

Auckland Conversations: Ka Hao Te Rangatahi
Tuesday 30 November

Elisapeta Heta

Hi everybody out there in the virtual world space that is currently watching us beaming to you from our respective bedrooms. Quite likely to this korero tonight. Welcome, Kia ora, Kia ora, ta lofa, nau mai haere mai. I have the pleasure of MCing this evening, and I have to admit it is getting stranger and stranger doing some of these things virtually. However, I am incredibly honored and humbled by the opportunity that people like Auckland council are continuing to make to have these types of conversations. So first thing I'd just like to hear to the crew that are supporting us tonight.

So you'll see some kind of camera 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 we just want to mihi out to you all for helping us and for making this happen as well as that that Robbie covers, big mihi to Councillor Alf Philipina for joining us tonight. He'll pop in and join us as a floating bubble heads later on in the evening to kind of sum up this quarter for us and with us, which we're really looking forward to, and we're quite grateful to have him here.

We also just wanted to hear out to our mate. We had one other person who was meant to be on the panel tonight, but who unfortunately was unable to make it and we just want to send him health and well being vibes so that hoā our gets better and feels good. What else to cover off? There's a lot to talk about tonight. We've got an exciting korero. 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 korero is being recorded and so hopefully this will be available for your viewing and or listening pleasure.

I think at a later date, if you require it or you want to share with your colleagues and friends and whanau. 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 and type it into the chat box.

I'm pretty sure everybody's pretty sure everyone's pretty ohfay with the old Zoom chat box these days so sorry 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 hands 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 friends have structured this korero tonight. I think it's super fascinating, and I just want to take an opportunity to read out what has been written because I know you've probably all read it again, but I think this is the thing we're really responding to. So I'm going to read the sort of provocation and or blurb that Phil Wihongi wrote, "Ka Pū Te Ruha, Ka Hao Te Rangatahi is a traditional whakataukī (parable) 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 Māori and Moana Oceania leaders who are bringing culturally grounded, whenua and kinship-based, innovative thinking and practices to their work. These leaders focus on ensuring that indigenous and whanau/aiga/kāinga (kinship) values are an integral part of our city-shaping, and that the faces of tamariki/mokopuna (children, grandchildren) are woven into our urban and social fabrics for the future. This Auckland Conversations will bring together a panel of emerging Māori and Moana Oceania 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 Tāmaki Makaurau.

I wanted to read that out, partly to remind ourselves as panelists exactly the wero 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 Mahi 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're trying to cover tonight.

So nothing short of an enormous, probably 200 year long conversation in about an hour and a half - very casual, very māori and Pacific, naturally. Before we get to that, I'll let our panelists 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 and the mail out, but I'll hand over to our panelists, so we'll start with you Robbie, then Mons, then Kara, if that's okay.

Robbie Pāora
[Te Reo Mihin]

It's nice to be here tonight with some friends to have a korero. I guess I represent Whai Māia, 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 Whai māia. 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 'Kōrero Tuku Iho', all the sites of significance throughout Tāmaki Makaurau, and I'm happy to be here.

Monsul Dewes-Tupara

Born and bred from the East Coast, raised in Gisborn 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. I studied at the University of Auckland, and I completed my thesis at the end of 2019, of which our fellow panelist Karamia was there to crit me literally the day after that, I started an internship at Auckland Council, which is a part of the Māori design team alongside Phil Wihongi, Olivia Haddon and what was then the 'He Maunga, He Tangata' internship Aliyah may

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 Phil's biggest things is getting trying to flood architecture firms and other practices 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 Jazmax, which ties into my Hononga to our facilitator tonight, the wonderful Alyssa Fittahitta.

So I'm an architectural graduate at Jazmax. And on top of that, I'm a total Fi hunger with the Wakamaya team, where we do a lot of Maui focused Mahi and kind of help our practice along our bicultural journey. Super excited to be a part of this quarter of tonight with my fellow panelists, and I'm really looking forward to it. Kia Ora

Karamia Muller

Thank you, Monsul. Thank you, Elisapeta. My name is Karamia and I'm a lecturer at the School of Architecture and Planning at the University of Auckland. I think through Indigenous spatial practices, creative practices, and I'm honored 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 City Council whanau and the Auckland Conversations team. And of course, my fellow panelists for having me on board a youthful waka.

Elisapeta Heta

Karamia And I are going to drag out the youth as much as humanly possible tonight, I believe. Kia Ora koto ko Elisapeta Heta taku ingoa.

Im abit of a mix/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 Te Atatu for the majority of my life, studied out there and then came into

town 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 Artist 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 been 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 come to the types of mahi I do now and now I am presently an associate principal and also a kaihautū at Jasmax. I cofounded and am a colead for our Wakamaia Roto, and I'm incredibly grateful for that position within our team at Jasmax.

As Monsul has covered, we have amazing position now to be able to support our project teams and all of our clients and hopefully 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 head, 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 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 a very esteemed photographer, John Miller, who has also seen and documented effectively the entire history of Maori social movements through and in Aotearoa over the last 50 years.

A diverse background is where I come from, both in 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 and our spaces and normalizing those. So that's a little bit about who I am and where I am from to kick off the korero. I've done the classic thing of setting up tonight's discussion to think about it in terms of the past, the present in the future.

But we do know that, of course, everything is cyclical and everything kind of interweaves, but it's a nice kind of place to start in a way I suppose, to situate each of our panelists in relation to their mahi. I wanted to think about whakapapa so effectively what I'd like each of our panelists 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 copper or a moment in your history and your life or your whakapapa

It's not inside of your physical men that, you know, it's contributor 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 put 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 if you got 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 "parents 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 and a virtual kind of conversation. We'll start with you, Kara, and then we might jump to Robbie and then Mons.

That's how I'm going to jump around.

Karamia Muller

Yes, 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 Samoan 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're both very Samoan, and they fought through being part of a community, being a kind of action, being part of a community as an act of service.

That's a very Samoan one thing to do as well to conceptualize 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 lecturer at the University. I think through how the University has let Māori and Pacific

communities down before, 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's very creative woman and very much found pleasure and creativity and found pleasure and found pleasure for herself and being creative and making things for people. And so that kind of imagination and play. I'd like to think that I've managed to find a way forward with that double hulled waka. 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.

Robbie Pāora

Kia ora Karamia, I want to talk about my Tupuna Tuperiri because Ngati whatua descent for him. He's ten generations back from myself. He came through in the mid one 1700s from Kaipara through to Tamaki, he lived on Maungakiekie, One Tree Hill. His older brother and his uncle, 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 Tuperiri came through and he had four kids, and he himself stayed at Maungakiekie. 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 seven thousand of us now I guess it's up to us to look after the whenua of Tamaki Makaurau and the wai of Tamaki Makaurau. And I'm really proud of that history and of his and also all of them. We acknowledge Tuperiri 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 Āpihai Te Kawau, who gifted the whenua. He 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 Katauhu, but a lot of iwe they evolve. And this name, Ngāti whātua Orākei, is 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 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 ours, because those are our tupuna and here we are today we are going to be tupuna for our Uri, for our descendants. 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 Tuperiri, 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.

Elisapeta Heta

It's a big one. Mon, do you want to follow that up?

Monsul Dewes-Tupara

Kia Ora for that korero Robbie, I think it's really interesting starting point for us to talk about whakapapa. I always find it interesting to see 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 a lot of that you're korero or just now reminds me a lot of my Uncle Peter Tupuna, whom I'm named after, but he speaks about all of our history, all about our tupuna, all of that 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 the poignant figure to me. He was the impetus for me in particular, to get into architecture, and he really kind of ignited my passion and everything. He's a Carpenter, he's a builder back home, but he works alongside my other uncle, Nick Tupper, who's an artist and has a couple of pieces back down in Gizzi as well, and they kind of 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 if I could get anywhere near the type of person, 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, and we need to get it out to all the komatua around the area, load up some trailers and just drive around go house by house. He

actually says he is 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.

Elisapeta Heta

Its beautiful I mean, the reality is right that Tuperiri and his legacy affects us all. But actually, when I was thinking about you all speaking, all of your whakapapa and I was listening to a conversation the other day, somebody said Four generations back is still within living memory. Ten generations back is when you start to get into the realm of mythology. The bigness of a person's character is, in some ways the way I interpret it is almost it envelops the people. It envelops a space.

And it's quite amazing to think about that in terms of what will happen in ten more generations. The whakapapa that Tuperiri would still have left behind. That Monsul's uncle would have 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 Samoan family as well. The notion of service is quite big, and I think service is being touched on in different ways. What Tuperiri did wasn't necessarily about service that 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. I'm in awe. I think of all of your korero 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 our Jasmax, for example, we talk about quite a lot is actually that our whakapapa of us is at present we can't show up to work and leave our whakapapa at the door in the hope that you can sort of strip yourself of certain things to get a job done because it's not possible.

And I think it's a very māori, its versy samoan for me to do, where we always show up in relation to the multitudes of people in place that we're from and of. We literally could never be alone. And I think that's 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 it in the future is so kind of visceral at the moment is because you are getting more and more of the Robbie's, Monsuls 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, which used to have to happen for a different reason but validly some people in our histor 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 did this, like 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 true in terms of leadership and that tapping into that thing.

So thank you for sharing your korero or about your whakapapa, because I know it's not a we don't take those korero lightly either.

I wanted to speak away a little bit into thinking about your mahi and just kind of digging in literally. Let's just ground ourselves a little bit into some of the kaupapa that we're involved in at the moment. And this can be a conversation. And if you guys have questions for each other, floor is open. But I'd like to think let's just share some of the kaupapa that you've been involved in that you're really proud of.

It 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, because I started with Robbie and then Kara, I'm going to give Mons a go to kind of kick us off, and then we'll just kind of keep going around the track.

Monsul Dewes-Tupara

Yeah, 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, 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 our waka maia , but then also our moana practitioners as well, in particular especially given that I'm still quite early in terms of my career journey and kind of bridging or helping to bridge that step from University to work life has been in particular one of the cool kaupapa 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 kaupapa 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 uni's tend to be a bit siloed, so kind of dissecting there 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. 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 Māori and Pacific people from even thinking that's a possibility. So trying to break down those barriers and get more of those kind of kaupapa 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.

Elisapeta Heta

Yeah. I think there's several elements to that, but I know that a lot of that is in and around breaking down barriers and particularly the idea of you can't be what you can't see. It's kind of a 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 korero.

Yeah. I think Robbie, you were talking a little bit about 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 korero to, but I found that to be really powerful.

Robbie Pāora

Kia ora, tena koe bro, that was awesome.

We have started to use 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're going to so and so we're going to this place, we're going to this place. And there may be only about ten of us at the moment, but I definitely know within the next ten 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 normalized again. And what comes along with it, especially in my Mahi, which I'm not proud of, but I'm Super proud to be a part of is gather all the korero for all of these places into one place, where we can eventually, we've already started to share a lot with whanau Online and lives, but I guess what I'm thinking of for the future is together korero 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 korero for these places, why they're named their

names. And of course, another part of the Mahi that my team does. The 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 CVAs, and we have to read a lot of AES, which are assessments of environmentally 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 the 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 wai, the connection to those places while we're there. And then the second big part is what we're trying to protect, what we're trying to look after.

And I guess it's so much easier to provide that korero, and that feedback when you actually have a connection to the whenua. A few names are in our Karakia, in our waitata, in our mihi mihi, and I think it's a little bit more I guess it's pretty cool when you can actually see what you're talking about. What we're doing now is gathering the korero and actually wanting to go and visit all those places, touch the places, get a feel for the places set up protection for them. A lot of my cousins and 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. Here I am playing my little part, which is I love to research and I love history. Yeah, I love history and I love korero. And this is me playing my part. And hopefully it helps with the big picture of what my team is doing what whai maia is doing, who I work with is 150 of us and what Ngāti whātua orākei as a whole are doing.

Elisapeta Heta

That sounds really exciting. And I think as well from the perspective of those of us who are also trying to do other variations of similar amounts of research and breathing life back into our whenua and our moana, I always find it really uplifting to see how others are doing it. And I guess given my proximity to ngāti whātua orākei I physically live in Parnell and you fellas are just over the Hill. Well, my mates, anyway, are just over the Hill, but I know this is the whenua, but I feel that the energy of the restoration and I think restoration is a big thing, somebody was 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 kia ora for that Robbie, because that's exciting, whether or not you think you're a small cog in the wheel or whatever size of a cog you think you are, I think we're all doing our bit. I guess Kara, you've got, we've all got lots of projects to korero to. There's been a couple you've spoken of, and I wonder which one you want to tap into because you can kind of go either way, if you want to respond to what Monsul or Robbie has been talking about to, I suppose there is slow boil and also going to the University.

Karamia Muller

Yes, there is thank you, Elisapeta. And Kia ora Robbie, it's such a privilege to hear these projects and also to hear these other cogs and these acronym spaces are really inspiring to hear and also two Monsul to recap of that journey and be present to that. I think, well, I have projects, for the most part because I'm sort of an academic. All of my projects sort of come under those umbrellas of research, teaching and service. I think for Māori and Pacific academics, researchers, practitioners in these spaces, your career in a way cannot 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 making access. And then on the flip side of the coin breaking barriers for the next generation. 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, you do that thing when you're really young rather than just young, like the panel is.

So when you're really young, you sort of flip through all the people you know or 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 and 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 Pacific

people were actually working in firms to the point where I sort of thought there may not be a place for me in practice.

I ended up having to sort of find a place, but that's something that I don't want for others. So I really try and sort of place myself at the coalface of enrollments and think through the admissions process and 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 its been thinking about Kai sovereignty. I recently did a public creative research project with a team of researchers and practitioners. I have to list them off because be rude not to.

But Grayson Goffe from boiler crew, Loclin comode, Matthew Galloway, Kiara Ficarelli, I don't even know if that's right, vivika Madagamana and Blame 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 Māori 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 M1aori and Pacific Peoples and communities. If you place the self determination in front of those questions and even the large 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 kaupapa - material change for our people and communities. So those are sort of the big that 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.

Elisapeta Heta

Yeah, wow kia ora Kara. Self determination and sovereignty very light topics. Sorry, everybody, you're not here physically in my bedroom. That was sarcasm. Yeah, look far out. The active 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 you will have as little human beings. I don't think any of these jobs existed, really. I mean, for you, probably it's through whai maia? Just thinking it feels like there's been a huge momentum and growth. Our job physically existed through the built environment architecture. But like, Kara like Monsul, for me, I did not grow up with a person following a parent career path in front of me. So I think the thing that I'm loving, but I also know comes with a huge challenge. 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 kai sovereignty. I know by the marae, you've got the whole nursery going. And I've seen the Instagram posts of the sharing of the kai. 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're beyond kind of complaining about it, but I don't think it's necessarily fair that we are still in the realm of firsts.

Sometimes were still first in our families for doing certain things. I know for me, for example, first, and my whanau and about 150 years to receive a moko kauwai that come with disconnection from Reo, 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, Mons, were any I don't know why I'm coming back to you, but I guess because I see you every other day on virtual space because we were talking a little bit about kaoi haka, and I just wanted to touch on that, too, from a kind of place making 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, I don't know if Robbie has a response to this. It'd be cool, but if you don't ka pai too. I'm really interested in this idea not only of what we're 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're lucky at Jasmax to have Waka maia. Robbie is incredibly lucky to have whai maia, 150 other people from his own whanau work in that space.

I know Karamia and the University of Auckland crew now have the most Māori and Pacific academics on staff of any University in the country. So we're 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 want to reflect a little bit on the partnerships that we also require to get through that. So, yeah, this is being hosted by Auckland Council. I'm thinking about the relationships and the partnerships that maybe from somebody's korero that you might just want to reflect on.

And I was thinking, Mons just starting with you and then around pari haka and some other reflections you've had around those partnerships and the strengths of them to make it viable to make it the empowering thing it needs to be.

Monsul Dewes-Tupara

First, I'll just touch on just going back to kind of what you're talking about in terms of like first in terms of our roles and stuff like that. And given that we are kind of like dual role holders, really being an architectural graduate and a member of Waka maia, it is a very unique thing. And then kind of also being lucky, but then also our practices, in a sense, being lucky to have us as well, which is like a huge kind of realization that I've had over the recent little bit and particularly over our mahi with Parihaka as well.

For example, 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 hui 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 than 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 been Maori back home. That's been an interesting realization for me to come across. But then also I've been equally surprised that my voice wanting to be heard in that space as well. I remember presenting a couple of 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 from the community speak up. "What do you recon boy?", actually wanting to get our thoughts and our opinions on things and a lot of that is recognition of the realization that I've grown up Māori 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 when you're just at a grad and things like that.

So being able to almost put their mind at ease and spaces like that was really big learning for me. But overall, that story of Parihaka is quite a rich one. It kind of like harkens back to a lot of my thesis Mahi when I was looking at Wahitapu and such a significance of sights to pursuit back home and kind of bringing light and acknowledgement more than anything of these spaces. A lot of those sites back home, barren land now. So in a similar instance to this mahi of huge significance and huge history to capture it and reflect it 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.

Elisapeta Heta

Yeah, I think that would link probably quite a lot to the types of mahi that obviously whai maia are doing panelists have probably just seen a question that's popped up from an anonymous attendee, Kia ora anonymous, which I actually think relates quite closely to this korero. 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 statement is "I think there is a responsibility for projects to consider how they partner with māori 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?" That definitely comes back to that question of partnership, and I think I know that that's a big driver for outcomes for faster.

Robbie Pāora

Yeah, I think when the city was gifted, the main reason for that 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 currently have it, if you know what I mean. We're still working towards what partnership should look like and what partnerships should be between us and there's partnerships and 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 au māori space where I can be with my whanau and other uri for a common goal. And I think if other people open their doors to māori and Pacifica to come and work in these spaces, then I think I guess that's the way forward for me anyway.

Elisapeta Heta

Yeah, one thing I'm going to link in a little bit, and then I will pass the mic to Kara. But as a person that sits in the center of the Venn diagram between having whakapapa in the Pacific and here in Aotearoa, I do find it always been quite an interesting tension and dynamic between the bringing together of māori and Pasifika. I know that the 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, 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 Te Tiriti o Waitangi. So when we're thinking about biculturalism, that is still this the duality of Tangata Whenua and Tangata Tiriti being Pakeha and Pacifica and all of our other migrant whanau, our Chinese whanau who have been here for generations, all those peeps.

Elisapeta Heta

So that for me, is how we all come under the umbrella of thinking about that partnership in relation specifically to Te Tiriti. Now I'm not saying that to specifically ask Kara to comment on that. 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 often hung off us as 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, because I know sitting in that University space that will be quite fascinating, might have a bit of attention 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 this korero.

Karamia Muller

Yes. Looks out into the sky and asks for answer. I think there's 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 has grave responsibility and accountability within the context of Te Tiriti 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 horizon. And I think we talk about these words like partnership and relationship, but there's also the quality of those. It has to be good. I think, for example, Pacific people weren't asked before about what housing they needed, and we're 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.

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 and a sense of a shared horizon that does center self determination for māori 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 we know how initiatives, policies, mandates, they're sort of very fluid dynamic. They're not these stagnant things that are concretized or something like this. Their opportunities spring up. It really takes us all to coalesce around a

shared horizon and a shared agenda of self determination for māori and pacific people, outcomes that are on their terms. I think that starts with listening through the conversations that make you uncomfortable at a bodily level. And so I think that's the kind of very 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 on young māori 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 māori and Pacific, and they have many things to be accountable to, one of which is success rates and graduate profiles. And I guess we are responsible for holding them accountable.

Elisapeta Heta

Accountability is quite an interesting term or discussion, I guess that can sometimes fall, I guess on the side of being upheld were kind of quite singularly sitting on the shoulders of māori and Pacific, I think, too. And I guess that's partly why I made the point about tangata whenua and tangata teriti in that those kind of constituent communities, because as time goes by, I strongly kind of hold this position that it's 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 center better outcomes for māori, since a bit outcomes for us, because people, you know, that will make for better outcomes for everyone, we've just not been sent it up until that point.

So that's partly where that kind of came from to link to this sort of loose discussion, I suppose, but pointed about partnerships, relationships and teriti as well. In the lead up to this korero, we were having a discussion with Phil Wihongi, who kind of dreamed up 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 in February it will be 18 years until the 200 year anniversary of the signing of Te tiriti o Waitangi.

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 it. And this is from my perspective, but those relationships and those connections and what has been stoked and built and what has not been what has been disconnected or dismantled. It's a simple question for my panelists, 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 post, you'll still be 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, tapu, iwi? What does that look like for you? Do you get to think about that? Because I'd like you to korero 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're working with or however you want to structure that. I wouldn't mind passing the kind of korero stick to you, Robbie first, if that's okay. And I say that because I think particularly 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, to. So I'd like to start with you if that's okay.

Robbie Pāora

First off, that's a really cool korero. I want to acknowledge the iwi our neighboring iwi. Me and my iwi have a saying called "kuo ko ngati whatua". And in response to your pātri about the legacy might not be about 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 is tripping up because I want to see heaps of things happen between now and then. If I look back to 1740, when my tupuna 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 over the next 18 years, I want to see te reo māori being

spoken. We all want to see that not only by māori but through everyone in Aōtearoa and we're already starting to see that 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 and names being spoken throughout Tamaki Makaurau, right across. We have our kaianga set up our village set up at Orakei and our kaianga for the uri 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 because just like back in the day we moved seasonally. We didn't come to Orakei and stay 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 ten whare somewhere on the Western border.

And there's a vibe there where they're all uri and they're the Kaitiaki of that sort of area and maybe another papa kaianga over on the North Shore and one as close to the city center as possible, like the kaianga where our tupuna used to stay. I want to see a couple more papa kaianga between now and then. I want to see today was a special day, we had a muscle drop in Okahu bay, and I want to see our waters a lot more cleaner between now and then.

I want to see more green things around, like more rakau, 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 way we treat each other.

That's what I want to see. And of course, just touching back on the partnership. I want to see a bit more of a better partnership between us, not like you guys are, you guys and we are us and sort of what the original intent was meant to be was mahi tahi together. Those are just some of the things that I want to see, but yeah, there's definitely a lot more too.

Elisapeta Heta

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.

Karamia Muller

Kia Ora Robbie, It was wonderful to step into that imagination and that dream those aspirations. I'm thinking through housing for māori and pacific people and thinking about social mobility shifts in the way we engage in the construction industry as it relates to my own discipline. So seeing people move from out of certain into more technical roles, seeing more sustainable supply chains that empower māori, particularly 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 and better for our world.

And I like to think out of those flow, they leave a lot of 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 mana, have their social well being at their center, thinking through planning that upholds young people's mana as well, because it'll 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 covert, I guess, shows us that we have to keep people accountable to our causes.

And we also need non māori and non Pacific people to also jump on board because the job is too big for just us alone. Yeah, seeing most things happen for our built environment, to me, is definitely something that brings me great pleasure to imagine.

Monsul Dewes-Tupara

Beautiful aspirations, both of what you were saying from kind of coming back to me being early on this journey for me personally, I'd love to be a registered architect, and that kind of ties back to seeing us in these places. So I want it to be a thing where it's normal to have many registered architects. It's normal to have many of us in all these whole heaps of different kinds of industries. When we a big tie back to my

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're a lot about tupuna as well. So normalizing, all of that and tying into a lot of the korero that you guys were talking about sustainability, all of those kinds of things, good architecture has the power to do that. And linking in all of our rich korero 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. It's nice, but it still doesn't have that same feeling of welcome. And it reminds me of our marae back home, one of our more well known ones being normal is often reserved for special occasions, and it's one of our more most well known whare. But Takitimu 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 inhabitate that place would be huge. So those are my kind of aspirations in terms of those things. In that whakaaro.

Elisapeta Heta

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 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, but really strengthen while I'm here is the ecology of us all working together much better. Is the strength of 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; in talks like this in our buildings, in our arts, in our naming of places in our education systems. For me, those voices are multiple. I think the strength of that would be if our tangata tiriti 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 māori 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 to 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 fear 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 panelists to think about given, let's say, our relative use in our careers and the direction we're 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 mean 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 panelists.

I don't think we've got a ton of time for Q and A, and I want to give Councilor Ald Filipaina opportunity to actually speak. And then also, Robbie is going to close our evening with Kaitiaki. 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 Alf Filipaina.

Councillor Alf Filipaina

Tena koto katoa. I was going to give some reflections. But with the time that we have, I may not have the opportunity to give 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 that you ended up posing to the panelists 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 Samoan proverb which goes "O le ala ile pule o le tautua", 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 6000 - 7000 of us, that is what you said when you were acknowledging your tupuna and one of the key things was to look after Tamaki Makaurau again with your tupuna for me again was all about ainga, was about whanau. To you, Monsul your Uncle Peter, that you mentioned and you said to that it was important that you acknowledge where you come from, but also he was the impetus that got you to get to where you are and everybody's got your fellas bio. So acknowledging your tupuna, your parents is so important when I also look at it and the questions. Look, I'm just going to go through some of this because I love the korero. I really did, because when you said you asked them to korero on projects that you are proud of, and in sort of going through Monsul for you 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. Robbie, for you was returning and promoting the original names to our whenua. what's so important as well was the whakapapa to those names because there's no good just putting a name there and nobody knows the whakapapa to it. And for me, it's reflecting on Auckland Council, that is our policy at the moment because we wish to return those names. But guess who is going to return those names, not Auckland Council, It's Mana whenua who are going to return those names. And just recently we went to the committee around regional parks and the dual naming of our regional parks that is so important for our mana whenua. Karamia when you said it was 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. The reason I want to do this is because I want to acknowledge all the korero, that you have given to the people who are on here.

I want to acknowledge that. Elisapeta, you ended up saying inventing our jobs as we go, ask really hard questions about ourselves. And the key example for you was 150 years from your perspective, it's the first of my farm in 150 years to receive your moko. So look, that's what this is all about and the technology partnerships you asked about partnerships now with partnerships. Again, with you, Monsul, you mentioned the dual roles hold that you hold and to that you also mentioned in your thesis around Wahitapu and your pursuit. This is the beginning for you. And again, I acknowledge that.

Karamia when you ended up committing to listening to conversations and its about the accountability. This is what's so key. I love the last question because 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 panelists. And Robbie, the first thing that you wanted to do straight away was to acknowledge iwi, and then you ended up going back to and I loved 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 also want to see heaps of things happen today Te reo māori spoken by everyone, villages everywhere. The ownership needs to come back with us. Urban spaces, more inclusive planning that upholds young people's manner, non māori, non Pacific people. They need to come on the Walker with us because the job is just too big for māori 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 Peter and he said to you, whatever you can draw I can build.

You did mention sustainability. Good architecture has the ability to do that around sustainability and just to finish off to our Mc I mihi to you. But for you it was ecology, of us, as working together and what exists - have the voice and it has to be aspirational. I mihi to you all. I thank you so much, Philip Wihongi. He is right. You are the leaders and you will end up leading this one. I just wanted to mention before I hand it over to you, Robbie, and it's one listening to you all from my perspective "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. Now, i'm going to hand it back to Robbie and to everybody and those included. Thank you so much. Kia Ora

Robbie Pāora
[Closing]