



TARAIKA
EST. 1994

TE KURA TUARUA O TARAIKA KI PUKEAHU

The Aroha Taraika project was born over time, nurtured and steered by many, driven by some and emerged as one of the best ways that we could make a positive impact on Māori achievement at WHS. We began as a collective of staff looking to focus our PD on raising Māori achievement. As technology and art teachers our focus went to thinking about the environment and the visibility of Te Reo signage or lack thereof. We practiced our photoshop skills simultaneously exploring options. We thought to name things, numbers for the levels, and Taraika itself. This was a collaboration with Karen Saunders, Andrew Gordon and Lou Wycherley going for a walk and talk with a camera.

Around this time Nigel Hanton took over as principal with an agenda to address Māori achievement. Nigel's distributive management style opened doors for us to try new things. He, along with Anya Satyanand drove the initiation of Te Whānau a Taraika. Nigel, as well hunted and gained the additional staff of Neitana Lobb who injected new life into Kapa Haka and set a high bar for our Māori students and Te Reo learners.

Schools are organic beings and people come and go; some needing change often and others being content for the people and place to change around them. Neitana's departure layed open the role to Whakamarurangi Chadwick and Anna Reeve. We began well before akonga at WHS were to learn Te Reo as a compulsory subject; what joy to see Whakamarurangi and Anna teaching today in Taraika under the Tāhuhu and Heke knowing of the history and journey that has occured for the space to be as it stands today.



Mā te tini, mā mano ka rapa te whai.

By many, by thousands, the work will be accomplished



Matua Ben Tangare paved the way for our Pākehā inclusion. A man of most generous spirit who quietly guided us through the process, arranged for conversations with key elders in the community and stayed with us for the duration of the project.

Thanks and acknowledgement are due to Charlene James-Meijer for her continued Kaitiakitanga of our Marae.

Many thanks go to Crane Amaru, a parent and active member of Te Whānau a Taraika and later board member who worked hard to steer us in the right direction and who did all of the mahi to prepare and put up the kōwhaiwhai. Nothing would have happened without his expertise and drive.

Special thanks to Charlotte Poi who set the bones for this document as her Design task for Level 3.

Thanks to Paul McDougall and his class for making and marking Taraika with the giant ika and to Kylie Merrick and Ruth Jeffery for bedcovers and pillows.

Amongst these pages you will find many photos of people. The photos are sample of those who made their mark. Occasionally a whole class would come down to the art department to paint for an hour. I wish we had kept a log of all who painted.

Some of those you will find pictured in this booklet are named below.

Nigel Hanton, Andrew Savage, Anya Satyanand, Dominique Killalea, Ben Tangare, Neitana Lobb, Mr Metakingi, Mr Nana, Charlotte Poi and her matua, Crane Amaru, Tyra Amaru, Wharo, Charlene James -Meijer, Liv Bailey-Masters, Matty Ammundson-Fyall, Whakamarurangi Chadwick, Jemma Guiney, Titania , Jayden, Aroha Miller, Anna Reeve, Shane Aramoana, Hollis whānau , Metakingi whānau, Michael Harcourt, Mark Pope, Andrew Gordon, Lou Wycherley, Zevanya and the Ranginui whānau, Annette Atkins, Wai, Claudia, Hannah, Myer, Ian Hermans, Neitana Lobb, Nick Clarke, Mary, Holly, Izaac Lovering, Ivy Austin, Freya Priest, Sonya Davenport

Finally thanks and acknowledgement to all of the whānau groups, staff and their families, and students who contributed their time and love to this project.

Taraika has become my spiritual center.

This project in part helped to absolve my coloniser guilt.

This project is big on the scale of things achieved in my lifetime.

Being a part of this has been a privilege and an honour.

Arohanui Lou Wycherley, Art Teacher WHS 1995-2020

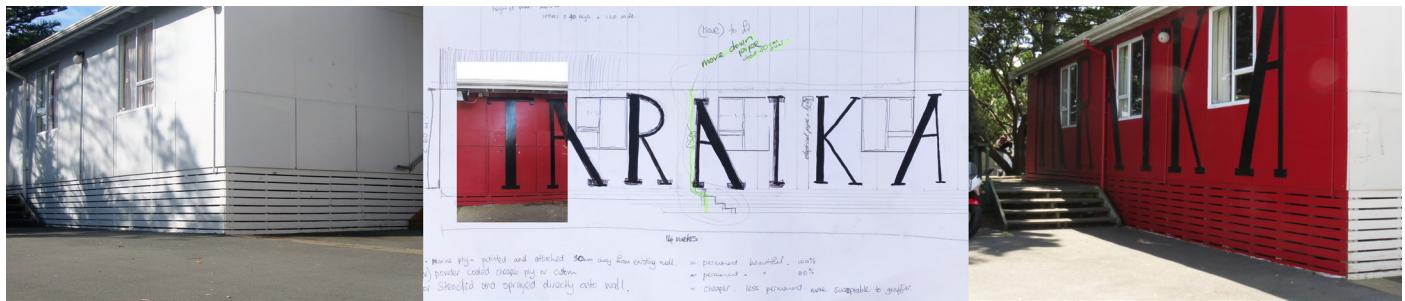


Whakanuia 2016-2019



**AROHÄ
TÄRAIKA**





Before we began, Taraika had a red facade and a white sidewall.

Passers by and even our own students were not aware that this was our school Marae. Taraika was built by Wellington Polytech students and completed in 1994.

Our first initiative of tangible action was to paint the side wall red, to match the facade and provide a strong ground colour on which we could place the letters to name Taraika.

A group of year 9 students at the end of 2014 elected to help make this happen.

The letterform we settled upon was inspired by the 'Parihaka' font. This is a typeface developed the exhibition and book Parihaka: The Art of Passive Resistance at City Gallery Wellington in 2001. The designers were inspired from the letterforms painted in some 19th century meetinghouses, which in turn had been derived from the fonts used in early missionaries bibles.

<http://cherylbernstein.blogspot.co.nz/2009/08/playing-on.html>



Mahi Tuatahi

The first working bee

April 2014

Whānau, students and staff came together to begin the journey of refurbishment. Tasks for the day included sanding and painting of the interior, washing the exterior and giving the facade a lick of red paint.

Work on the Tāhuhu design began by bringing a drawing of the Mangōpare kōwhaiwhai to scale. It was a great day with many hands taking part and completing stage one together. A wonderful kai was prepared and shared in the sun.





Tāhuhu

Design and Painting

April 2014

The intention was to use the design known as the Mangōpare for the kaupapa of aspiring our akonga to be resilient and determined learners.

Kaua e mate wheke mata uroroa

It is better to die like the hammer head
shark fighting to the bitter end than to
give up easily like an octopus.



Mahi Tuarua

The second working bee

July 2014

Process and Technique

Principal Nigel Hanton had specified that he wanted the kōwhaiwhai to look as though it had been in place for a long time. Trials were made in various paint and stain combinations. The combination and method that we used was to first stencil the negative spaces of the pattern in the brown stain. Then we overpainted the negative spaces with the red and blue/black according to the design. The white for the koru pattern was then added, we used acrylic undercoat which showed brushmarks and direction. When they were dry we rubbed each panel with the brown stain to unite and deepen the colour and bring the bright white to an aged and yellowed tone. Finally we applied two coats of polyurthane to bring the panels to a glossy and rich finish.



Whānau, students and staff came together in the art room to work on the painting of the Tāhuhu. Preparations had been made mapping out the design and repeat so that the bulk of the work could be completed by painting the red and black (blue) of the negative spaces. By the end of the day we had finished up to the bright white undercoat that defines the connection koru pattern through the whole of the Tāhuhu. Later the Panels were rubbed down with the brown stain to deepen the colour and give an aged effect. Finally they were coated in polyurthane and transported to Tarai-ka ready for a final finishing coat of varnish and rested until they were scheduled to be installed.





The raising of the **TĀHUEU**





Heke 1

Inspired by the story of Māui and
Te Īpoko o te Ika a Māui

Design concept by Kaleigh Merritt

When he was very young, demi-god Māui hid in his brother's boat when they went out on a fishing trip.

Once they were far out at sea and they had let him stay, he threw his magic fish-hook over the side of the boat. He felt a strong tug on the line, so strong that he called his brothers for assistance.

After much straining and pulling, they pulled up Te Ika a Māui (the fish of Māui), known today as the North Island.

Māui went to consult the Gods about what had just occurred, giving his brothers the opportunity to fight over the land. Using their weapons they made blows at the catch, creating the mountains and valleys of the North Island today.

The South Island is known as Te Waka a Māui (the canoe of Māui).





Heke 2

Inspired by the story of Ngake and Whātaitai

Design by Gabriel Stewart

The Harbour of Te Whanganui-a-Tara was created by two taniwha named Ngake and Whātaitai.

Whātaitai lived in the North of the lake where the harbour now is, and was gentle. Ngake, who lived further south, was the more aggressive of the two.

After deciding to escape the lake and get to Cook Strait, Raukawa Moana, Ngake crashed into and through the rocks at Seatoun and headed out into the Strait. Whātaitai followed, however he became stranded in the shallows. He stayed there for many generations before being lifted high onto the land by a great earthquake. His wairua left him in the form of a bird, Te Keo. Matairangi, Mount Victoria, is now known as "Tangi Te Keo" (the weeping of Te Keo), as he weeps for Whātaitai, and the suburb below it is named Hataitai.





Heke 3

The journey of Whatonga

Design by Nathaniel Mohi

Whatonga was one of three recognised Chiefs on board the Kurahaupō Waka, which journeyed across the Pacific Ocean to Aotearoa.

Taraika is the son of Whatonga and Hotuwaipara.

*Ko te manu e kai ana te miro
nōna te ngāhere
Ko te manu e kai ana
te mātauranga nōna te ao.*



Feeding on berries ties one to the forest.



The bird who eats from the Miro tree, owns the forest.

The bird who eats from the tree of knowledge will gain the world.



Feeding on knowledge expands ones horizons.



Heke 4

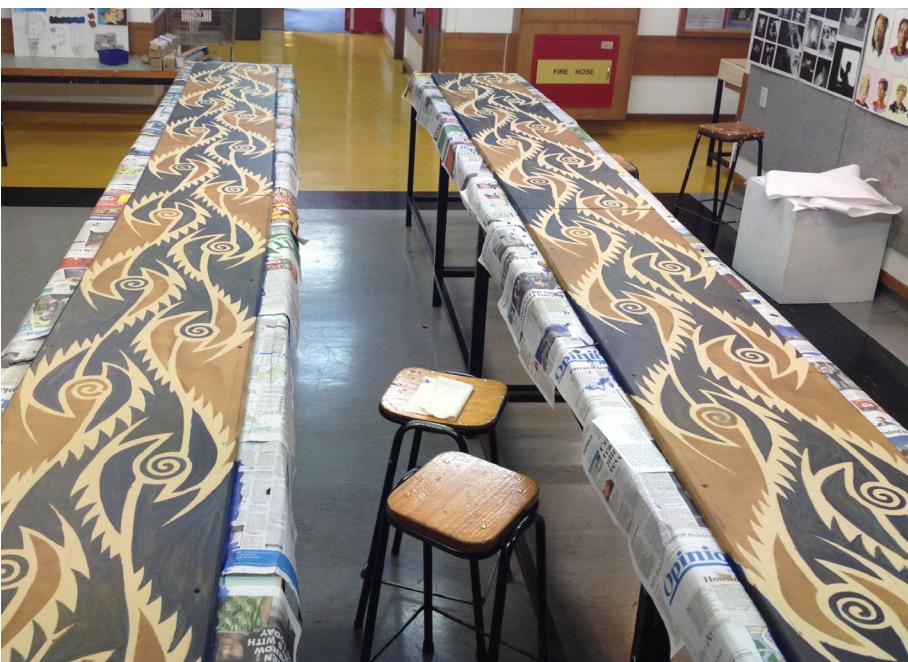
Inspired by Taraika
the ancestor of
Te Whanganui a Tara

Design by Lauren O'Hara

Taraika (also known as Tara) was the son of Whatonga, an ancestral chief who sailed the waka Kurahaupō which landed at Mahia Peninsula, and his first wife Hotuwaipara. Whatonga also took a second wife, Reretua, who bore him a second son named Tautoki.

Taraika was named after the spiny Rock Cod that Whatonga brought to Hotuwaipara to cook as she waited to give birth. She pricked her finger on a spine (Tara) which caused her to go into labour giving birth to Taraika.

Taraika gave rise to the iwi Ngai Tara that lived for many centuries in the Wellington and West Coast area. He also gave his name to the Wellington Harbour, which is now known as Te Whanganui a Tara or the Great Harbour of Tara. His name is also commemorated in the Tararua Mountains that divide the Wellington region and is taken from the saying "Ngā waewae e rua a Tara", or "the spanned legs of Tara", meaning that his people had a foothold on either side of these ranges.





Heke 5

Inspired by Matauranga
the Three Baskets of Knowledge

Design by Moana Williams

When Tāne ascended to the Twelve Heavens, he retrieved three baskets of knowledge for mankind:

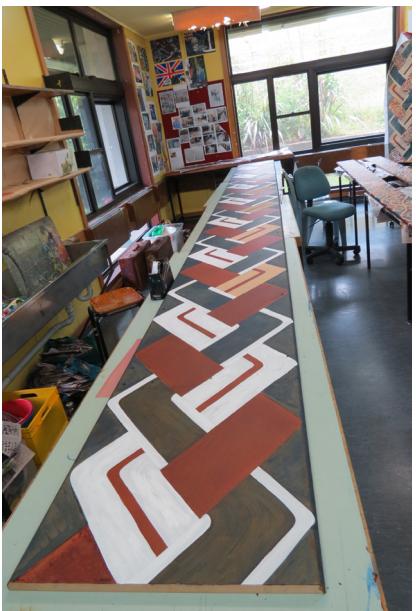
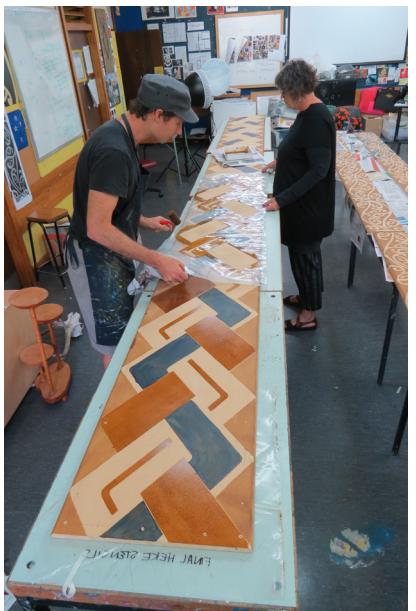
The Kete Tuatea, which contained the knowledge of evil or mākutu, which was harmful to mankind.

The Kete-tuauri, which held the power of ritual, memory and prayer.

The Kete-aronui, which held all of the knowledge that could help mankind.

This gave Tāne the name "Tāne-te wānanga-a-rangi", Tane bringer of knowledge from the sky.





TARAIKA



*He tangata takahi manuhiri,
he marae puehu*

A person who mistreats their guest has a dusty marae