

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 499
*TE WHATU MANAWA MĀORITANGA O RĒHUA AND SETTING
– 75, 79, 79E, 81 SPRINGFIELD ROAD, CHRISTCHURCH***



PHOTOGRAPH: M.VAIR-PIOVA, 2015

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

Te Whatu Manawa Māoritanga O Rēhua and setting has high historical and social significance as the first carved wharenui to be erected in the South Island for over one hundred years in the 1950s; the first to be representative of all the tribes in Aotearoa; and for its association with the trade training scheme which was established at this time. Rēhua began life as a hostel for young women and then young men at its initial site in Stanmore Road in the early 1950s and in 1952 moved to the present day site in Springfield Road. The hostel accommodated young Māori apprentices who came to Christchurch under the Māori Apprentices Trade Training Scheme which operated in Christchurch from the 1950s to 1980s. The scheme was established first in the South Island in the 1950s by well known members of the Wesleyan/Methodist Church and Ngāi Tahu elders. Its main objective was to help young rural Maori men acquire training in a variety of trades, thus increasing their job

opportunities during the period of rural-urban drift for Maori. The Rēhua Māori Apprentices Hostel provided a home away from home for up to 70 young men at any one time training in their various trades. The Rēhua 'boys' were known for their musical and rugby prowess and the hostel had a high profile in the community. Planning began for the building of a whareniui (meeting house) at Rēhua in 1955, construction and carving began in 1957 and Te Whatu Manawa Māoritanga O Rēhua was opened in 1960. At that time it was over one hundred years since a carved whareniui had been erected in the South Island. It was decided at a meeting at Rapaki in 1959 that the whareniui would be representative of all the tribes in Aotearoa - the first whareniui ever built to do so. The whareniui was built using voluntary labour and donated materials and was built alongside the existing hostel. Rēhua is governed by a Trust Board made up of representatives from the Old Boys Association, Methodist Mission and Ngāi Tahu. The marae is a base for the community of Old Boys from all the Christchurch hostels of the Māori Trade Training Scheme. Since being built, Te Whatu Manawa Māoritanga O Rēhua has attracted numerous important gatherings, hui, tangihanga, tourism, political meetings and Central (Methodist) Mission functions. Rēhua hosts thousands of visitors every year from primary school children to royalty - in 2002 Her Majesty Queen Elizabeth II visited the marae. Rēhua continues to be a centre for recreation, social occasions and worship. Its stance as a multi-tribal marae makes it a place where people from all backgrounds may find a common unity.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Te Whatu Manawa Māoritanga O Rēhua and its setting has high cultural and spiritual value for its use as a meeting house, the traditions associated with it, and the symbolism of its architecture and decoration. The whareniui and marae are traditionally the centre of Maori spiritual, cultural and social life. Rēhua means 'heavenly guardian' and 'Rēhua' is one of the heavens that the spirit passes through after it leaves the body. Rēhua Marae in Springfield Road can attribute its existence to three major influences to which the marae still has strong links - the Wesleyan Church, Ngāi Tahu (particularly some specific families) and the Old Boys of the Māori Trade Trainees scheme. Though not strictly a 'Ngāi Tahu' marae, Ngāi Tahu do hold mana whenua in the Christchurch region and are strongly connected to the marae. Puna (fresh springs) emerge from the group at Rehua, setting the site apart as a place of special significance. The formation of these puna and the myriad other waterways of Te Wai Pounamu is attributed in whakapapa to the ancestor Tuterakiwhanoa whose raking of the waka (the South Island) punctured it allowing the water beneath to flow through. The puna at Rehua would have once provided fresh water for the Ngati Mamoe/Waitaha people who lived at the ancient Puari pa situated near the centre of Christchurch. Carvings in the whareniui represent all of the waka that brought Maori to Aotearoa. Ngai Tahu ancestors are on the inside of both end walls to the east and west, and other iwi feature on the northern and southern walls. Tahupotiki, ancestor of the Ngai Tahu people is on the ridge pole of the house above the porch, and at the foot of the centre pole of the porch is paikea, the father of Parourangi and Tahupotiki. Porourangi of Ngatiporou and the elder brother of Tahupotiki is on the right hand side and Tamatea Ariki, captain of the takitimu waka and ancestor of both the Ngatiporou and Ngai tahu tribes is on the left hand side of the porch.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

Te Whatu Manawa Māoritanga O Rēhua has high architectural and aesthetic significance for its design and detailing which reflect Maori traditions for whareniui. Built in a style which had evolved over hundreds of years of habitation and development of Maori in Aotearoa. Henare Toka was a well known carver and authority on Maori genealogy, mythology and history. In 2014 alterations were carried out on the marae complex. These works affected the existing dining hall, kitchen and ablution block as well as an extension to the Kamatua Room for a mattress store. The only work to impact the listed whareniui was the replacement of the roof between the whareniui and ablution block as well as internal repairs to the whareniui floor.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

Te Whatu Manawa Māoritanga O Rēhua has high technological and craftsmanship significance for its traditional use of materials and the skills evident in the carving and other decorative elements. Totara from Okains Bay was used for the 40 carved poupou and epa. Fibre for weaving the tukutuku was brought from the bush at Arahura in Westland. The carving and the design of the tukutuku panels was overseen by Henare Paikea Toka, with assistance from his wife Mary Toka (an expert in the weaving of tukutuku panels) and Joe Kingi from Northland. The carving of the poupou and epa took over a year to create. The 1200 square feet of tukutuku panels illustrate the skills of women from rapaki, taumutu, Wairewa and Otautahi (Christchurch). The painting of the rafters and ridge panels

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

Te Whatu Manawa Māoritanga O Rēhua and its setting have high contextual significance for the relationship of the whareniui and its setting to the group of buildings which make up the Rehua Marae complex. The springs that emerge from the ground are of natural and cultural value. The setting consists of the area of land including all of the Marae buildings. It includes a long grassed area in front of the whareniui which provides for the traditional welcome of visitors to the Marae from the whareniui. This is bordered to the north with extensive native vegetation. The entrance to the Marae is via a sealed driveway. The whareniui is connected to the dining room and kitchen. Accommodation blocks and an office are also located within the setting.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

Te Whatu Manawa Māoritanga O Rēhua and setting have archaeological significance for their potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900. The Marae is located on the site of an early homestead.

ASSESSMENT STATEMENT

Te Whatu Manawa Māoritanga O Rēhua and its setting has overall high significance to Christchurch and Banks Peninsula. The wharenui has high historical and social significance as the first carved wharenui to be erected in the South Island for over one hundred years. It was constructed in the 1950s, the first to be representative of all the tribes in Aotearoa in its decoration, and for its association with the Wesleyan Church and the trade training scheme which was established in the South Island at this time. The building has played an important part in the lives of many trade trainees from throughout New Zealand, throughout their lives, and also plays an important part in the Christchurch community. The wharenui has high cultural and spiritual value as part of Maori spiritual, cultural and social life. The building is steeped in tradition, symbolism and spiritual meaning for all New Zealand Maori. It has high architectural and aesthetic significance for its traditional design in a style which had evolved over hundreds of years of habitation and development of Maori in Aotearoa. Henare Toka was a well-known carver and authority on Maori genealogy, mythology and history. The wharenui has high technological and craftsmanship significance for the skills evident in the traditional carvings, tukutuku panels and painting, which represent a range of national traditions, and for the use of traditional materials such as totara and flax. Te Whatu Manawa Māoritanga O Rēhua and its setting have high contextual significance for its setting, and relation to the group of buildings which make up the Rehua Marae complex. The wharenui and its setting have archaeological significance for their potential to provide evidence relating to past building construction methods and materials, and human activity on the site, including that which occurred prior to 1900.

REFERENCES:

Christchurch City Council Heritage files - *Rehua Marae Meeting House, 79 Springfield Road.*

REPORT DATED: 13 MARCH, 2015

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

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