

Ka Hao Te Rangatahi - The new net goes fishing

- Everybody out there in the virtual world space that is currently watching us beaming to you from our respective bedrooms quite likely, to this corridor tonight, welcome. kia ora, kia ora, talofa, ngau mai hare mai. I have the pleasure of emceeing this event this evening, and I have to admit, it is getting stranger and stranger doing some of these things virtually. However, I am incredibly honoured and humbled by the opportunity that people like Auckland Council are continuing to make to have these types of conversations. So firstly, I'd just like to make it up to the crew that are supporting us tonight. So you'll see some kind of comrade off muted bubbles in our space and that is our crew that has been helping us as well as Phil Wihongi who couldn't make it tonight. So just mihi out to you all for helping us and for making this happen. As well as that as Robbie covered, big mihi to Councillor Alf Filipaina for joining us tonight. He'll pop in and join us as a floating bubble head later on in the evening to kind of sum up this corridor for us and with us, which we are really looking forward to and we're quite grateful to have him here. We also just want to mihi out to our mate. We had one other person who was meant on the panel tonight, but who unfortunately was unable to make it. And we just want to send him health and wellbeing vibes, so that our hoa gets better and feels good. What else to cover off? There's a lot to talk about tonight. We've got an exciting corridor. Look, I want to cover off a couple of like little housekeeping things, I suppose. One, for those that aren't aware already, but this corridor is being recorded. So hopefully, this will be available for your viewing and or listening pleasure, I think, in like a day, if you require it or you want to share with your colleagues and friends and family. So there is that. I think you can work out where your own exits are and I do hope you have wine. So other than that, I think those are the technical elements of tonight, and we've got our team that are monitoring the Q and A box. So if you at any point are inspired, want more information, want us to expand on something, type it into the chat box. I'm pretty sure everybody's pretty old fame with the old Zoom chat box these days. So I think the Q and A and our team will monitor that. And at the end of tonight's discussion, I'll take the opportunity to look at some of those questions and see if we can weave that back in. So if you try to put your hand up or anything like that, unfortunately, we won't be able to see you. We can't see you in the crowd and get waved down. So just make sure you type it in, and don't be shy. We're looking forward to this being as much of a discussion as we can possibly facilitate virtually. So those are our kind of grunty things. The particular way that our council friend, prince have structured this corridor tonight, I think is super fascinating. And I just want to take an opportunity to read out what has been written, 'cause I know you've probably all read it again, but I think this is the thing we are really responding to. So I'm going to read the sort of provocation and or blurb that Phil Wihongi wrote. is a traditional whakatauki often quoted to denote an intergenerational transition or shift in leadership from within an established paradigm towards newer approaches, most often guided by more youthful leaders. Auckland has a fresh generation of Maori and one Oceanian leaders who are bringing culturally grounded, whenua, kinship-based, innovative thinking and practises to their work. These leaders focus on ensuring that indigenous and whanau values are an integral part of our city



shaping, and that the faces of Tamariki Mokopuna are woven into our urban and societal fabrics for the future. Tonight's corridor, Auckland conversations, will bring together a panel of emerging Maori and one Oceanian leaders who will discuss how they are ensuring that the memories and knowledge of past generations are recognised through their work and will articulate their vision for the city centre, one that is uniquely Tamaki Makaurau. I wanted to read that out partly to remind ourselves as spendless, exactly, we that was laid down before us, I guess, but also just to get the juices flowing around what kind of a discussion tonight might be. It's a bit about inspiration. It's a bit about the we're doing. It's a bit about thinking around our own whakapapa where we have come from and where we are hoping to head to and what we would like to leave behind. So that is the continuum of thinking we are trying to cover tonight. So nothing short of an enormous, probably 200 year long conversation in about an hour. I have very casual, very, very Maori and Pacific naturally. Before we get to that, I'll let our panellists introduce themselves and then I will also introduce myself, which I have not done yet. I am conscious of. You can see our little names floating out. You've probably seen our faces in the email out, but I'll hand over to our panellists. So we'll start with you Robbie, then Monsul, then Kara, if that's okay.

- It's nice to be here tonight with some friends to have a corridor. I guess I represent Faye Maia, which is the social, cultural, and environmental arm of our iwi. We have our trust board, our commercial arm, and here I am working for Faye Maia. I also am part of the cultural and heritage team. I'm lucky enough to be a part of that team, which looks after the corridor all the sites of significance throughout Tamaki Makaurau and I'm happy to be here.

- My name is Monsul Dewes-Tupara, born and bred from the East Coast, raised in Gisborne, my whole life up until the point I decided I wanted to study architecture. Then I moved up to Auckland and I thought it could be interesting to kind of talk through that journey actually as a part of my introduction to kind of highlight the vehicle that brings me here tonight. Studied at the University of Auckland and I completed my thesis at the end of 2019 of which our fellow panellist, Karamia, was there to recruit me. Literally the day after that, I started an internship at Auckland Council, which as a part of the Maori Design Team alongside Phil Wihongi, Olivia Hadden, and what was then the And that was with the Auckland Design Office, now Urban Design Unit. And that experience was huge for me. And as a part of my time there, I got to work on a whole heap of things. And one of those biggest things is getting, you know, trying to flood architecture firms and other practises with more Maori and Pacifica people. So during my time there, I was lucky enough to spend some time at a few different architecture firms of which I was lucky enough to be offered a role at Jasmax, which ties into my hononga to our facilitator tonight, the wonderful Elisapeta Heta. So I'm an architectural graduate at Jasmax, and on top of that, I'm a total with the Waka Maia team, where we do a lot of Maori-focused mahi and are there to kind of help our practise along our bicultural journey. I'm super excited to be a part of this corridor tonight with my fellow panellists, and I'm really looking forward to it.

- Thank you, Monsul. Thank you, Elisapeta. I'm a lecturer. My name is Karamia and I'm a lecturer at the School of Architecture and Planning in the faculty of CAI at the University of



Auckland. I think through indigenous spatial practises, creative practises, and I'm honoured to be here. I'm also the youngest of five. So I'm very much used to keeping it brief when I say hello. So I will end there, but just to say, thank you also to the Auckland City Council panel and the Auckland Conversations team, and of course my fellow panellists for having me on board, a youthful welcome.

- Karamia and I are going to drag out the youth as much as humanly possible tonight, I believe. I have a bit of a mixed slash mashup of whakapapa, which I am incredibly proud of, and love that it really tends to make me from Tamaki Makaurau in that bit of a city of sales kind of baby, I suppose. I am fortunate to have grown up in Tamaki Makaurau in Tiatatu for the majority of my life. Studied out there, and then came into town, town Inoi, to also study architecture at the University of Auckland. And then later, I also did another master's degree through the museums and cultural heritage department, particularly looking into artists collectives. So I've kind of had this very interesting life that's both looked at our relationship to kind of space and history and what's being told and what's not being told, both through the lens of architecture and also through the arts. That's been kind of how I've to the types of mahi I do now. And now I am presently an associate principal and also a at Jasmax. I founded, co-founded, and I'm a co-lead for our Waka Maia Ruta, and I'm incredibly grateful for that position. Within our team at Jasmax, as Monsul has covered, we have this amazing position now to be able to support our project teams and all of our clients, and hopefully warm up our whenua more and more and more coming into these projects. And it's fundamentally about our ability to change the way our built environment looks and feels for future generations is what gets me up every single day to do my mahi, and I feel very lucky to be able to do that. I suppose, outside of my nine to five as well, I do a lot of writing and have had quite a few exhibitions over the years, including this year being very fortunate to have bought an exhibition home from the city Biennale last year to Tamaki Makaurau to show an object space, which was a collaboration with the very esteemed photographer, John Miller, who has also seen and documented effectively the entire history of Maori social movements through and alter over the last 50 years. And so a diverse background is where I come from, both in a terms of whakapapa as well in terms of the types of mahi I do. But from my perspective, it is always fundamentally about being able to tell our stories in our spaces and normalising those. So that's a little bit about who I am and where I am from. So to kick off the corridor, I've done the classic thing of setting up tonight's discussion to think about it in terms of the past, the present, and the future. But we do know that, of course, everything is cyclical and everything kind of into weaves, but it's a nice kind of place to start in a way, I suppose, to situate each of our panellists in relation to their mahi. I wanted to think about whakapapa. So effectively, what I'd like each of our panellists to talk about, and I might, because you're all far too polite, I might have to prompt you all, but regardless. I'd like each to be able to touch on one person or capable or a moment in your history and your life or your whakapapa, if it's not inside of your physical mean, but you know it's contributed to who you are now and why you do what you do. I guess what I'd like to give our audience a taste of tonight is just thinking a little bit about the fact that we sit within a continuum. We are not ever individuals approaching these jobs, these careers, these projects with this kind of individualistic pursuit. We very much sit within communities and kind of lines of ancestors that sit behind us that really push us on. So this is the kind of conversation that actually



could go for forever and ever. It's a beautiful one. So just pick the one, the one that stands out for you that has really inspired you or has enabled you even. And that's where I would love to start. So I might start with our parent, youngest of five, no, youngest of five, but older than me, because I'm going to claim it and see, this is the beginning of me being a dork in a virtual kind of conversation. We'll start with you Kara, and then we might jump to Robbie, and then Monsul. That's how I'm going to jump around.

- Yeah, I feel like I'm the youngest of five, but the oldest of this panel. So that's a nice way of finding the middle ground. Well, in terms of whakapapa, I'm a very traditional Samoa girl, I guess. It's my father and I can't really identify my father without identifying my mother as this kind of key person. They both worked in public service. They were both very Samoa and they thought through being part of a community, being a kind of action, being part of a community as an active service that's a very Samoa thing to do as well to conceptualise your commitment to your community as one of service, and I also think they had very interesting approaches. My father passed on to me from his mother the idea that a compromise is a promise between two people. And I think within my current role, which is a lecture at the university, I think through how the university has let Maori and Pacific communities down the board, and I think about repairing that trust, and I think about repairing that trust by thinking about a promise and how upholding a promise is an active service. So that's one person and then I think my mother in terms of, she was very, very creative woman and very much found pleasure and creativity and found pleasure in herself and found pleasure for herself and being creative and making things for people. And so that kind of imagination and play, I think I'd like to think that I've managed to find a way forward with those that double her worker. So yeah, those are the two people in my whakapapa that have shaped and influenced not only who I am, but also the approach I have to the kind of roles I undertake.

- Beautiful. Robbie.

- I want to talk about my tupuna, Tupiriri, because descend from him. He's 10 generations back from myself. He came through in the mid 1700s from Kaepora through to Tamaki here. He lived on Mamakiaki on Tree Hill. His older brother, Waye Tahaki, and his uncle, Waha Kiaki, they actually came through a little bit before him. He was quite young at the time, but they came through and led the conquest into Tamaki and not too long after Tupiriri came through. And he actually had had four kids and he himself stayed at Mamakiaki, but he spread his four kids across Tamaki, and they had kids who had kids who had kids who had kids. And I guess there's roughly about six to 7,000 of us now and I guess it's up to us to look after the whenua of Tamaki Makaurau and the wahi of Tamaki Makaurau, and I'm really proud of that history and to be a of hers, and also all of them. We acknowledge Tupiriri as our tupuna, of course, but there were so many of them that without one of them, some of us wouldn't be here today. He's also the grandfather of Apihaya Tekabo who gifted the whenua to I guess what we consider the central ismus from standing on Mongafo, stretching up to Todo Duapa and across to Opo, Opo to Kiha, which is Coxs Creek, 3,000 acres, and invited Governor Hobson from up north to come and start the city here back in 1840, which was 100 years after our arrival and here we are still today. At that time, our name was Tekohu, but a



lot of iwi, they evolved, and this name Notifato Orakei was only a new name because when we had made that name, it was pretty much the only land that we had left, which was the Orakei block. But here we are. We're working with council with our partnership, and everything that we do is for the betterment of our whenua, our relationships, looking after our tile, because those are our tupuna, and here we are today. We are going to be tupuna for our udi, for our descendants, and I hope that they talk about us and what we have done for the betterment of our city and for the betterment of our place, which we call Tamaki Makaurau. I acknowledge my tupuna tupiriri, and I guess he's the reason why I'm here and he's also the reason why I know who I am and he's the reason why I do what I do. Kia ora.

- Yeah, it's a big one. Monsul, you want to follow that up? Kia ora for that korero

- Yeah.

- Yeah, it's an interesting, I think it's really interesting starting point for us to talk about whakapapa. I always find it interesting to see, if we ask selecting how deep each of us go. So it's quite interesting to see someone more kind of immediate from Karamia and then someone a bit deeper from Robbie. So I'll try and hopefully it's a good segue to my one, because your corridor will just now reminds me a lot of my uncle, Peter Tupara, whom I named after. But he speaks about all of our history, all of our tupuna, all of it with the same level of passion and kind of getting us, the bigger reason being to educate all me and all my cousins and all of that about where we come from and what brings us here. But in terms of kind of balancing that out, I look at him as that kind of that poignant figure to me. He was the impetus for me in particular to get into architecture, and he really kind of ignited my passion in everything. He's a carpenter, he's a builder back home, but he works alongside my other uncle, Nick Tupara, who's an artist and has a couple pieces back down in Gizzy as well. And they kind of have tagged him a couple of items over the years, but for me, he's been like a huge role model and someone that I've really wanted to kind of, you know, if I could get anywhere near the type of person he is, I'd be a happy man. He's always someone to say yes to everyone, whether it's getting just chopped down like a bunch of wood we need to get it out to all the koumata around the area load up some trailers, and just drive around, go house by house. He's actually says yes too often to the point where he's got a reputation of not finishing. So I hope I can kind of work on that and maybe I'm the evolved version of that would be nice, but now like tying into kind of the immediacy of his effect on me, but also how he entrenches where we come from and kind of what I said today.

- It's beautiful, I mean, the reality is right that Tupiriri has legacy affects us all. But actually, when I was thinking about you all speaking, all of your whakapapa affects us all. And I was listening to a conversation the other day. Somebody said, "Four generations back "is still within living memory. "10 generations back "is when you start to get into the realm of mythology." So people's, the bigness of a person's characters in some ways. The way I interpret it is almost it envelopes the people, it envelopes the space, and it's quite amazing to think about that in terms of what will happen in 10 more generations, the whakapapa that



Tupiriri would still have left behind that Monsul's uncle would have in many more generations of tupara whanau And equally, I think there's stitching kind of conversations here about ideas of service, very much a big conversation in my Samoa family as well. The notion of service is quite big. And I think service is being touched on in different ways. What Tupiriri did wasn't necessarily about service but was most definitely about this gift, which was a kind of service. It was really about this ability to project forward into the future in a way that was hopeful for his people, and I think that's kind of what we're all trying to do. So I don't know. So I'm just I'm in awe, I think, of all of your corridor, actually is probably the best way to think about it because regardless of whether it's one generation back or 20, it does still affect us in quite real ways in our day-to-day life. And I know that that's something that turns up a week. We talk about quite a lot is actually that our whakapapas ever present. We can't show up to work and leave our whakapapa at the room in the hopes that you can sort of strip yourself of certain things to get a job done because it's not, that's not possible. And I think it's a very, very mildy, very like for me, Sam Juan. It's a very tangata moana thing to do where we always show up in relation to the multitudes of people in place that we're from and of. We just we literally can never be alone, and I think that that is quite fascinating and beautiful and actually really empowering. It's probably why I think conversations like these and actually the potential of where we are headed in the future is so kind of visceral at the moment is because you are getting more and more of the Robbie's, Monsul's, and Karamia in the universe who are actually tapping into the vein of the whakapapa that we have, and we are using it, not leaving it at the door anymore, which used to have to happen for a different reason, but validly, some people in our history, there was a separation for various reasons of how you could be Maori or Pacifica at work and that's changing for the better. And I think that's the tangible thing people are feeling now. It's like, there's this thing about, and I even, I did this like, oh, when I read what Bill wrote about the word leadership, purely because I sometimes feel, I think about people that are 50 years older than me. I think about it in terms of age. But actually, when I look at these three, I know that what he has written is very, very true in terms of leadership and that tapping into that vein. So thank you for sharing your corridor about your whakapapa, 'cause I know we don't take those corridor lightly either. I wanted to segue a little bit into thinking about your mahi, and just I digging in, literally, let's just ground ourselves a little bit into some of the whakapapa we're involved in at the moment. So I mean, and this can be a conversation, and if you guys have questions for each other, our floor is open. But I'd like to think, let's just share some of the kopapa that you've been involved in that you're really proud of. Could be recent, like within the last few years, could be current, or could be about to happen if you are comfortable enough to share some of the things that are sort of in the horizon and the immediate horizon, but I'm sure people would love to know kind of a bit of an insight into your life. So let's start there, I reckon, and 'cause I've started with Robbie and then Kara, I'm going to give Monsul a go to kind kick us off and then, we'll just kind around the track say.

- Yeah, no, that's cool, and that's a good starting point since you've been a big part of the mahi that I've been involved with.

- Yeah, and thank you for talking about me.



- My mahi here at Jasmax, but yeah. And also that's a big in terms of mahi that I'm super proud of. A lot of it tends to be a lot of the mahi around the work that we do with but then also M1 practitioners as well in particular, especially given that I'm still quite early in terms of like my career journey and kind of bridging or like helping to bridge that step from university to work life has been in particular, one of the cool kopapa that I've been lucky enough to work on alongside yourself and others. Recently, we've started what we call crit culture. We've had some crit nights where we've opened kind of dissected the idea of the crit, where we present our mahi, and as students, it used to be like really difficult to get any kind of meaningful feedback whenever we're talking about anything kopapa-driven or this kind of stuff simply because there isn't much of us or much people to really comment into it. And then kind of on top of that, feeding back to these forms are kind of how some of the unis tend to be a bit siloed. So kind of dissecting that and opening it up between the different universities, the likes of Auckland Uni, Unitec, and AUT as well, and then just bringing everyone in and then also getting them in the office as well. Back when we could, we've since done a virtual version of that as well, but for a lot of them and much like me, I hadn't stepped into an architecture firm until I came into Jasmax and spent time with Auckland Council. So just getting a foot in the actual door of an actual architecture firm is kind of huge and a really big deal that some of us take for granted. So being able to kind of help with things like that and still being able to do that, even in a lockdown environment was really big. And then kind of like tying down to high school to university as well. We've had some mahi around that. We've had some schools and just kind of opening up that possibility that they can jump into this type of career. I remember being back at Gisborne Boys' High School, speaking to my career advisor, questioning whether it was viable for me to pursue a career in architecture.

- Our careers advisor was questioning you.

- Yeah, so new kind of really nothing of my background or anything. And those are kind of a lot of the barriers that are stopping a lot of Maori and Pacific people from even thinking that's a possibility. So trying to break down those barriers and get more of those kind of kopapa going and being involved and really pushing for that is huge. And those are the things that I've been really passionate and really proud to be part of and hopefully, we can have more of them.

- Yeah, I think there's a bit, there's several elements to that, but I know that there, you know, a lot of that is in and around breaking down barriers and particularly that idea of you, you can't be what you can't see. It's a kind of catchy phrase, but it actually is very real. It's real in terms of our physical environment. It's real in terms of the people who occupy those environments. And I think there's a lot of work actually between all three of you that is definitely around breaking down barriers or reintroducing ourselves to ourselves actually to our own corridor. Yeah, I think, I mean, Robbie, you were talking a little bit about there's a ropu of you at the moment that are basically getting back out into the whenua and almost



speaking the names of places back to them as being quite an inspiring project. I don't know if that's the one you want to call it or to, but I found that to be you really powerful. Kia ora, tena koe

- That was awesome.

- Yeah. Mihi and korero Yeah, so have started to use my our iwi the people that I work with, my cousins, my matua We've started using the tupuna names for the places throughout Tamaki Makaurau, and I think it's really cool. Like I was saying before, we've only been here for 280 years in Tamaki. So a lot of these names actually existed before our arrival. But we've managed to keep some of those names or a lot of those names, the ones that have been researched by historians and actually, recently, we've started using them again. So when we're going places, we'll say we are going to so and so. We're going to this place, we're going to this place. And there may be only about 10 of us at the moment, but I definitely know within the next 10 to 15 years to 20 years, there'll be a lot more of us actually using these names, promoting the return of these names so that it's actually normalised again. And what comes along with that especially in my mahi, which I'm not proud of, but I'm super proud to be a part of is together, all the corridor for all of these places into one place where we can eventually, which, I mean, we've already started to share a lot with whenua online and lives, but I guess what I'm thinking of now for the future is to gather corridor for a lot of these places, the stories that come with them so that it's just easier for the next generation when they want to start learning about all of these places, it's easier for them to just access the corridor for these places, why they're named, their names, and of course, another part of the mahi that my team does, a team that I work with is a lot of the stuff with council and a lot of development that's going across the city. If you're familiar with CBAs and we have to read a lot of AEEs, which are assessments of environmental effects, and then we give our feedback on the environmental outcomes that we want for what they're developing and we provide that either through hui or through a CVA, which is a cultural values assessment. And of course, there are two big parts of it. The first big part of it is our connection to the whenua, to the white, the connection to those places while we're there, and then the second big part is what we are trying to protect, what we're trying to look after, and I guess it is so much easier to provide that corridor and that feedback when you actually have a connection to the whenua. A few names are in karakia But I think it's also, it's a little bit more, I guess, it's pretty cool when you can actually see what you're talking about.

- Yeah.

- So there's what we're doing now is gathering the corridor and actually wanting to go and visit all of those sizes, touch the places, get a feel for the places, set up protection for them. A lot of my cousins in Matua are doing all the planting throughout the city and all the weeding throughout the city and all of those things. That's another vibe and another cool thing in itself. So I guess here I am playing my little part, which is I love to research and at a long haul, I love history. I love, yeah, I love history and I love and this is me playing my part



and I hopefully it's just, it helps with the bigger picture of what my team's doing, what Faye Maia's doing, who I work with. There's 150 of us and what Natifato Orakei as a whole are doing, yeah.

- Older, that sounds really exciting. And I think as well, from the perspective of those of us whose are also trying to do other variations of kind of similar amounts of research and breathing life back into our whenua and our Moana a lot. It's I always find it really uplifting to see how others are doing it. And I mean, I guess given my proximity physically to is I literally live in panel and new fellas are just over the hill, while my mates anyway are just over the hill, but I know this is the whenua of fatwa. It's really it's, I feel that the energy of the restoration and I think restoration is a big thing, you know, there was, I remember being in tumu tumu whenua and somebody speaking about the kind of phases of going from a state of survival to a state of thriving, and I suppose it's aspirational for some of us still to be heading in that direction. So yeah, I just killed all that, Robbie, 'cause that's exciting. Whether or not you think you're a small cog in the wheel or whatever size of cog you think you are, I think we're all doing all. And so I guess, Kara, you've got, we've all got lots of projects to call it or two, and there's been a couple you've spoken of, and I wonder which one you want to tap into, 'cause it's you kind of go either way with if you want to respond to what Monsul and Robbie have been talking about too. I suppose there was slow boil and also mahi you're doing through the university so.

- Yes, thank you, Elisapeta, and Kia ora Robbie for your korero. It's such a privilege to hear these projects and also to hear these other cogs and these acronym spaces is really inspiring to hear and also to Monsul to recap over that journey and be present to that. I think, well, I have projects for the most part because I'm sort of an academic. More of my projects sort of come under those umbrellas of research, teaching, and service. And I mean, I think for Maori and Pacific academics, researchers, practitioners in these spaces, your career in a way, it has to deal with access making and barrier breaking and being intentional, identifying, and being proactive, and seeing which of those you need to do or which opportunities present themselves to you so that you can be a part of yeah, making access, and then on the flip side of the coin, breaking barriers for the next generation. And so I try and think about that through service in terms of enrollment for Maori and Pacific. I think just to touch on what Monsul said, I myself, that really resonated with me. When my father first suggested to me that I think about architecture, I sort of, you know, you do that thing when you're young, when you're really, really young, rather than just young, like the panellists. So when you're really young, you sort of flip through all the people you know, all the adults you know, and you're waiting to hit the one that has that career, and you find yourself not being able to identify an architect in your family. And it was similar for me in that I didn't know anyone and that did not come into focus over my time at architecture school. It just seemed to me, I actually discovered less and less specific people were actually working in firms to the point where I sort of thought, it may not be a place for me in practise. I ended up having to sort of find a place, but that's something that I don't want further this. So I really try and sort of place myself at the coface of enrollments and think through the admissions process in the service way and then you're quite right. My research more recently has been thinking about, well,



with the kind of grace of Grayson Goffe, it's been thinking about CAI sovereignty. I recently did a public creative research project with a team of researchers and practitioners. I have to list them off because I'm be rude not to, but Grayson Goffe from Boil Up crew, Lachlan Comode, Matthew Galloway, Kiara Fikareli, I don't even know if that's right, I think of them again when I'm playing Western. I did a project with this team and we basically thought about what happens when you put the question of self-determination together with food and consider it within the context of Tamaki and especially for urbanised Maori and Pacific people. And out of that project, I guess what really struck me or the thing that stayed with me was if you place the question of self-determination in front of housing, in front of the urban realm, in front of the built realm, what happens for Maori and Pacific peoples and communities. If you place their self-determination in front of those questions, and even the larger existential ones like climate change or climate crisis, what changes in the method, what changes in the outcome? And those are the real litmus tests for me in terms of kopapa, material change for our people and communities. So those are sort of the big that's there's some high level and then there's fine detail stuff in there, but those are the sort of spaces that I'm working in currently and thinking through. Kia ora

- Yeah, wow, I mean, self-determination and sovereignty. Hey, very light topics. Sorry, everybody. You're not here physically in my bedroom. That was sarcasm. Yeah, look, I far out, I mean, the act of barrier breaking, I think is such a huge discussion as well, and I think all of us in our own ways, and I'm just thinking about the mahi we'll have as little human beings. I don't think any of these jobs existed really. I mean, did it for you, Robbie, through Faye Maia? I'm just thinking, it feels like there's been a huge momentum and growth. Our jobs physically existed through the built environment, you know, architecture, but like Kara, like Monsul, for me, I never, I did not grow up with a person following a parent career path in front of me. So yeah, I just, I think the thing that I'm loving, but I also know comes with a huge challenge is we're actually kind of inventing our jobs as we go. There's a gap or we have this critical ability to ask really hard questions of ourselves, really hard questions of ourselves, and there's no one else to answer them. So we actually have to both step up, ask the questions and answer them at the same time, and I think that's the question around CAI sovereignty. I mean, I know that I know that up in far up by the Mara, you've got the whole nursery going and I've seen the Instagram posts of the sharing of the CAI from the Mara. It's phenomenal. Like there is so much going on and there's so much more to be tapped into. Sorry, I could preach a little bit about this, because I think it's really phenomenal. I don't know if any of you guys have anything you want to respond to, but I don't think it's fair, but we are beyond kind of complaining about it, but I don't think it's necessarily fair that we are still in the realm of first sometimes. We're still first in our families for doing certain things. I know for me, for example, first in my funnel in about 150 years to receive a moko kowai There's just generations of disconnect that come with disconnection from real, from the land, from lots of things, and we have to overcome those as well as asking these critical questions that are also impacting the whole city and it's no mean feat, I think. And I think that's where the recognition of all of your work is quite real. I actually wondered, Monsul, if there were any, I dunno why I'm coming back to you, but I guess because I see you every other day, bro, on virtual space. If there were any other because we were talking little bit about parehaka and I just wanted to touch on that too from a kind of placemaking situation, because I think there's



some interesting questions that have been asked in projects like that that you've all been involved in actually. And I dunno if Robbie has a response to this, it would be cool, but if you don't, cut by two. But just wanted is about those types of projects that, oh, I don't know, how am I trying to frame this? I'm really interested in this idea, not only of what we are trying to do, but the partnerships that are required to make them happen. So we exist importantly doing this mahi and I think say, for example, we are lucky at Jasmx to have Waka Maia. Robbie's incredibly lucky to have fai maia, 150 other people from his own funnel working in that space. I know Karamia and the University of Auckland crew now have the most Maori and Pacific academics on staff of any university in the country. So we are now coming to the space of being quote unquote lucky to be in spaces of the beginnings of the wealth of the number of people around us, but I wouldn't mind if you all, if you want to reflect a little bit on the partnerships that we also require to get through that. So yeah, this is being hosted by a Oakland Council. I'm thinking about the relationships and the partnerships that maybe from some of these corridor that you might just want to reflect on. And I was thinking, Monsul, just starting with you and around parehaka and some of the reflections you've had around those partnerships and the strengths of them to make it, you know, to make it viable, to make it the empowering thing it needs to be.

- I think like, first, I'll just like touch on just going back to kind of what you were talking about in terms of like first in terms of like our roles and stuff like that. And given that we are kind of like dual role holders, really being an architectural grad and a member of Waka Maia, it is a very unique thing, and then kind of also being lucky, but then also our practises in a sense being lucky to have us as well, which is like a huge kind of realisation that I've had over the recent little bit and particularly over our mahi with Parihaka as well. It's for example, when we have, we were working with a really wonderful, beautiful artist that was nominated by the people of Parihaka. And then also we had a number of community huis and stuff as well that we would travel down to Parihaka to attend. And these spaces aren't typical spaces for an architectural graduate who has been at Jasmx for less two years, and a part of that is because I might be early in terms of my experience as an architectural graduate, but I have a whole lifetime of lived experience of being Maori, and I've being Maori back home. So that's been an interesting realisation for me to come across, but then also of being equally surprised at my voice wanting to be heard in that space as well. I remember presenting a couple times to the community down there, and we had a principal present, we had a project architect present, and then we got to the culmination of that and then we had quite a few, old queer from the community, speak up. "What do you reckon, boy?" And then, we're actually wanting to get our thoughts and our opinions on things. And a lot of that is recognition of the realisation that I've grown up Maori and a lot of the thinking they have, whether it's getting a weather in the kitchens and things like that. A lot of that stuff can get missed on when you're just at a grad and things like that. So being able to almost put their mind at ease in spaces like that was really big learning for me. But kind of overall, just that story of Parihaka is quite a rich one and just it kind of like harkens back to a lot of my thesis mahi when I was looking at wahi tapu and such of significance or sites dream to court's pursuit back home and kind of bringing light and acknowledgement more than anything of these spaces. A lot of those sites back home are bearing land now. So in a similar instance to this mahi of huge significance and huge history to capture it and reflect that in a meaningful way in this project is huge. And



a big part of that, again, is the likes of these artists. I always feel like artists more than anything. They're historians as well. So a lot of that has been big learnings for me personally.

- Yeah, I think that would link probably quite a lot to the types of mahi that obviously Faye Maia are doing. Panellists are probably just seeing that question that's popped up from an anonymous attendee. anonymous, which I actually think relates quite closely to this corridor. So I'm just going to weave it in, and I might just pass it to you, Robbie, because I would like you to respond to this if you have something to say. But the question slash statement is, I think there is a responsibility for projects to consider how they partner with Maori and Pacifica to identify and deliver social outcomes, especially for younger people to expose them to opportunities and show how they can be viable and support them in achieving their goals. How can we work on this? So that definitely comes back to that question of partnership, and I think, I mean, I know that that's a big driver for outcomes for so yeah.

- Yeah, I think when Te Kawa, our tupuna, Te Kawa, gives the whenua to Governor Hobson to start the city, the main reason for that, it wasn't for to sell it or anything. It was actually to do with partnership. And here we are working towards a partnership. It's not like we already, it's not like we currently have it, if you know what I mean. We're still working towards what partnerships should look like and what part partnerships should be between us and there's partnerships in all types of things. But I think for this one, it's just if the doors are opening for you, then anything's possible. So just like for me, the doors had opened for me to come back to the iwi and work for the iwi, and I get to work in a Te Ao Maori space where I can be with my whenua and other udi of a common tupuna for a common goal. And I think if other people, if other companies, if other sort of areas open their doors to Maori and Pacifica to come and work in these spaces, then I think, I guess that's the way forward for me anyway.

- Yeah, totally cool. One thing I'm going to link in a little bit and then I will pass the proverbial mic to Kara. But as a person that sits in the centre of the Venn diagram between having whakapapa to the Pacific and to here in Aotearoa I do find it's always been quite an interesting tension and dynamic between the bringing together of Maori and Pacifica, and I know that universities in various ways have tangled with that. But I know we share a lot of relationship in the unfortunate realities of the deficit statistics, which we don't want to think about, but that is part of it, but obviously, of course, Aotearoa is a part of Te Moana a Nui a Kiwa So we have a relationship, but tangata or the position I've always held is that tangata moana i.e. all of our peoples of the Pacific are a part of the constituent community that make up tangata tiriti. So they are our partners in relation to Tiriti o Waitangi. So when we are thinking about biculturalism, that is still this jewel, the duality of tangata whenua and tangata tiriti being Pakeha and Pacifica, and all of our other migrant fauna, you know, our Chinese fauna who have been here for generations, Our tarata, all those peeps. So that for me is how we all come under the umbrella of thinking about that partnership in relation specifically to tiriti. Now, I'm not saying that to specifically ask Kara to comment on that. I just, I suppose I just wanted to clarify a little bit too, because I do find we still have this tendency to lump the two units together, And often that is habitual because of the deficit statistics that are often hung off us as a people. I am much more fascinated in the ways we empower each other to



think about that relationship, actually, and the potential exchange, which hasn't happened in quite the same way between us and the Pacific and back and forth that's starting to happen again. But just back to the point of partnership, I guess, Kara, 'cause I know sitting in that university space, that will be quite a fascinating, might have a bit of tension sometimes, but I know there's a lot of genuine effort and actually requirement is mandate because of who you are as a university to have a treaty obligation. So I just wondered if you had anything you wanted to share in relation to also turn its corridor.

- Yes.

- Say that in the way.

- Looks out into the sky and asks for an answer. I think, I mean, I think there's a high-level things that can be done in the way those high-level things, high-level mandates make their way down into material. Societal outcome is oiled by people. So we have to, and from a Pacific perspective, the relationships, the quality of relationships is central. So I know the word partnership is it has grave responsibility and accountability within the context of creativity. So I'll sort of switch to relationship and with the understanding that I'm using a slightly different term to talk about something slightly different, but maybe it has a similar, it has a horizon. And I think we talk about these words like partnership and relationship, but there's also the quality of those has to be good. I think for example, Pacific people weren't asked before about what housing they needed, and we are in the place where we are now where they were gentrified out into South Auckland. And now they're being asked but they're not being listened to. So we're seeing the same outcomes of a partnership and it's not changing because the partnership, one party is not listening and not meaningfully listening with the same intention for the same self-determination outcome. And so I think maybe this is the appropriate night time to talk about partnerships. I think all partnerships can be productive and positive, but they actually have to have intention and they have to be sort of grounded in a sense of a shared horizon that does centre self-determination for Maori and Pacific people and it's complex. We know that. It's not going to get uncomplicated. But people committing to listening and seeing those hard conversations play out is personally for me what's more important because it's a very, you know, we know how initiatives, policies, mandates, they're sort of very fluid dynamic. They're not these stagnant things that aren't concretized or something like this. They're opportunities spring up. It really takes us all to coalesce around a shared horizon and a shared agenda of self-determination for Maori and Pacific people outcomes that are on their terms. And I think that starts with listening through the conversations that make you uncomfortable at a bodily level. And so I think that's a kind of very, you know, I think about how the high level makes its way down into our everyday lives. And I do think that that's one of them. So I think if there are projects that are being sort of scoped at this point and thinking through the kind of matrix or the litmus test of its impact from young Maori, young Pacific people, I think perhaps listening through discomfort is one space that they actively can be pursued and perhaps measured. And then in terms of the university question, that is they are a partner and they have many things to heal. They have many wounds to heal between the university and Maori and Pacific and they have many



things to be accountable to, one of which is success rates and graduate profiles. And we can only, I guess we are responsible for holding them accountable.

- That's yeah. Accountability is quite a kind of an interesting term or discussion, I guess, that can sometimes fall, I guess, on the side of being upheld or kind of quite singularly sitting on the shoulders of Maori and Pacific, I think too, and I guess that's partly why I made the point about tangata whenua and tangata tiriti and that those kind of constituent communities, because as time goes by, I more and more strongly kind of hold this position that actually literally everybody's duty to uphold and be accountable and make others accountable for better outcomes that when you say, if we want to see some better outcomes for Maori, see some better outcomes for Pacifica people, you know that that will make for better outcomes for everyone. We've just not been centred up until that point. So that's partly where that kind of whakaaro came from to link to this sort of loose discussion, I suppose, but I pointed about partnerships, relationships, and to tiriti as well. So in the lead up to this corridor, we were having a discussion with Phil Wihongi, who kind of drew in this panel. And Phil sort of reminded us that in February next year, which I don't know if that is like 100 days away or next week at this point, but it is in February is the eighth, it'll be 18 years until the 200-year anniversary of the signing of Tiriti o Waitangi. So we're getting to this place where we're going to hit a milestone, right? And it's not really about milestones, but it's thinking about and this is from my perspective, but whakapapa and those relationships and those connections and what has been stopped and built and what has not been, what has been disconnected or dismantled. It's a simple question for my panellists, but it will likely have complicated answers maybe. What kind of legacy do you want to leave behind in your work? If we could get to the 18-year mark? So 200 years posts, you'll all still be very, very young. What kind of legacy? Where do you want to be at there? But even if you want to project past that to a time when you won't be around anymore, what happens at the 118-year mark when we get to the 300-year anniversary? So the simple question is, what kind of legacy do you want to leave behind in relation to our built environment, our outcomes for our people, for our communities, our whanau, hapu, iwi, you know? What does that look like for you? Do you get to think about that, 'cause I'd like you to quote it all to the idea of your legacy. And I will caveat that by saying that I know sometimes, thinking about your legacy feels like you as a single person, but you can take it in the proverbial you as in you and everybody else you are working with or however you want to structure that. I wouldn't mind passing the kind of corridor. It'll stick to you, Robbie, first, if that's okay. And I say that because I think particularly given, we are speaking from fact of that kind of territory and I want to give an opportunity for you to really speak about it, because everything we do also influences and is in relation to a lot of the mahi mana whenua are doing too. So I'd like to start with you if that's okay. Tena koe

- First off, that's a really cool part. I want to acknowledge the iwi, our neighbouring iwi, 'cause Orakei is Orakei is the central ismus is the central ismus. We touch over to Onewa pa tumuturewa Kauri point right up to Hobsonville cutting cross back around through two down to two down to Point Chev Opo where the 3,000 acres was given. Cutting right across to Onehunga and straight back up to Okahu Bay, Mission Bay, where our marae is and there's



a big group there. But I want to acknowledge Nazi power to the north shore and to the east side. I want to acknowledge and the three of those areas. I want to acknowledge and the big ngahiri out there and here we are, me and my iwi. We have a saying called and in response to your part about the legacy might not be about up me as an individual, but me as a collective. When we say that it's actually, what we're trying to say, if I can translate it is I am the iwi and the iwi is me. And I think when you ask that question, my head's tripping up because I want to see heaps of things happen between now and then. If I look back to 1740, when Matupana came through to Tamaki Makaurau, I look at 1840 when the whenua was given and Hobson arrived to Tamaki Makaurau, and if I look at, you know, and over the next 18 years, I want to see Tidio Maori being spoken. We all want to see that, not only by Maori, but through everyone, and I'll tell, and we were already starting to see that, but we're definitely going to be seeing that a lot more between now and then. I want to hear a lot more of the tupuna names being spoken throughout Tamaki Makaurau right across. We have our Kainga set up our village, set up at Orakei, and our Kainga for the iwi that are living there. But we'll have villages throughout the city. We might have five by then, maybe one over on the north shore, 'cause just like back in the day, we moved seasonally. We didn't come to Orakei and stayed at Orakei. We were living right across Tamaki Makaurau, and I want to see that again and maybe see that community living where there may be a minimum of 10 fuddy somewhere on the Western border, and there's a vibe there where they're already in and they're the of that sort of area, and another, maybe another Papakainga over on the north shore, and one is close to the city centre is possible like the Kainga of Okapa and Tedihu where our tupuna used to stay or te reua maybe one. I want to see a couple more Papakainga between now and then. I want to see, you know, like today was a special day. We had a muscle drop in a Okahu Bay and I want to see our waters a lot more cleaner between now and then. I want to see more green, you know, more green things around like Morako and if they're thoughtfully placed across the city, not only looking after the ones that we're trying to look after throughout the massive developments that are happening and like the massive intensification that has come and that will continue to come between now and then. Not only do I want to see the green spaces that we have left looked after, but I would like to see a little bit more. So anything positive, whether it's good for people or good for the tile or good for the way we treat each other, that's what I want to see. And then, and of course, just touching back on the partnership. Yeah, I want to see a bit more of a better partnership between us, not like, you guys are you guys and we're us and kind of like, sort of what the original intent was meant to be was Mahitahi together. So those are just some of the things that I want to see.

- Yeah.

- But yeah, there's definitely a lot more too so.

- I think that's lots of food for thought for our listeners. Kara, do you have anything you want to? I'm sure you have lots of things you'd like to add.



- Kia ora Robbie. It was wonderful to step into that imagination and that dream and those aspirations. Yeah, I think I have some, you know, I'm thinking through housing for Maori and Pacific people. I'm thinking about social mobility shifts and the way we engage in the construction industry is as it relates to my own discipline. So seeing our people move from out of certain into like more technical roles, seeing more sustainable supply chains that empower Maori, particularly at the foresting end, but also seeing those supply chains have been innovated in the next decade or two decades so that you have housing stock that's built from supply chains that are sustainable, better for our world. And I think those are the... I like to think those out of those flow, they leave a lot of harm. There's a little bit more dreaming space left. And then also I think thinking through urban spaces that are more inclusive for our people and uphold their manner have their social wellbeing at their centre, thinking through planning that's yeah, that upholds young people's mother as well, because it will be a shifting landscape. So I think some of these big questions not seeing our people left behind in the climate crisis and technology, this moment of COVID, I guess, shows us that we have to keep people accountable to our causes, and we also need non-Maori and non-Pacific people to also jump on board because the job is too big for just us alone. So seeing those, yeah. Seeing those things happen in for our built environment to me is definitely something that brings me great pleasure to imagine. Kia ora

- Mons, do you want to pick up from there?

- Yeah, beautiful aspirations and both of what you were saying. Yeah, from kind of coming back to me being early on this journey, for me personally, I'd love to be richest, that architect, and that kind of ties back to seeing us in these places. So like, I want it to be a thing where it's not, it's normal to have many registered architects. It's normal to have many of us in all of these whole heaps of different kinds of industries. A big time back to Uncle Pete back home, he's a builder, but he'll always remind me that whatever I can draw, he can build, and he can probably draw as well. He's just as talented as any architect I know, and in his own right as an architect, as we are lot of us who paint as well. So normalising all of that and tying into a lot of the corridor that you guys were talking about, sustainability, all of those kind of things. Good architecture has the power to do that, and linking in all of our rich corridor and reflecting it in our built environment, that shift from Auckland to Tamaki, capturing that in our built environment in a way that's identifiable, it's visible. You see it, it's there, but then kind of, for me, the next layer of that is that it's habitable. Everyone has the ability to see themselves there, but also occupy that space that's been a big critique on my end on some built things is, yeah, it's nice, but it still doesn't have that same feeling of welcome and it reminds me of Morae Beckham, one of our more well-known ones being younger players often reserved for special occasions, and it's one of our almost well-known fuddy, but Taka Timo is known for accepting everyone and all are welcome there. And for people to see themselves in our built environment, but then also see that they can occupy, they can inhabit that place would be huge. So those are my kind of aspirations in terms of those things in that for corridor. Kia ora.



- I think something that I just want to briefly mention if it's not already very apparent is these three are taking us through quite a wonderfully sort of gentle, but sneakily powerful kind of look into, I don't know, a view of the world that I really don't think is that far out of reach. If I was to add my little bit of whakaaro to this, it's exactly what everybody said for me. It's about the legacy I would want to leave behind that really strengthen while I'm here is the ecology of us all working together much better is the strength of, and the centering of tangata whenua as having not only a voice, but the voice that empowers us all to be from Aotearoa and I mean that when I talk about voice, I mean, voice as in the stories being told in all the ways they show up and talks like this in our buildings and our art and our naming of places and our education systems. For me, those voices are multiple. I think the strength of that would be if our tangata tiriti are now are able to have more of a pluralistic view and understanding of the way in which the world might work, not only from the comfort of their own position, but from an understanding of Maori and all the different ways in which that might happen. I like to think about the ecology in which we exist and the way we all affect one another and it definitely takes a literal village. We've had a couple of other questions come through, and I think in a funny way, we answered them. One of them was if you could be mayor for a day, is there anything you'd like to start or continue? I don't think we need to answer that because I think we have answered that one. And I will say too, and I guess this was partly my steer for tonight was we weren't trying to focus too much on the challenges. I think there is a place and a time to pick part and dissect the challenges. But I guess what I really wanted our panellists to think about given, let's say our relative youth in our careers and the direction we are heading in, we want to be aspirational about what is possible heading forward. I think for those of us or those of you in front of us at the moment, in a lot of respects, we want you to help, and in some respects, we might just need you to kind of move aside. And I don't think that disrespectfully. I just mean enable the youth who are coming through to push and I say that to ourselves of our next generation coming in behind us. Our teenagers know things and want to do things and want to respond to things like the climate crisis in a way we're not. So it is a statement I put outwards, humbly knowing that it's a statement that reflects exactly on us as well. So I guess those are my things that I want to kind of underscore, but I just want to quickly also say a big thank you to our panellists. I don't think we've got a tonne of time for Q and A, and I want to give Councillor Alf Filipaina an opportunity to actually speak. And then also Robbie is going to close our evening with the karakia. So just quickly from me, thank you very much for listening to this very beautiful conversation tonight. And yeah, I'll pass over to Councillor Filipaina. Oh, you're on mute.

- Yeah. Tena koutou katoa to you all. Just wanted to message to you. And I was going to give some reflections, but with the time that we have, I may not have the opportunity to give the reflections, which is okay with me. I do however, want to acknowledge you all. I want to acknowledge also the audience. It reached 109 while we were talking. So it reached 109, but to you, Elisapeta, I just want to acknowledge you because the questions you posed then, I'm going to keep an eye on the 2 minutes that I have left. But the questions that you ended up posing to the panellists are some of the leading questions that I've heard. Now, I want to go through with some of the insights that I saw and I think the first one was around whakapapa and everything else and I know, Karamia, when you ended up acknowledging your parents and the fact that they worked in the public sector, public service, and as you know, there's an



old summon proverb, which goes which is the road to leadership is through service. And I want to acknowledge you in regards to that, because you acknowledge your parents and the fact that they put upon you the service that they were doing as leaders and that's also followed with you. Now, Robbie, for you, what I took out of the whakapapa for me was six to 7,000 of us. That is what you said when you were acknowledging your tupuna. And one of the key things was to look after Tamaki Mokota, and again, with your tupuna, for me, again, was all about I inga it was about whanau To you Monsul, your Peter, your uncle Peter that you mentioned and you said too to hear is that it was important that you acknowledged where you come from, but also he was the impetus that got you to get to you are, and everybody's got your fellow's bio. So acknowledging your tupuna, your parents is so important. When I also look at it then, and the questions, look, I'm just going to go through some of this, because I love the corridor and I'm sorry, it's now seven o'clock.

- Don't worry about it. Couple minutes over.

- But look, yeah, look, I really did because when you said you asked them, I mean, projects that you are proud of, and when I sort of going through, Monsul, for you, it was breaking down the barriers, and you are so right in breaking down those barriers, because if you don't start breaking down the barriers, we are always going to be pushing up against the same things all the time. And so, Monsul, to you, so so important about breaking those barriers. Robbie, for you was returning and promoting the original names to our whenua. And what's so important as well was the whakapapa to those names, because it's no good just putting a name there and nobody knows the whakapapa to it. And for me, it's reflecting on Auckland Council with te kete rokuroku You know that is our policy at the moment because we wish to return those names. But guess who's going to return those names. Not Auckland Council. It's not the coordinator. It's our mana whenua who are going to return those names. And just recently, we went through the committee around regional parks and the jewel naming of our regional parks. That is so important for our mana whenua. Karamia, when you see those access making policy, barrier breaking for the next generation through the environment, self-determination, that is what is so key to driving everything that you have. And I know it's two minutes past, but look, I'm on a roll now, and I just really wanted to. The reason I want to do this is because I want to acknowledge all the korero all the talanoa that has happened, but the corridor that you have given to the people who are on here, I want to acknowledge that. And Elisapeta, you ended up saying, inventing our jobs as we go ask really hard questions about ourselves. And the key example for you was with 150 years from your perspective, it's the first of my far know 150 years to receive your moko kawa So look, that's what this is all about, and it's acknowledging the first. Partnerships, you asked about partnerships. Now with partnerships, again, with you Monsul, you mentioned with dual role holders that you hold, the dual roles that you hold. And I mean, to that, you also mentioned in your thesis around wahi tapu and Cortez pursuit. This is the beginning for you. And again, I acknowledge that. Karamia, when you ended up committing to listening through conversations and about the accountability, this is what's so key. This is what the people are listening in regards to that. Can I just finish off on the last one, because I love the last question. Elisapeta, I love the last question, because it's what do you want to see? What's



your legacy? And that question is a very good one because it gives us an insight into the future. And that's what you've given our panellists, and Robbie, the first thing that you wanted to do straight away was to acknowledge iwi, your neighbouring iwi. You acknowledge Ngati Pawa. You acknowledge Waiau hoa Collective. You acknowledge Te Kawarawa Maki. So for you, acknowledge them first and then you ended up going back to your own way. And I love that because what you said was and I've written it down so I can use it. And when I do use it, I'll be quoting you. Robbie, it won't be from me. And that is, I am the iwi, the iwi is me. So look, and I totally agree with it. You've also want to see heaps of things happen. Today, our Maori spoken by everyone, villages everywhere, papakainga. You got waters a lot cleaner than what we have now, more green around the area, and that's not cannabis, but you know what I mean. You know it's more green about that. Karamia, when you ended up going more sustainable or move to sustainable supply chains, why? Because the housing stock built from supply chains is better for our world, and you are right. It is because the ownership needs to come back with us, urban spaces, more inclusive planning that upholds young people's manner. Non-Maori, non-Pacific people, they need to come on the walk with us because the job is just too big for Maori and Pacific. And I totally agree, because it is all of us together in the waka. Monsul, the fact that you want to be a registered architect, again, you mentioned your uncle, your uncle, Peter. And when he said to you, "Whatever you can draw, I can build," you did mention sustainability. Good architecture has the ability to do that around the sustainability and just to finish off to our emcee, me to you. But for you was ecology of us is working together and what exists and tangata whenua have the voice, and tangata tiriti, it has to be aspirational. To you all, I mean, to you all, I thank you so much. What Philip Wihongi, far know from up home, he is right, you are the leaders, and you will end up leading this one night at this whakatauki I just wanted to mention, but before I hand it over to you, Robbie, and it's one listening to you all from my perspective ends up, I think for me doing, and its My strength is not that of a single warrior, but that of many. The reason I say that is because you have all acknowledged your tupuna and your whakapapa. Nga mihi kia koutou katoa I'm going to hand it back to Robbie, and to everybody and those included, thank you so much. Kia ora Sorry to take so much. Kia ora.

- All the best, you fellas. Well done, man. That was so cool. Notice, I didn't mention my age because I don't want to up your fellas level when you get somebody this old. So no way was I going to mention how old I am. So look ka kite anou.

- Yeah, hopefully to see you again in the flesh one day.

- Right, for sure.

- Yeah, thank you, everyone. Ka kite.

