting, shared: A shared landscape, celebrating mana whenua values and the role of the harbour edge in the making of our cities. A feeling of wanting to touch, wanting to be part or interact with the artwork. An aesthetic approach of flowing form and soft edges, something that is gentle on the eye.

Cultural Overlay

Cultural practises and protocols

- Ensuring correct cultural practises and protocols are established and working with mana whenua to ensure they are aware of timeframes for:
 - closing buildings ready for deconstruction
 - blessings
 - induction

Naming

- Name for the pool / building
- Names for the pathways or landscaped areas / park spaces

Cultural Safety

- Ensure any matters that have connection to cultural elements be approved by Cultural Design Lead (Len Hetet).
- Ensure mana whenua are kept up to date with project progress.
- Ensure all marketing and communication that has cultural connection be approved by Cultural Design Lead.



Tupua (TO BE NAMED)
Te Awamutu



Tupua (TO BE NAMED)
Waiwhetu

Ideas

Health	Water	Land	Plants	Animals	People
play	swim	earth	native	insects	community
swim	rivers	stones	non native	dogs	diversity
run	lakes	rocks		birds	mana whenua
walk	harbour	papatuanuku			connection
meditate	rain				interaction
healing	marine life				

Kahui Maunga

- Mountain clan
- Tohunga (experts)
- Prayer to bring forth the tupua
- Cultural practises and protocols

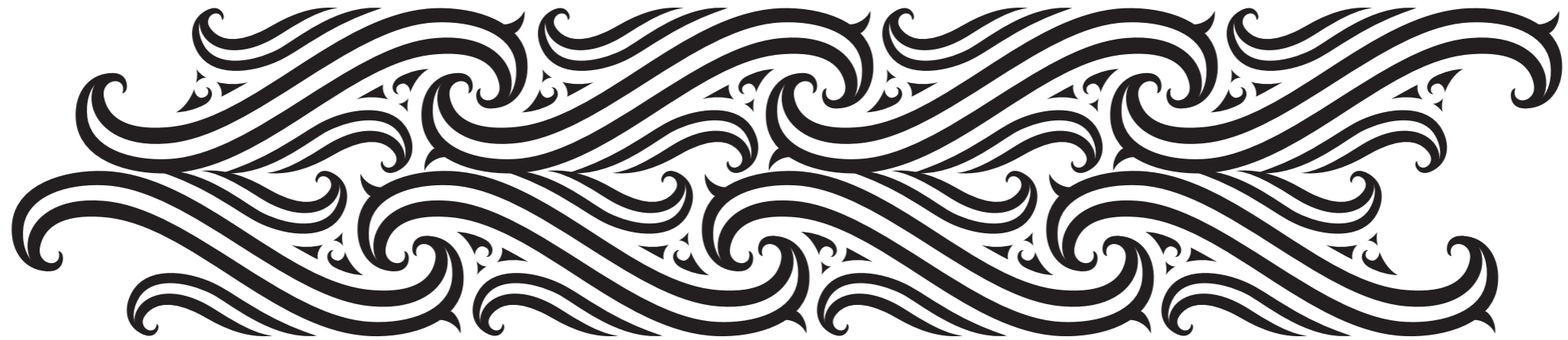
Tupua

- Tupua names (Kura to look into)
- Awamutu river and Waiwhetu river
- Anger, force, battle, fight, scary
- earthquakes, tectonic plate movement, water movement, waves, currents, whirlpools, marine life

Key Design Drivers

- **Honohono** - Connection:
Design that connects the sea, the land and people, that connects all the designed elements to the narrative and the cultural history.
 - Connect people to the land and water
 - Connect communities
 - Connect architecture to landscape
 - Connect people to the stories
- **Kaha** - bold, strong:
Powerful architectural and landscape design that is bound together through Maori narrative, cultural expression and aesthetic to 'fit' the current area which relates to strong and identifying artworks that utilise sturdy solid materials.
 - Linear hard angles and shapes with undulating levels.
 - materials that have been forced from the depths of the earth by the tupua. Rocks, boulders and metals
- **Manaaki** - Inviting, shared:
 - A shared landscape, celebrating mana whenua values and the role Te Ngaengae plays in the design foundations.
 - A feeling of wanting to touch, wanting to be part or interact with the artwork.
 - An aesthetic approach of flowing form and soft edges.

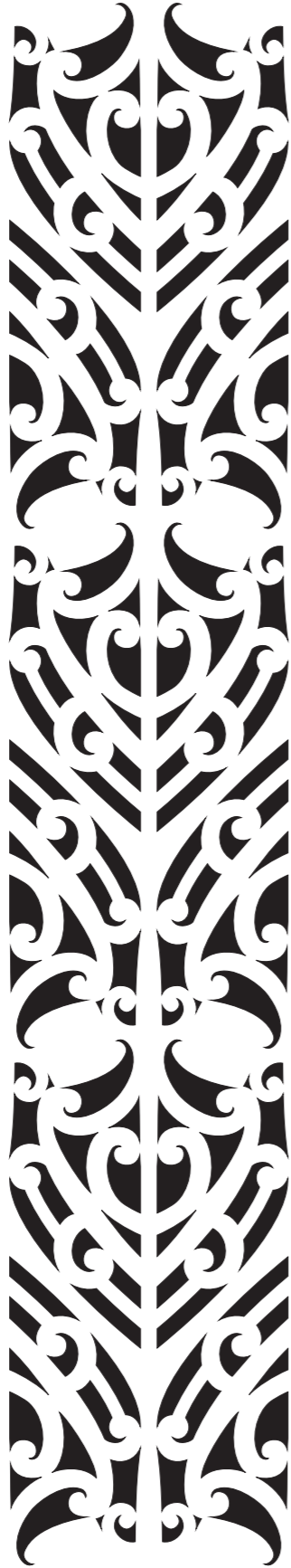
Generic Brand Pattern



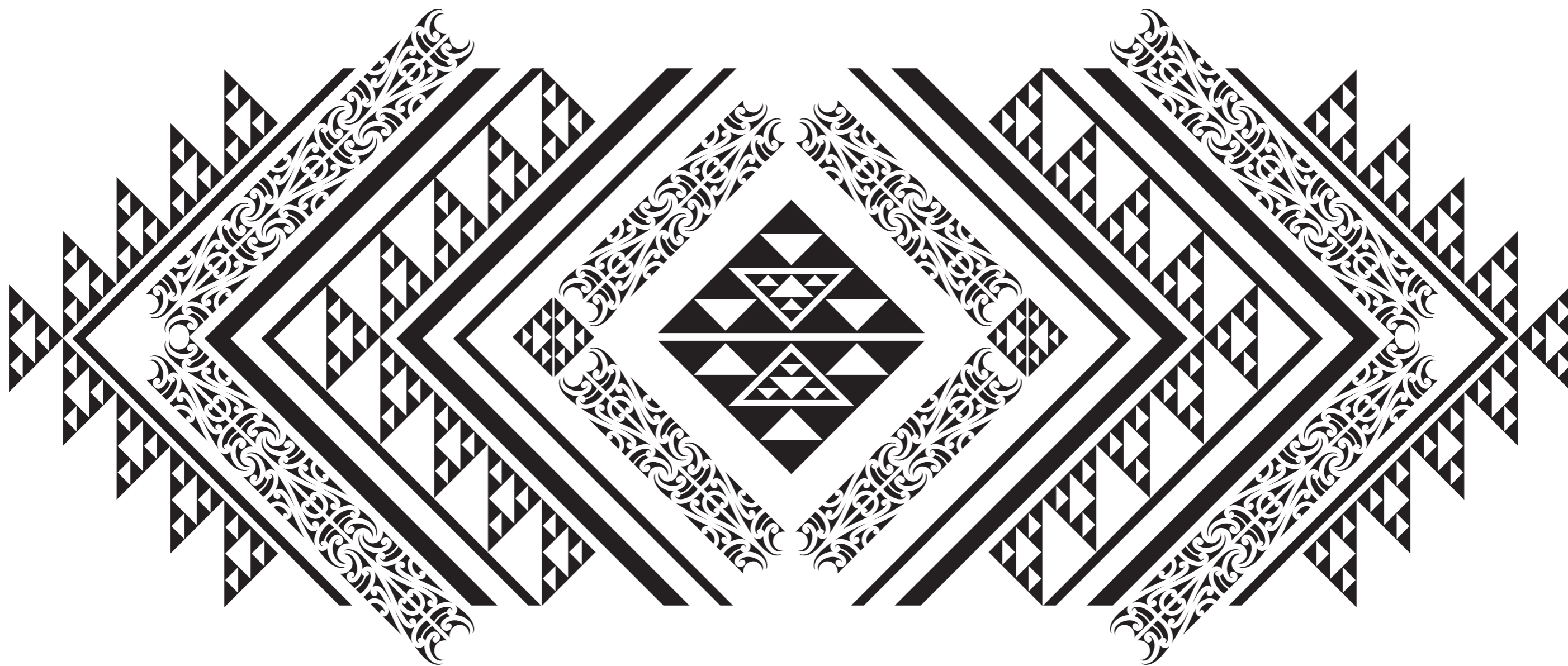
Te Ngaengae Wayfinding
& Decal Pattern Concepts



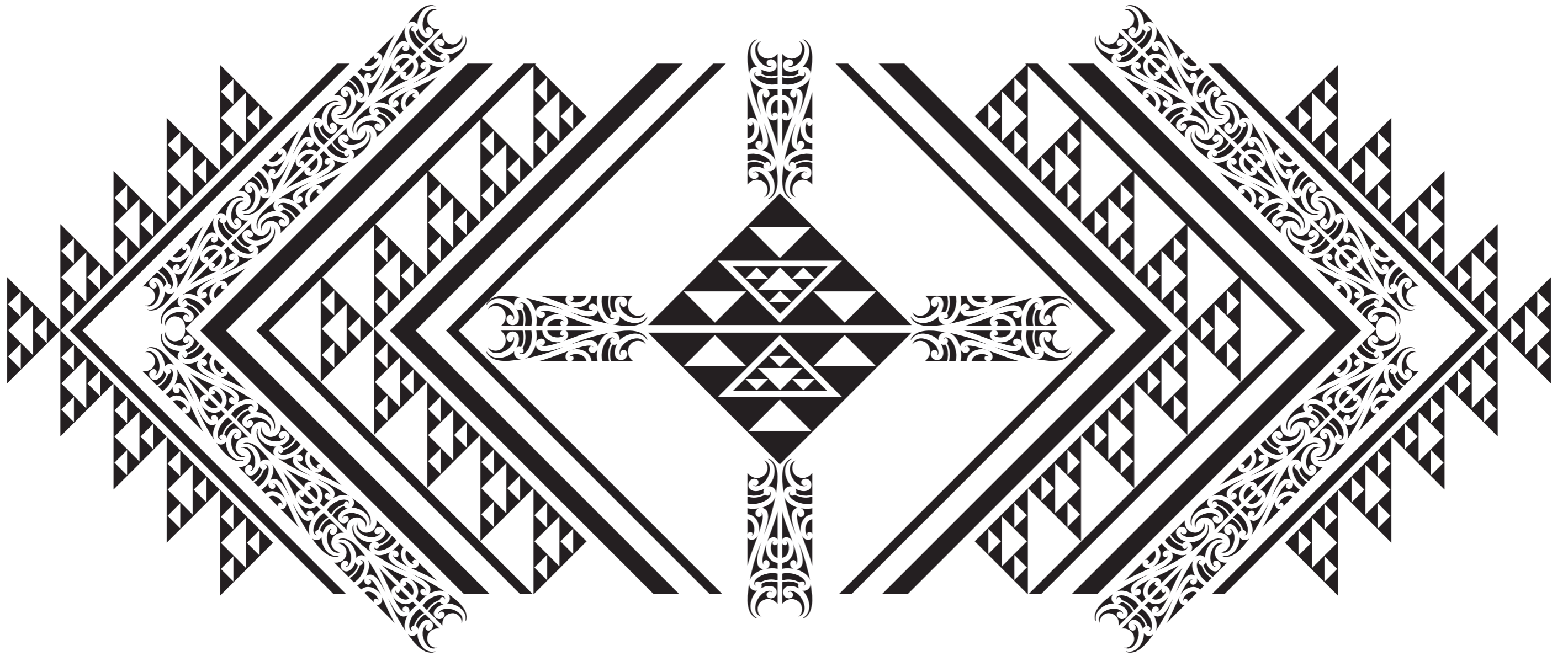
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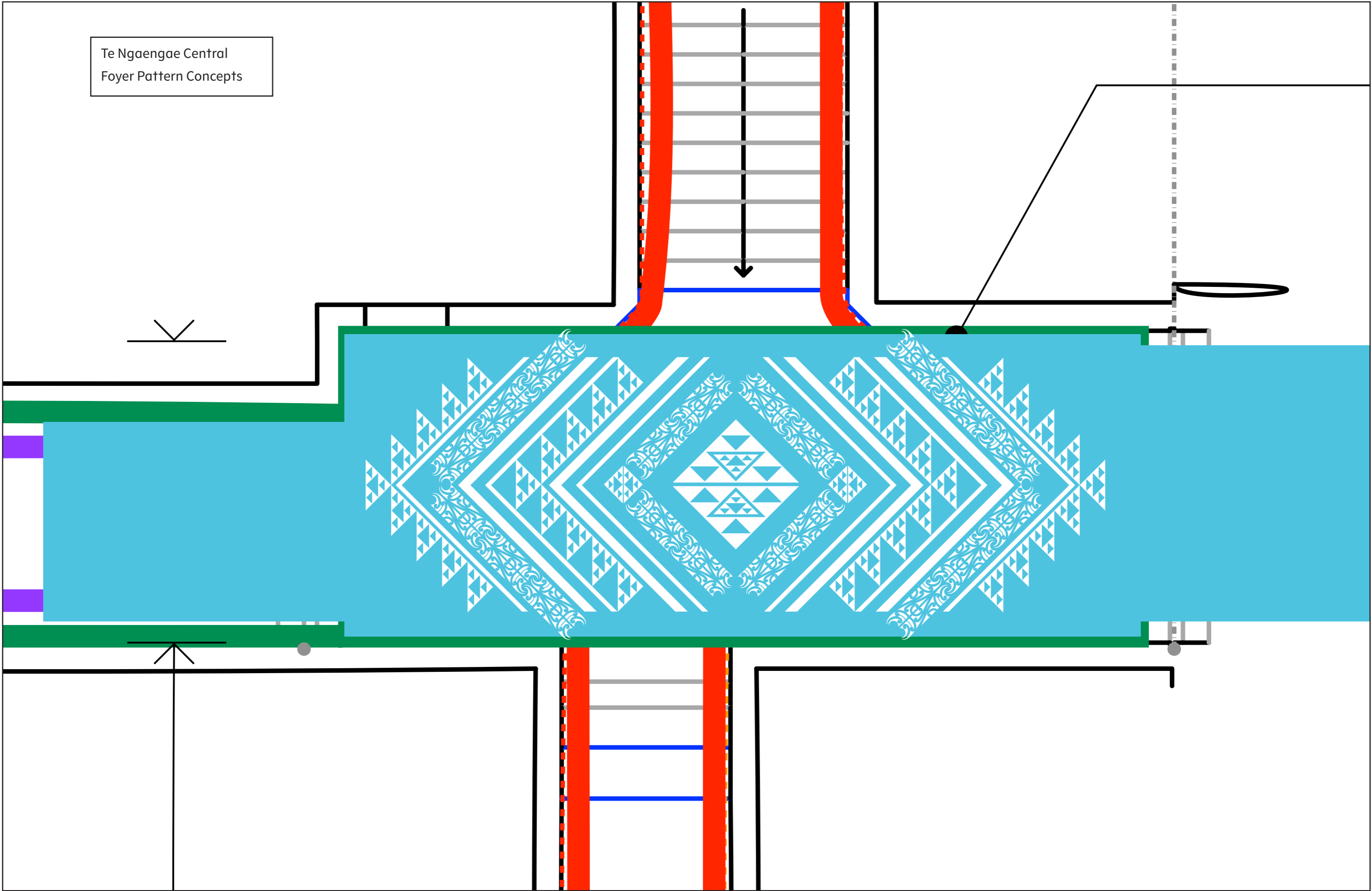
Te Ngaengae Central
Foyer Pattern Concepts



Te Ngaengae Central
Foyer Pattern Concepts



Te Ngaengae Central
Foyer Pattern Concepts



Te Ngaengae Central
Foyer Pattern Concepts

