

UniNews



FRIENDSHIP & LEGACY

Ngarino Ellis and Deidre Brown bring a rich history of Māori art to life.

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Alexandra Andhov
on regulating AI

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CARVING OUT SPACE

Anthony Hōete's
treasure-filled office

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A selection of University staff and students who provided expert commentary in the media recently. Let us know! Email: uninews@auckland.ac.nz.



Samantha Marsh

EVIDENCE BACKS SOCIAL MEDIA BAN

As Australia brings in legislation to ban social media for those aged under 16, screen researcher Dr Samantha Marsh says Aotearoa should follow suit. Evidence shows social media is unsafe, addictive and harms young people's mental well-being, she told *Waatea News*.

Link: tinyurl.com/waatea-marsh-social-media



Reza Shahamiri

CURE FOR HEALTHCARE?

Dr Reza Shahamiri (Faculty of Engineering) spoke to RNZ's *The Detail* about the potential of using artificial intelligence to improve healthcare. "It could make it a lot easier for doctors to provide care, to make diagnoses," he said, while adding that AI won't replace real-life medical staff.

Link: tinyurl.com/detail-shahamiri-ai



Carrie Leonetti

HOLDING STALKERS TO ACCOUNT

The government is introducing legislation that will make stalking illegal, with a penalty of up to five years in prison. Associate Professor Carrie Leonetti (Law) spoke on RNZ's *The Panel* about the importance of introducing the legislation and the need for police training to help officers better understand the new law and respond to victims.

Link: tinyurl.com/rnz-leonetti-stalking



Riley Elliott

DETERRING SHARK ATTACKS

Marine scientist Dr Riley Elliott talked to RNZ about Australian research suggesting LED strips on the bottom of surfboards could deter shark attacks by altering a board's perceived silhouette. The results were "promising". He noted fear of sharks far outweighed their danger, however, with death more common by lightning than shark.

Link: tinyurl.com/rnz-elliott-sharks



Stephen Winter

ABUSE IN CARE APOLOGY

Leading up to, and after, the government apology to abuse in care survivors, Associate Professor Stephen Winter (Politics and International Relations) was quoted in a range of media, including the *Washington Post*, RNZ and *Newsroom*. Stephen has written a book about redress in many countries for abuse survivors.

Link: tinyurl.com/post-winter-apology



Katie Groom

BEST PRACTICE FOR PRETERM BABIES

Multiple reviews over 15 years called for government action over New Zealand's rising – and inequitable – rate of premature birth, Professor Katie Groom (Liggins Institute) told the *NZ Herald*. But little was done. Instead, a group of doctors, researchers, NGOs and parents put together our first national best practice guide.

Link: tinyurl.com/nzherald-groom-preterm

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Albertine Eaton and Sean Smith in one of the centre's two sports halls.
Photo: William Chea

NEW REC CENTRE OPENS

On 25 November, the University opened its landmark six-floor recreation centre, in the heart of the City Campus.

Covering 26,000 square metres, the University's new Hiwa, Recreation Centre is home to New Zealand's biggest-ever gym fitout, an aquatics hall, a rooftop turf and track, two sports halls, squash courts and a bouldering wall.

But it also has all the facilities you might find in an airport lounge, like retail stores, chillout spaces, filtered water dispensers, charging stations and lockers, says Sean Smith, associate director of sport and recreation for Campus Life.

It's all aimed at promoting what Sean describes as a 'sticky' campus, where students are compelled to stick around and get more involved with the facilities, clubs and teams that enrich campus life and ultimately help them get better grades.

The previous recreation centre was established in the late 1970s when the University had around 10,000 students, less than a quarter of the current student population. As a result, activities were increasingly needing to be held off campus when the old facility couldn't meet their needs.

At the same time, says Sean, the University has shown that students who use campus facilities and engage in activities like clubs and sports teams not only experience the expected

health benefits, but also achieve better academic results.

Given that, Sean says getting students' feedback about what they wanted from the new rec centre was crucial to inform its design.

"We had conversations with as many students as possible, asking what would bring them back to the city, get them to stay here between lectures and become involved in activities on campus – ultimately, what would create a stickier campus.

"What they told us formed the basis for the whole concept and design of what we've built."

As a result, a third of the space is designed to promote well-being and support students' daily lives, whether it's the ability to stash gear in a locker, charge a device or meet with friends. A lot of attention has gone into the building's appearance and finishes, says Sean, to ensure it's a pleasant space to be in that enhances physical and mental well-being.

That will help link the centre to other aspects of campus life, and on a much greater scale than the previous rec centre could provide; the new building can accommodate 20,000 users undertaking a broad range of activities.

"It's a place that will create social connection," says Sean. "We always talk on campus about being a community of about 50,000 people including students and the staff; we're as big as a city like Nelson, and this will bring a greater sense of heart to our community."

The University's sport development manager, Albertine Eaton, oversees delivery of sports events on campus as well as support for high-performance athletes and teams. She notes that the University has continued to deliver its programmes to students during years of the new centre's construction, but that's often had to be done off campus.

"So, for me, one of the most exciting things is to bring almost all of that activity back. It also allows us to engage more with clubs that have been displaced by the lack of facilities, and to grow them," says Albertine.

"And from a personal perspective, being such a sports fan, it's amazing to work in a massive high-performance sports facility. I've had quite a few pinch-me moments walking through the building and being amazed to see it all come to life."

The facility will also extend teaching and research opportunities, say Associate Professor Alan Ovens and Dr Rod Philpot of the Faculty of Education and Social Work.

"We already have a strong research base, and this facility opens up new possibilities for us to work with many national and regional sporting organisations. That will not only help us provide high-quality support for students coming into our programmes, but also create more connections and research opportunities," says Alan, who leads the Sport, Health and Physical Education Discipline Group.

Rod, who is programme leader of the Bachelor of Sport, Health and Physical Education degree, says the facility will broaden learning opportunities for students, especially those interested in areas like coaching, teaching and wellness.

"It will enable our students to learn about movement in a whole new range of contexts – in swimming pools, on bouldering walls, on different sports courts," says Rod.

"Our graduates are required to lead in so many movement contexts, so having access to this new facility will really build their confidence.

"We just can't wait to get into the space and see what we can do there."

■ Caitlin Sykes



CAMPUS WALK THROUGH HISTORY

From Old Government House to Old Choral Hall – Auckland’s earliest ‘town hall’, the University is home to some fascinating local historic places.

But a history walk on and around the City Campus, which takes in key sites of early engagement between Māori and Pākehā in Auckland from 1840 to 1865, also helps bring the wider story of New Zealand’s history during that period to life.

Honorary associate professor of sociology Avril Bell (pictured above) leads the tour, which takes in places including the site of New Zealand’s first parliament, Governor Grey’s residence, the Albert Barracks Wall, and statues and memorials of significance in Emily Place, Albert Park and further up Symonds Street.

The tour focuses on sites important to the founding of Auckland in 1840 up to the move of the capital to Wellington in 1865 – a period in which there was a profound shift in the balance of power from Māori to Pākehā as the settler population rapidly rose.

“So even though it’s a local story or a local history, because it’s very much located in the immediate environment of the University, it’s also an opportunity to tell a really important national story,” says Avril.

The walk takes about two-and-a-half hours and staff can register through Career Tools. (Note that clicking ‘notify me’ on the Career Tools page will automatically notify you when the 2025 walks are announced.)

You can also view a video of the walk on the University’s YouTube channel.

Link: youtu.be/leK1aYxl3fY

PACIFIC ACADEMY OF SCIENCES LAUNCHED

The University’s Pro Vice-Chancellor Pacific, Professor Jemaima Tiatia- Siau (pictured right) has been named as one of 12 Pacific Academy of Sciences Foundation Fellows.

The Pacific Academy of Sciences was officially launched by Sāmoa Prime Minister Afioga Fiamē Naomi Mata’afa in Apia on 22 October at an official side event during the Commonwealth Heads of Government Meeting.

The Pacific Academy of Sciences promotes the study and application of natural and social sciences, the humanities, Indigenous knowledge systems, and technology for the benefit of the Pacific region and beyond.

Jemaima says being named a Foundation Fellow is a great honour.

“This is history in the making. Until now, the Pacific region had yet to establish an internationally recognised body of scientists. Now we have the opportunity to bring Pacific scholars together in order to grow generations to come, which can only be a positive development,” she says.



“The Pacific Academy of Sciences will certainly increase the visibility of Pacific-led research and showcase our scholarly talent across the Pacific region in sciences and in academia. There are some specific challenges that are unique to the Pacific region, so there is huge potential and opportunity with the Pacific Academy of Sciences for our researchers to be impactful.”

Associate Dean Pacific, Associate Professor Sir Collin Tukuitonga co-chaired the academy’s establishment committee, while International Science Council president Emeritus Professor Sir Peter Gluckman is the academy’s first Honorary Fellow.

Full story: auckland.ac.nz/pacific-academy

MAKING MOVES

Dance Studies students showcased their choreography and performance skills at their annual performance series, held at Māngere Arts Centre in late October and early November.

Pictured are works by third-year student choreographers Nina Harding (right) and Jardin Hey (below right), with Jardin performing with Hannah Tang and Minami Otaki. Below left are second-year student choreographers and dancers Marara Harihona and Te Oka Toia.

Photos: Chris Loufte



MED STUDENT NAMED A RHODES SCHOLAR

Thomas Swinburn, a University of Auckland medical student and leader, has gained a prestigious Rhodes Scholarship.

Established in 1903, the scholarship brings outstanding young people together from around the world to study at the University of Oxford.

The selection panel, which in New Zealand is chaired by Governor-General Her Excellency the Rt Hon Dame Cindy Kiro, seeks young people with proven academic excellence who also show exceptional character, leadership and commitment to solving humanity's challenges.

Thomas (Tom) will soon graduate with a Bachelor of Medicine and Bachelor of Surgery, and Bachelor of Medical Science with first-class honours.

In the past year, Tom has worked with the University's Sex and Prevention of Transmission Study team, including writing a thesis on issues around disclosure and Rainbow healthcare.

Tom's honours research received the Margaret Sparrow Prize for best sexual health presentation at the New Zealand Sexual Health Society conference, and he presented two in-person posters at a large international AIDS 2024 conference in Munich in July this year.

As a Rhodes Scholar, Tom is looking forward to deepening his understanding of global health and epidemiology (population health) through a



Tom's leadership roles have included president of the New Zealand Medical Students' Association.

Photo: Billy Wong

masters degree and a doctorate. He is also keen to immerse himself in the wider life at Oxford and meet peers from all corners of the globe.

The 2023 Kupe Leadership Scholar, who was mentored by Sir Ashley Bloomfield, says his past year's honours research has cemented his commitment to population health and preventive healthcare.

"I found it really satisfying to come up with a meaningful question, construct a study to answer that question, and communicate the findings in such a way that could lead to

changes in policy and practices for the benefit of the community," says Tom, a 2023 Blues and Distinguished Graduate Award winner.

During his six years at medical school, Tom has developed a deep sense of the challenges facing modern healthcare, and the need for a much greater focus on prevention and population health.

In the longer term, he hopes his research will address New Zealand's health inequities, particularly life expectancy gaps.

Full story: auckland.ac.nz/swinburn-rhodes

VOLUNTEERING WITH VISION IN TONGA

Volunteers from the University of Auckland recently banded together to bring essential eye care services and training to communities in Tonga.

The EyesForGood team was made up of optometry and vision science professional teaching fellows Germaine Joblin and Sachi Rathod, and research coordinator Telusila Ve'a, who are all colleagues on the University's Vision Bus. They were joined by Janice Yeoman, an ophthalmology doctoral candidate, and clinician at the New Zealand Prosthetic Eye Service.

During their time in Nuku'alofa, the team conducted 210 eye examinations, provided 172 pairs of prescription glasses, and fitted nine people with custom ocular prostheses.

They also delivered practical training to local eye nurses, enhancing their clinical skills. This aimed to empower local healthcare providers and ensure ongoing community benefits.

Team members also met with Tonga's Prime Minister, Hon Hu'akavameiliku, as well as the country's minister of health, and health ministry CEO to discuss eye care in Tonga and to build relationships for future visits.

But it wasn't all work. The team also managed to get some time during the trip to experience Tonga's culture and landscape, which included participating in a local church service and swimming with humpback whales.

For more on the Vision Bus visit: auckland.ac.nz/vision-bus



Germaine dispenses a pair of glasses to a local bishop.



Professor Deidre Brown and Associate Professor Ngarino Ellis explore a wide field of art practice in *Toi Te Mana*. Photo: Chris Loufte

TOI TE MANA: A 12-YEAR JOURNEY OF FRIENDSHIP, ART AND LEGACY

It has taken 12 years to bring *Toi Te Mana: An Indigenous History of Māori Art* to life. For co-authors Deidre Brown and Ngarino Ellis, this monumental project reflects not only their deep commitment to Māori art but also a friendship spanning nearly 30 years.

Twelve years ago, over coffee at the Business School café, Professor Deidre Brown (Ngāpuhi, Ngāti Kahu), Associate Professor Ngarino Ellis (Ngāpuhi, Ngāti Porou) and the late Professor Jonathan Mane-Wheoki (Ngāpuhi, Te Aupōuri, Ngāti Kuri) began sketching out an ambitious plan to create a comprehensive history of Māori art.

That early brainstorming session among friends and colleagues has evolved into *Toi Te Mana: An Indigenous History of Māori Art*, a landmark work of over 600 pages and 500 images that reflects their collective vision and

dedication to showcasing the richness and diversity of Māori art.

Toi Te Mana invites readers to immerse themselves in Māori art history, revealing the creativity and innovation of generations of Māori artists.

The timing of the book's release couldn't be better, says Ngarino. In a moment when Aotearoa New Zealand's media is awash with images and narratives about Māori identity, *Toi Te Mana* offers an essential perspective.

"We have always been fabulous, and our artists have been able to articulate this.

"The best part of creating this book has been our team approach and being able to run ideas by each other. Having this beautiful book at the end is just the cherry on top."

– Associate Professor Ngarino Ellis

Our chiefs have been able to organise works to be made to celebrate our unique identity, history and culture,” says Ngarino.

“For me, it’s about realising how deep and meaningful art has been over the generations to sustain us in terms of being Māori. And it can continue to sustain us, both now and into the future.”

A monumental project

Given the vast array of Māori art practices, defining the scope of what to include in the book was no small task. With encouragement from the book’s publisher, Auckland University Press, they took the project as far as they could imagine, envisioning what a comprehensive Māori art history textbook might cover.

The authors delve into a wide range of artistic work, including raranga (plaiting), whatu (weaving), moko (tattoo), whakairo (carving), rākai (jewellery), kākahu (textiles), whare (architecture), toi whenua (rock art), painting, photography, sculpture, ceramics and film.

Their exploration spans from the arrival of Pacific voyagers 800 years ago to the work of contemporary Māori artists in Aotearoa and around the world today, fittingly ending on the 2024 Venice Biennale, with Mataaho Collective receiving the prestigious Golden Lion Award for their large-scale immersive installation, entitled *Takapau*.

“Our definitions of Māori art aren’t just restricted to what we have on ngā motu, the islands that we live on. Māori art occurs wherever Māori artists live, and they live and practice all around the world,” says Deidre.

In the preface of the book, the authors make clear their definition of Māori art, with Ngarino highlighting the need to address common misconceptions about who can create it.

“There are lots of people who believe that Māori art can be made by anyone. We believe, and our assertion is, that Māori art can only be made by Māori, by people who have whakapapa. That is non-negotiable,” she says.

“We believe that through colonisation, a lot has been stripped away from us as Māori. One of the things that we hold dear and precious to us as Māori is our art forms and our art traditions. So that is absolutely a bottom line for us.”

A history of shared experiences

Deidre and Ngarino’s friendship spans nearly three decades, rooted in their shared experiences as students and colleagues. They both pursued their undergraduate degrees at the University of Auckland around the same time, with Deidre focusing on architecture and Ngarino on law and art history, creating a complementary dynamic between their fields.

In March, Deidre won the Te Kāhui Whaihanga

New Zealand Institute of Architects’ 2023 Gold Medal, making history as the first Māori woman and first academic to receive such recognition.

Meanwhile, Ngarino is currently the only full-time Māori art historian working at a New Zealand university and teaches the sole Māori art history paper, which will be offered in semester two of 2025.

Their close connection was further strengthened by their shared journey through parenthood while working on *Toi Te Mana*.

“We raised young families while we were writing this book. We have sons that don’t know anything else except us writing this book,” says Deidre.

“Our definitions of Māori art aren’t just restricted to what we have on ngā motu, the islands that we live on. Māori art occurs wherever Māori artists live.”

– Professor Deidre Brown

Having now collaborated on three books, including *Te Puna: Māori Art from Te Tai Tokerau* (2007) and *Does Māori Art History Matter?* (2014), their easy collaboration is clear. Their long-standing friendship has left a lasting mark on *Toi Te Mana*, giving the work a depth and authenticity that reflects their connection.

“The best part of creating this book has been our team approach and being able to run ideas by each other. Having this beautiful book at the end is just the cherry on top,” says Ngarino.

■ Hussein Moses



A TRIBUTE TO A LEGACY

The book has taken on special meaning for Deidre and Ngarino following the passing of Jonathan Mane-Wheoki (above) in 2014.

A respected figure in Māori art history and a modernist painter, Jonathan spent decades teaching at the University of Canterbury, where he mentored Deidre when she joined the art history department in 1998.

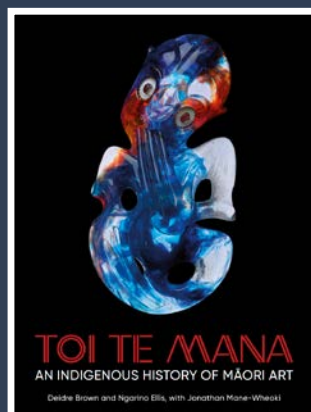
He later took a role at Te Papa before his appointment as Head of Elam School of Fine Arts from 2009 to 2012.

“We started the project with Jonathan, and he passed away about a year-and-a-half through. His vision, which we all shared, was to situate Māori art within the great art traditions of the world and Māori art history within the great art histories of the world. We had very strong feelings about this, and we felt that a project like this would be a contribution to achieving that,” says Deidre.

Dedicated to Jonathan, the book is a tribute to his legacy, say Deidre and Ngarino.

“When we saw the book for the first time, we were struck by its size,” says Ngarino. “We’re not tall people, so to have a three-kilogram book was quite overwhelming. Then suddenly, all those years we spent working on it collapsed in time. For me, it felt like we were back to day one, when we were brainstorming and having a coffee at the café in the Business School with Jonathan.

“All that time just disappeared, and there we were as a team again.”



GIVEAWAY!

Toi Te Mana: An Indigenous History of Māori Art was launched at Waipapa Marae on 18 November. UniNews has a copy of the book to give away. If you’d like to be in the draw, email your name and address to uninews@auckland.ac.nz with ‘Toi Te Mana’ in the subject line. Entries close 20 December 2024.



Meaningful regulation of AI requires a strong understanding of the technology, says Alexandra Andhov.
Photo: Chris Loufte

ALEXANDRA ANDHOV: A CHANCE TO EXPLORE THE UNKNOWN

Researcher delves into the gap between the rapid evolution of AI and the legal systems that might regulate it.

Professor Alexandra Andhov might turn to OpenAI’s ChatGPT to refine the tone of an email or brainstorm title ideas, but her real interest lies in understanding how OpenAI, which began as non-profit research organisation, transformed into a for-profit powerhouse.

“OpenAI collected vast amounts of data for free over time, initially as a non-profit, built ChatGPT, and within seven years achieved a \$160 billion valuation. That’s what I’m interested in; how is this possible, and why isn’t anyone talking about it?”

The unchecked growth and operations of OpenAI raises ethical and legal questions about transparency and accountability. However, Alexandra says the challenge in AI regulation goes beyond just setting rules.

“To establish meaningful regulation, a strong understanding of the technology is crucial. Artificial intelligence is misunderstood by many people, including lawyers and policymakers, who talk about it as if it’s truly ‘intelligent’. But it’s just sophisticated statistical modelling with layers of algorithms.

“It’s only as ‘smart’ as the data and the logic it’s trained on.”

Alexandra joined the University of Auckland’s law and business faculties in October as Chair of Law and Technology and Director of the Centre for Advancing Law and Technology Responsibly. Her wife, Associate Professor Marta Andhov, whose expertise spans public procurement

law, sustainability and contract law, also joined the University with joint appointments at both faculties.

The two, somewhat serendipitously, met at the University of Copenhagen.

“We were both hired at the same time by the same centre. Marta had moved to Copenhagen from Aarhus, and me from Budapest. Being new to both the university and the city, we quickly became close friends. Somehow, and a bit unexpectedly, that friendship grew into something more, and now I’m lucky to say that I married my best friend.”

Alexandra designed and taught an original start-up law course at the University of Copenhagen, where students engaged directly with start-ups and, in some cases, launched their own ventures. She hopes to introduce a similar course for Auckland law and business students focusing on start-up law and the life cycle of entrepreneurial ventures.

“By teaching students how to navigate the unique needs of start-ups, I hope to inspire entrepreneurial, adaptable legal thinkers and problem solvers.”

Alexandra was born in Czechoslovakia before the ‘velvet divorce’, which saw Slovakia declare itself a sovereign state.

At 14, she convinced her parents to let her travel alone to the US, where she spent a summer with a host family in Naperville, Illinois, immersing herself in a new culture and language.

“I was curious and eager to experience more of the world, and I was lucky to have parents who supported me.”

Despite attending a school focused on mathematics and physics from the age of ten, Alexandra felt drawn to a different path.

“I loved science, but I also loved discussions and the ability to argue and persuade, so I chose to study law.”

During her undergraduate law studies in Bratislava, she worked for a law firm and undertook an exchange year at Lund University in Sweden, where a professor sparked her interest in legal research.

“Professor Xavier Groussot showed me that law isn’t just a set of rules but a creative field where you can challenge ideas and explore complex questions,” she says.

Alexandra graduated with a masters in international law and business, and later, a doctorate with the highest distinction from the Central European University. She was a Fulbright Scholar at Cornell University and undertook research at Oxford.

The professor, who speaks seven languages, has made a name for herself with research focusing on corporate law, capital market law and the regulation of emerging technologies such as blockchain and AI.

One of her major projects, a book titled *Fallacies of Corporate and Finance Law*, is due for publication in mid-December. The co-edited anthology scrutinises assumptions underpinning corporate and finance law.

“It’s been a four-year-long passion project, bringing together leading voices to challenge and redefine the current paradigms.”

Alexandra has published extensively in leading journals and has taught at top universities in Australia, Italy, the US and Brazil.

It was a thoughtfully crafted email approach from the University of Auckland paired with kind and genuine communication that got the ball rolling on her move to Aotearoa from the University of Copenhagen.

“I wasn’t actively searching for a job,” she says. “But that initial email made an impression. The power of a well-crafted email cannot be underestimated!”

“Kathrin Soehnel, the senior recruitment consultant who initially contacted me, and the entire selection board, left a lasting impression; the whole interview process made me feel seen, both as a scholar and as a person,” she says.

After a whirlwind visit to Tāmaki Makaurau, Alexandra and Marta decided to make the move here.

“As people who love exploring and learning, we felt that moving to New Zealand would be an adventure, a chance to explore the unknown.”

■ Sophie Boladeras



The team's strategy has been to fine-tune rather than completely overhaul its car from last season.

FORMULA SAE TEAM RACING TOWARD REDEMPTION

The University's Formula SAE team heads to Australia this month, bringing both a reinforced front wing – and a reinforced sense of resilience.

After heartbreak struck during last year's Formula SAE (Society of Automotive Engineers) competition, the University's team is gearing up to redeem itself when it hits the track again from 5-8 December at Calder Park in Melbourne.

Formula SAE challenges students to conceive, design, fabricate and compete with small formula-style racing cars. Teams spend eight to 12 months designing, building and preparing vehicles for a competition, with cars judged in a series of events.

Last season, the University's dream run came to an unfortunate end when the front wing of its electric car broke off mid-race, forcing the team to forfeit despite being on track to win.

Team leader Thais Wright remembers the sting of that moment well.

"It was quite hard. I went for a walk as soon as it happened. The hardest part was when I got back and saw the race engineer on the floor crying. We'd just broken the acceleration record for an Australasian team, and to have it all come to an end like that was tough."

That emotional moment became a rallying point

for the team, however, fuelling its determination to come back stronger and take every measure to prevent a repeat.

The team has reinforced the car's front wing to withstand greater impact, ensuring it holds up during the race. To keep spirits high and make light of that history, the team even added a small sticker to the wing reading, 'Beware of falling aero'.

"I thought, 'let's embrace the situation', so I got everyone to sign the front wing that was left on the track and we took pictures with it. Now it hangs in our workshop as motivation for the race," says Thais.

Now in its 20th year, the team is marking the anniversary season with a celebration of its history, while also showcasing the University's commitment to the project.

With 78 students involved from across the University, the team blends engineering, computer science, business, marketing and design expertise.

Electrical engineering student and the team's chief operations officer, Andy Woo, says this year's goal is to make the car more consistent and reliable. The team has kept the chassis and body from last season, he says, but developed a strategy to fine-tune and perfect areas for improvement.

"We didn't want to overhaul the car – only a few small bits and pieces that were problematic last year."

Part of the team's work involves planning beyond this season, with efforts underway to develop an autonomous race car that could one day compete in driverless Formula SAE events.

The German Formula SAE competition already includes autonomous events, and the Australian organisers are currently working toward introducing them as well, says Thais.

"Hopefully in the next five years, we'll be on the podium for our autonomous cars. But for now, it's still very much in the developmental stage."

While the team preps for race day, it is also getting ready for three static events that are part of the competition: a design presentation, a cost report and a *Shark Tank*-style business pitch.

This will be the last year Thais and Andy are part of the team. Thais is off to the Netherlands for a job in team coordination with MP Motorsport, while Andy has scored a manufacturing engineering internship at Rocket Lab for the summer, which he hopes will lead to a permanent role.

"They told me the odds of getting the role were one in 128. Being part of the Formula SAE team has strongly benefitted me as it gave me the practical experience they were looking for."

■ Hussein Moses



The team blends engineering, computer science, business, marketing and design expertise.



Netballers wearing the famous woollen tunics, circa 1950s.
Photo: Netball New Zealand Archive

GOALS AND GROUND BREAKERS

Research reveals a second wave of ‘silent feminists’ behind the rise of netball in New Zealand.

New Zealand’s number one game for girls and women is celebrating its centenary with an exhibition at Auckland Museum, which draws on research by the University’s Dr Margaret Henley.

Our Game: A Century of Netball in Aotearoa New Zealand tells the story of the game’s origins here and its rise to become one of our most popular pastimes.

As part of a Marsden-funded project, undertaken with her University colleague Professor Toni Bruce, Margaret has been digging deep into archives and talking about netball to players, fans and administrators of all ages around the country.

A lecturer in communication in the Faculty of Arts, who also researches women’s sport and social history, Margaret has a keen interest in netball as a fan and former player. However, her research interest is also driven by the unique position netball holds as a traditionally women-only sport, which achieved national status on its own merit, and was created by a female-driven volunteer workforce.

One aspect of the work she’s found most rewarding has been researching and writing profiles of women who were netball pioneers.

This has involved connecting with the direct descendants of some key women, such as Irene McInnes and Myrtle Muir, who both founded the New Zealand Basketball Association (now Netball

New Zealand) in 1924 and who were its first president and vice-president respectively. The association was founded in part to standardise some of the rules, whose varied nature was making it hard for neighbouring teams to play each other.

“I also found out about Margaret Matangi [Te Atiawa, Taranaki, Ngāti Mutunga], who captained the first national team in 1938, and Jessie Knapp who was the first netball – then confusingly called ‘basketball’ – coach in New Zealand as verified through official government documents,” says Margaret.

Jessie Knapp introduced a very early form of the game to Whanganui Girls’ College in 1898. It was initially played on fields, and eventually on school tennis courts in winter, as these spaces were the only areas uncontested by boys and men for their own recreational use.

“Jessie Knapp’s efforts were mentioned very favourably in annual headmistress’s reports, and the sport itself noted in the official Ministry of Education School Inspector’s reports, submitted to parliament from 1898 to 1900,” says Margaret.

She was delighted to discover Jessie’s introduction of the game to the country predates, by eight years, the widely held belief that it was brought here in 1906 by a Rev J.C. Jamieson, through the Presbyterian women’s bible class movement.

“Jessie Knapp has a University of Auckland

connection through Kate Edger, the first woman in New Zealand to earn a university degree,” she says.

During her time as headmistress at Nelson Girls’ College, Kate and her sister Lilian tutored Jessie in English, French, German, Latin, maths, history and political economy, as well as the interestingly named ‘mental science’.

She graduated in 1891, aged only 19, with a BA and then trained as a teacher, one of the few career options open to academic women at the time. Margaret says that by introducing her pupils to the ‘exciting new game for women’, as the newspapers of the time breathlessly reported, Jessie also proved the game was not first brought into the state school system by a UK-trained teacher, but by a New Zealand-born and tertiary-educated woman, who defied many culturally imposed gender limitations of her era.

“One of the most rewarding, and at times emotional, aspects of engaging with the descendants of women such as Jessie is that the living relatives often don’t know the extent of what these women in their family achieved.”

Netball (in its first guise as women’s basketball) quickly displaced hockey as the game for women in this country and ushered in some great improvements in the lives of girls and women, says Margaret, not the least of which was the uniform.

“For the first time, players could wear a shorter, pleated woollen tunic, which was a very liberating garment because it fitted all shapes and sizes, didn’t require a corset and allowed complete, unrestricted movement. Except when it rained, and then you would smell like a sheep!”

Another aspect of the game that made it unique, she says, was that because you can only hold the ball for three seconds, the whole team must work together to get a goal; no player can do it all on her own.

For Margaret, discovering these women’s stories, which have either never been told or are largely unknown in the public sphere, has been the central focus of her research.

“These women were a second wave of ‘silent feminists’ who fervently believed in creating a safe and fulfilling recreational opportunity for young adult women in between leaving school and getting married.

“They would never have thought of themselves in feminist or ground-breaking terms, but as they increasingly engaged in volunteer work outside of their narrow domestic sphere, they created a lasting netball legacy, the essence of which is captured in the Auckland Museum exhibition.”

***Our Game: A Century of Netball in Aotearoa New Zealand* runs at Auckland Museum until 18 February 2025.**

Full story: auckland.ac.nz/netball-centenary

■ Julianne Evans

EXHIBITION HIGHLIGHTS PIONEERING MĀORI MODERNISM CREATIVES



Pauline and James Yearbury. *How Maui Made the Sun Go Down* (1976). University of Auckland Art Collection.

A new reading room and exhibition area has opened at Te Herenga Mātauranga Whānui General Library, with its first exhibition highlighting pioneering creatives who helped revolutionise the development of Māori modernism.

The Cultural Collections team has opened the doors to the space on the library's mezzanine level, which coincided with the introduction of the team's new te reo Māori name, He Māra Mahara, meaning 'garden of memories'.

The He Māra Mahara reading room (previously located on the ground floor) is a space where researchers can physically access the material cared for by the team's specialist kaitiaki.

The new exhibition area, which will display physical and digital material, allows He Māra Mahara to bring together diverse items from the collections and weave together previously untold stories in an exhibition programme that will run throughout the year.

Responding to its educational setting, the inaugural exhibition is titled *Tuakana-teina*

and was curated by Cultural Collections team members Madeleine Gifford, Huni Mancini and Jo Birks.

Tuakana-teina centres on a handful of creatives who were influential in the development of Māori modernism and sparked a renewed celebration of Māori tradition across the fields of art, architecture and design from the mid-twentieth century onwards.

'Tuakana-teina' refers to the relationship and exchange of knowledge between two people who take on the roles of mentor and mentee. Traditionally used in reference to older and younger siblings, these roles can also be interchangeable within teaching and learning contexts. This involves knowledge often flowing both ways between peers, younger and older, and experienced practitioners and learners.

The exhibition features taonga, artworks, and archival and published material related to Maureen Lander, Pakariki Harrison, Pauline Yearbury, Rewi Thompson and Ralph Hotere. The chosen works exemplify the spirit of reciprocity and knowledge sharing evident between Māori creatives during the period.

These five practitioners have each embodied the tuakana role, either directly as educators or through their lasting influence on their contemporaries and younger generations of Māori artists.

Surprising connections between the five also highlight the reciprocal nature of tuakana-teina relationships, demonstrating some of the ways that each of these pioneers have equally been in the teina role, often for each other.

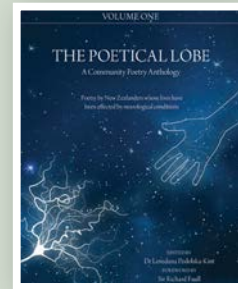
Among the material included are Maureen Lander's 1984 research report 'Techniques for the preparation of flax fibre by traditional Māori methods, and samples', and Pauline and James Yearbury's incised wooden panel artwork *How Maui Made the Sun Go Down* (1976).

The practitioners themselves feel omnipresent in the exhibition through a selection of historic photographs, and video and audio recordings. These include episodes from the television series *Tagata Tangata* from 1996 that feature master carver Pakariki Harrison.

Students, staff and external visitors are welcome in the new space to enjoy *Tuakana-teina* until 13 February 2025 (open Monday to Friday, 11am-4.30pm).

Further Cultural Collections information can be found on the library website: auckland.ac.nz/cultural-collections

■ Madeleine Gifford, Huni Mancini and Jo Birks



The Poetical Lobe
Junior doctor Loredana Podolska-Kint has curated and edited this anthology of poems written by people impacted by neurological conditions.

Alongside first-time poets, contributors include poet and children's writer Glenn Colquhoun; poet, playwright and paediatrician Renee Liang; and novelist Sarah Quigley. Launched as part of the 15th anniversary of the University's Centre for Brain Research, proceeds from book sales will go towards its research into brain injury and disease.

Loredana Podolska-Kint, Copy Press, \$30

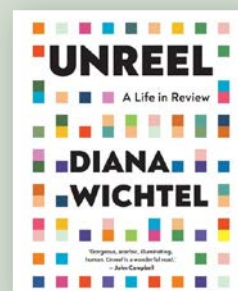


Beginnings: In Aotearoa and Abroad

A memoir from the anthropologist, writer and Arts alumnus Michael Jackson. Now an Emeritus Professor at Harvard

University and a senior research fellow in world religions, Michael traverses his 1950s childhood in Taranaki, returning to Aotearoa over the years, his life with a growing family in Sierra Leone, and memories of literary friends such as Sam Hunt, Alistair Campbell, and 'Blue Smoke' composer Ruru Karaitiana.

Michael Jackson, Ugly Hill Press, \$40



Unreel: A Life in Review

This memoir from Arts alumna and long-time *Listener* TV critic Diana Wichtel details her life growing up in the golden age of television, and later

a career spent writing about it. *Unreel* traverses Diana's childhood move from Canada to New Zealand (minus her Polish Holocaust survivor father), growing up and becoming a writer, marriage, divorce and finding love again, and her journey to becoming the country's foremost television critic.

Diana Wichtel, Penguin, \$40

CARVING OUT SPACE

It's hard to know where to rest your eyes when first entering Anthony Hōete's office.

Amongst shelves double stacked with books about architecture around the world are myriad more treasures: a doorstop of an award from the Royal Institute of British Architects; a cowhide upholstered Le Corbusier LC4 chaise longue; an exquisitely carved taiaha.

There's also a collection of architectural models – one reflection, says Anthony, of his background as a practising architect. The professor of architecture and planning joined the University in 2020 after more than 30 years in practice, predominantly in the UK, where he worked on award-winning projects (including a co-designed primary school that was built from Lego).

Despite his long time offshore, Anthony has remained deeply connected to New Zealand, particularly projects related to Māori built heritage. He has been one of the driving forces behind the care for Hinemihi, a historic whare on the grounds of Clandon House in the UK. And since his return to Aotearoa, one area of his research has been the pre-colonial construction technique 'mimirū', a traditional method using tensioned ropes that his research has shown provides seismic strength.

Here he shares some of his connections to his own space at the University – and the many items within it.

You first studied architecture here at the University of Auckland. Was this office familiar when you returned to work here?

By some twist of fate, I did my thesis with Professor Peter Bartlett who occupied this very office. So, I have been here before – although not as often as most of my students visit now. I operate within a different teaching culture; there's much more of an open-door policy, which is quite deliberate because once you shut that door, you close off the opportunity for serendipitous meetings.

You have a lot of books. Did you bring many back with you from the UK?

Most of the books I brought back with me, although not all of them are here. And I probably need more space because they're doubled up on the shelves.

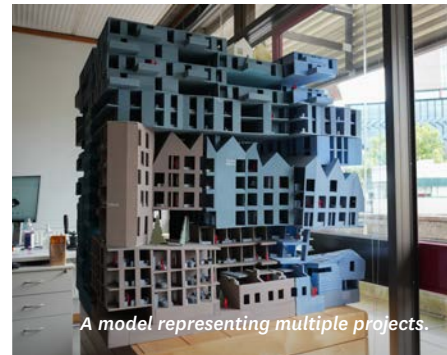
I have a lot of meetings here and the books are helpful to refer to – they're always being pulled out. Some of them you can't buy anymore and are now extremely expensive. I'm kind of a bibliophile.



*Books are always being pulled off the shelves and discussed around the office table, says Anthony.
Photos: William Chea*



The chaise longue gets an outing on summer break.



A model representing multiple projects.

You also have a lot of physical models. Did you bring these back, too, or were they made here?

It's a combination. Some of the smaller 3D models were printed in London and are still in their original packaging as boxed models, which were particularly useful for sending out to clients abroad.

However, the biggest model here is more than a cubic metre in size. Often, we had to transport models from the London office to presentations around Europe. The logistics were tricky, given the fragility of a model.

So, when it came to my doctoral presentation in Barcelona, Game of Architecture, rather than take lots of different models of the 100 or so housing projects I had worked on, I decided to spatially compose all those projects in a compact cubic form. As a rubric of the rules and regulations of housing, that model is a puzzle. It is one totalising model that efficiently represents multiple projects. And, of course, it can be taken apart.

What's an item you're most connected to?

One item I am fond of is a taiaha that I used as the basis for the design of a railed fence for a

housing project in London. The mould for the fence was based on a less ornate version of the head, or upoko, of a taiaha originally given to my son Māui.

The taiaha was carved by Robert Rika, the nephew of renowned Māori heritage conservator Jim Schuster. Jim was also once my schoolteacher in Kawerau and so when, 25 years later, we met again in London to work on Hinemihi, the whare in Surrey, the taiaha represented the valour and strength of being Māori while living in Britain.

From there, I was drawn to the idea of culturally transforming the ubiquitous London railed fence into a Māori palisade – a symbol of my own displaced existence.

And what about the chaise longue? Do you use it?

Not during term time, but once the research summer comes, yes.

Sometimes, the sun is streaming into the office, and I'll put it out on the balcony. It's great for a little sunshine reading – or at least until my colleagues interrupt and ask what I am doing.

■ Caitlin Sykes