

THE GARDEN AND THE RIVER

Te Māra me te Awa

Connecting the energies of Hamilton Kirikiriroa through the redevelopment of Garden Place



Figure 1. Fitzgerald. N, Photography, The Waikato River, Hamilton Kirikiriroa, 2022

Nicholas Fitzgerald. Co-supervised by Dr. Carl Douglas and Dr. Lucy Meyle

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Attestation of Authorship:

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor any material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

An exegesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the degree of Master of Design.

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School of Art and Design, Spatial Design 2022

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Acknowledgements:

A massive amount of thanks and gratitude to my supervisors, Carl Douglas and Lucy Meyle. Your help, guidance and support over this year-and-a-half project have been immense, and I could not have achieved this milestone without you both. The amount of time and effort you have put in to help me succeed is immeasurable. So thank you for everything.

Thank you to Sue Gallagher for all the kind words and guidance you have provided throughout the years.

Thank you to all of the lecturers within the Spatial Design program and the School of Art and Design Postgraduate program at AUT, for helping me get to this place and for the knowledge you have passed down over the years.

To the technicians in the workshop, especially Angus, thank you for your guidance and expertise. It has been extraordinarily helpful.

To my friends and family, the support, love and encouragement you have all given me have been the saving grace along this journey.

Thank you all very much.

Abstract.

This practice-based research inquiry proposes a spatial redevelopment of Garden Place, a public square in central Hamilton Kirikiriroa. The project considers the historical and cultural importance of Garden Place to create an urban public space that encourages curiosity and playfulness. Connections to the nearby Victoria on the River public space and the Waikato River itself are explored through the ideas of shared energy and material vibrancies.

The thesis unfolds through creative ‘fieldworks’ and the methodologies of ‘weeding’ and ‘playing’ as frameworks for intuitive making. Fieldworks analyse the key aspects and energies of Garden Place, Victoria on the River, and the Waikato River, engaging my practice in a conversation with the contexts/concepts surrounding the idea of ‘public space’. The process of ‘weeding out’ involves returning to things in a cyclical manner and generates an ensemble of drawings, models, materials, and objects. ‘Playing’ is a form of reusing, reinterpreting and re-arranging elements that allow me to become a ‘gardener’ of this space. These methods filter through the body of work to create a common thread of energy, playfulness, curiosity and liveliness.

Research Question.

Urban areas are sites that suggest public agency allowing for the potential contribution and activation of public spaces. In this thesis, I suggest that public spaces should create a sense of energy, playfulness, and curiosity, embodying a “truly public space”¹. How can the relationship between energy, experience, and materiality within an urban context be explored through a spatial intervention to enhance an urban environment?

¹ Dan Hill, “Truly Public Space Rather than Technically Public Space: Making ‘Platforms for Outdoor Gathering’” (Medium, August 14, 2021), <https://medium.com/iamacamera/truly-public-space-rather-than-technically-public-space-making-platforms-for-outdoor-gathering-fef6f373af4d>.

1. Introduction: Gardening a Public Space.

Public spaces should give the opportunity for people to engage purposefully in their surroundings. A truly public space² allows for the opportunity for people to embark on collective experience, using spaces how they see fit, with the capacity to encounter them through different agencies, interpretations and activations. I propose a transformation of Garden Place that creates an energetic area through a series of programming spaces and urban atmospheres that reinvigorate the city's landscape. These spaces allow for activities such as musical events, theatre in the park, skateboarding, yoga, dancing, playing and quiet relaxation areas.

This project looks to connect three sites of Hamilton Kirikiriroa: Garden Place, Victoria on the River, and the Waikato River through the energies of the space, their materiality and their wider contextual importance. In common usage, 'energy' can be understood as the act of creating power or electricity. In this project, I'm interested in energy in an expanded sense: how the mauri (life force) of living and non-living things is expressed and how we interact with that energy whether knowingly or unknowingly. In addition, the project engages with applying heat, force and kinetic energies as making processes that enable the shaping and manipulation of materials. When thinking about energy in a space, I also reflect on interaction with/between people, materials and moments. These interactions inform how I can become the 'gardener' of this space – by reusing, reinterpreting and rearranging an ensemble of drawings, models, materials and objects to create a cyclical re-generative process, allowing me as a designer to metaphorically 'garden' this space.

This project generates a spatial journey through specific and intimate moments that circulate people within the surrounding environment. Through the textural qualities of materials, embedded forms in the ground, the flow of materiality that guides the space, or finding and exploring the small moments of the space, these forms will all contribute to the energies seen within the site. I hope that this will, in turn, spark curiosity and the potential for people to engage in the energy within the public landscape. I intend these spaces to resonate both with the Waikato River and the historical garden that was once sited in Garden Place, by reflecting the ebbs and flows of the river via the movement of people and the sense of discovery that I see as integral to lively garden spaces.

My position in, and the significance of my connection to this place stem from growing up in Kirikiriroa. I acknowledge that my understanding and connection come from a Pākehā viewpoint, but this research has involved opening myself up to Māori concepts, particularly with the idea of mauri and the importance they bring to this site. I have memories of exploring and wandering through the gardens and greenery of my childhood home in Kirikiriroa. This feeling of curiosity and finding out what lies in the different spaces that I would encounter is what the word garden triggers for me – seeing these gardens would be an escape, finding a space that you can separate yourself from and seeing all the beauty in the world, just through these small encounters. The site that the project is redeveloping is named Garden Place, and yet to me, it currently lacks this sense of discovery and playfulness. Bringing the garden back to Garden Place will allow these playful and energetic qualities to manifest.

² Hill.

2. Fieldworks: The sites of Hamilton Kirikiriroa.

A journey through the three sites of Garden Place,
Victoria on the River and The Waikato River

Garden Place.

Garden Place is situated in the City Centre of Hamilton Kirikiriroa and currently provides a quiet place for city-goers to relax and have a break. It is a large, open space with three designated grass areas: two smaller grass platforms at the Victoria Street end, and a larger area towards Worley Place. A prominent water feature is also embedded into the surface in the centre of the site. The surrounding buildings include the Centre Place mall, smaller shopping complexes, cafes, office buildings and the Hamilton Public Library.

Growing up in Kirikiriroa, I often admired Garden Place's grand open space but wondered why I felt there was a massive amount of potential that wasn't being made the most of. From my observations, the space lacked a connection to the wider community and the liveliness that brings to an environment. For example, there are no amenities such as a musical performance area, a playground, no encouragement to skateboard nor the opportunity to stage events like theatre in the park. My journey begins with trying to bring that spark back to life and these qualities into this space. The city started as this central hub for the community and the people of Kirikiriroa, but as the city began to expand, we lost this connection. Spaces like Victoria on the River, which is a block to the east and was recently re-designed by Hamilton-based architectural firm Edwards White, entice people to explore the space through a raised seating typography overarching the Waikato River and riverwalks. Also part of Victoria on the River is Te Tatau ki Kirikiriroa tomokanga (gateway)³ designed by Robert Jahnke, which provides a connection and immersive entry point to the people entering this land and acknowledgement of mana whenua. It asks the question: what lies beyond? Who and what might be just around the corner?



Figure 2. Fitzgerald, N, Photography, Garden Place 2021
Looking back towards the full view of Garden Place

³ Mesh Sculpture Hamilton, "Te Tatau Ki Kirikiriroa by Robert Jahnke" (Mesh Sculpture Hamilton, 2019), <https://meshsculpture.org.nz/project/te-tatau-ki-kirikiriroa>.



Figure 3. Fitzgerald. N, Photography, Garden Place – Grass area, 2021
Large grass area at Worley Place end



Figure 4. Fitzgerald. N, Photography, Garden Place – Water fountain, 2021
Water fountain formation within the centre of Garden Place

The site that now encompasses Garden Place has a history dating to well before the Pākehā settlement of Hamilton and has unique significance to Māori, specifically the iwi of Waikato-Tainui, the holders of mana whenua over the area. Fig. 5 shows a photograph of the hill where the central city area is now. “This hill was known to Māori as Te Kōpū Mania o Kirikiriroa (The Smooth Belly of the Long Pebbly Shore). The northern part of the hill was established to grow crops, vegetables and other plants”⁴, as well as having a ceremonial altar at the peak. Comprised mainly of plants and trees with a few houses and a school, Garden Place was wrongly considered wasteland by the early European colonists. The Hamilton Beautifying Society was then formed and began tidying up the hill, with the removal of the hill and houses relocated in 1938/39. A rose-covered pergola (Fig. 7) was built alongside a large carpark (Fig 6). The transformation into a carpark complex for the workers in the central city was related to the fact that the business district was growing, and this area was becoming more of a commercial centre. This car park remained until 1967 when the central area was grassed over. It was then transformed into Garden Place with several grass areas and a central water fountain.



Figure 5. Archived Image – Hamilton City Council, Photography “Lake” Hill, Circa 1880 HCL_02781 - Clear of copyright. J Loudon photographer. HCC owns digital copyright. View from “Te Kōpū Mania o Kirikiriroa (The Smooth Belly of the Long Pebbly Shore)”⁵ across Collingwood Street to Thackeray Street

⁴ “Garden Place, Our Place” (Hamilton City Libraries Te Ohomuri o Kirikiriroa, August 18, 2021), <https://hamiltonlibraries.co.nz/heritage/discover-stories-and-articles/garden-place-our-place/>.

⁵ “Garden Place, Our Place.”

It became a meeting place, a pedestrian accessway to the city and river, and the community engaged in the city lifestyle (Fig. 6). It has had minor improvements throughout the years but nothing significant enough to maintain its reputation as Hamilton's hub for the city's people. Today the space has become more of a thoroughfare with most activity consisting of walking, or sitting and admiring the water feature. The community engagement and activity visible in the photo (Fig. 8) have somehow faded away over time.



Figure 6. Archived Image - Photography, Hamilton City Council, Garden Place as a Carpark, 1963
HCL_07597 - HCC copyright. A.E. Graham photographer.
People walking through the City Centre and carpark complex



Figure 7. Archived Image – Photography, Hamilton City Council, “The Rosery Hamilton”, Circa 1920s
HCL_02665 - Clear of copyright. Wilson postcard. HCC owns digital copyright.
A rose-covered pergola from the north side of Garden Place



Figure 8. Archived Image - Hamilton City Council, Photography, Garden Place in the 1970s
HCL_M00320.3 - HCC Copyright. Photographer unknown but employee of HCC.
Community engagement and city lifestyle within Garden Place.



Figure 9. Archived Image - Hamilton City Council, Photography, Garden Place fountain in the 1970s
HCL_M00136.20 - HCC Copyright. Photographer unknown but employee of HCC.
Closer view of the fountain

What I find interesting about this sequence of images is that we humans change the landscape to fit our changing priorities. Whether that is a good thing, I'm not sure, but it does show me that there are cycles of change within public spaces. We make, invent, destroy, and explore to accommodate social and economic aims. It reflects a changing emphasis on how we should use public spaces. These archival images have enabled me to think about how to redesign the space for the community's present needs while still honouring and acknowledging design elements that have been present in the past. I began writing this chapter with a general dissatisfaction with the current state of Garden Place. By getting a sense of the place, we can think about how future developments might expand—embarking on a spatial journey that evokes curiosity, connection to the Awa and its wider contexts and a gathering of the collective energies within the space.

Victoria on the River & Te Tatau ki Kirikiriroa.

Victoria on the River was designed by Edwards White Architects in 2018 and is an expansive amphitheatre-style public resting place embedded into the landscape beside the river just south of Garden Place. “Here was an opportunity to create a meaningful visual and physical connection with the city’s best natural treasures. This park serves two functions: a destination where people can pause, interact, and enjoy river views and a device that links lower river paths with main street levels.”⁶

This image has been removed due to copyright issues

Figure 10. Wilson. S, Photography, Victoria on the River, Edwards White Architects, 2018
The topography embedded into the natural landscape, looking over the Waikato River.



Figure 11. Fitzgerald. N, Photography, Victoria on the River entrance, 2021

⁶ Edwards White, “Victoria on the River” (Edwards White Registered Architects, 2018), <http://edwardswhite.co.nz>.

In 2019 Māori artist Robert Jahnke designed a Corten steel portal or viewing aperture called Te Tatau ki Kirikiriroa which enables a view across the Waikato River. Mesh Sculpture Hamilton describes Jahnke's sculpture: "The portal acts as a tomokanga or gateway, inviting people to negotiate the multiple pathways in their engagement with the landscaped gardens and walkways."⁷ They also outline that "the gateway features significant Māori patterns relating to horticulture, lamentation and navigating life, and the text of a whakatauki (proverb), that came from the first Māori King, Kingi Pōtatau Te Wherowhero."⁸

The whakatauki says:

Kotahi te kohao o te ngira e kuhuna ai te miro ma, te miro pango, te miro whero. I muri nei kia mau ki te aroha ki te ture me te whakapono.

There is but one eye of a needle through which the white, the black, and the red threads must pass. Hereafter, hold fast to love, uphold the law and be firm in faith.⁹



Figure 12. Fitzgerald, N, Photography, Te Tatau ki Kirikiriroa tomokanga (gateway), 2021
The transitional threshold of passing through towards the taonga

⁷ Mesh Sculpture Hamilton, "Te Tatau Ki Kirikiriroa by Robert Jahnke."

⁸ Mesh Sculpture Hamilton.

⁹ Mesh Sculpture Hamilton.

Robert Jahnke (Ngai Taharora, Te Whānau a Iritekura, Te Whānau a Rakairo o Ngāti Porou) is a significant Māori artist and educator in Aotearoa New Zealand, well known for his graphic and sculptural artwork. Jahnke is an “advocate for Māori and indigenous arts”¹⁰ and often focuses his practice on “bringing together the dynamics of inter-cultural elements with contemporary design. The use of language, light, shadow and form generates a connection between land and sky.”¹¹ What I admire about his work is the ability to create the curiosity to explore, or ‘portal’ yourself, into a new place. A place that is tapu (sacred) and provides the taonga (treasure) that lies beyond. In comparison to Garden Place, where passing through is seen as something negative, in Jahnke’s tomokanga the transitional threshold is a valuable moment enhancing the experience gained through the space.

During my site visits, I experienced this tomokanga and the amphitheatre-style observation space of Victoria on the River as a way of connecting myself with the river and the potential journey that people take to find this hidden area. The combination of seating, natural greenery and metal elements seemed to blend into the space organically, and there was an immediate invitation to walk down the path and explore. This invitation towards curiosity is something that I find draws me into any space; what lies beyond, and what more can I find out about this space? What is interesting about this site is the difference in topographies. The Victoria on the River site has shape and levels to its ground, whereas Garden Place has been flattened and becomes more uniform, even though the site used to be a hill.



Figure 13. Fitzgerald, N, Photography, Victoria on the River/Te Tatau ki Kirikiriroa viewing amphitheatre over the Waikato River, 2021

¹⁰ Mesh Sculpture Hamilton.

¹¹ Mesh Sculpture Hamilton.

The Waikato River.

The Waikato River is a significant landmark in Kirikiriroa's landscape. The Waikato River is Aotearoa New Zealand's longest, stretching from Lake Taupō to Port Waikato. The historical and cultural significance to Māori and New Zealand is engrained in the river. Historian Nancy Swarbrick writes:

The Waikato River provides physical and spiritual sustenance living along its banks. The spirits of ancestors were said to mingle with its waters, which were used in rituals and seen as having a Mauri (life force). In Māori culture, water is the essence of all life, akin to the blood of the Earth mother (Papatuanuku), who supports all people, plants and wildlife.¹²

“Rivers are also sources of food, mahinga kai, providing hāngi stones, cultural materials, means of travel, and proximity to important sacred places (wāhi tapu).”¹³ Māori well-being and philosophy are important to New Zealand's identity but are not strongly expressed in Garden Place.

Concerning inter-relationships between things, in her book *Māori Philosophy: Indigenous Thinking from Aotearoa*, Georgina Tuari Stewart (Ngāti Kura, Ngāpuhi-nui-tonu, Ngāti Maru ki Tainui), Associate Professor in Education at AUT, outlines the central concepts of whakapapa (genealogy) and mauri. She explains that whakapapa is an overarching Māori worldview, a considered series of connective layers, an ethical relationship between living and non-living beings, “Whakapapa is rather like each person being a knot within a large and ever-expanding metaphorical fishing net of connections”¹⁴ This Māori concept of whakapapa relates to how I might begin to think about public relationships through a local community, relating to this idea of a ‘truly public space’¹⁵. Through these connective layers and a deeper relationship to place, ‘the knots of a fishing net’ allow the energies and inter-relationships to the land, the river and each other. Acknowledging how whakapapa and Māori concepts can be related to our understanding of place has informed my thinking.



Figure 14. Fitzgerald, N, Photography, The Waikato River and riverbank waterfalls, 2021

¹² Nancy Swarbrick, “‘Waikato Places - Waikato River’, Te Ara - the Encyclopaedia of New Zealand,” June 11, 2015, <https://teara.govt.nz/en/waikato-places/page-1>.

¹³ Te Rūnanga O Ngāi Tahu, “Te Rūnanga O Ngāi Tahu ‘Freshwater Policy,’” 1999.

¹⁴ Georgina Tuiari Stewart, *Māori Philosophy - Indigenous Thinking from Aotearoa Stewart*, 1st ed. (Bloomsbury Publishing, 2020).

¹⁵ Hill, “Truly Public Space Rather than Technically Public Space: Making ‘Platforms for Outdoor Gathering.’”



Figure 15. Fitzgerald. N, Photography, The Waikato River, 2021



Figure 16. Fitzgerald. N, Photography, The Waikato River, 2021
Looking down the river, with surrounding natural bush

Whakapapa, in terms of these connective layers to place and people, also allows me to think about the mauri of things and how the river might possess this mauri. What does it mean to have mauri? A connection between all and every being, this embodiment that all of nature has a life force, connected physically and spiritually to one another. Academic and researcher Amanda Yates (Ngāti Rangiwewehi, Ngāti Whakaue, Te Aitanga a Māhaki, Rongowhakaata) outlines that:

Water, the awa (river) especially, is generationally bound to those who inhabited before, passing down the knowledge and its life force to those who engage with it. Mauri is engaged here as immanence for its inherent force within a living-world-assemblage, where sky, sea, mountains, trees, and people are part of a relational whakapapa.¹⁶

My understanding is that mauri is the life spark or essence inherent in all living things passed down from ancestors through whakapapa. Mauri affects and is affected by the surrounding environment, and it can connect people through this ‘pathway’ of all living things. Similarly, through a natural ecosystem, all things are connected by this energy.

When taking the trip down to the river and experiencing the river walkway paths, there was a moment of no longer being in the chaos of the city. The atmosphere of tranquillity and peacefulness was very pleasant, considering this was right in the heart of the city. The riverbank and bush areas helped create this atmosphere, along with hearing the birds that reside along the river and the mini waterfalls. I had a sense of curiosity here that I lacked when being in Garden Place. I began walking through the wildlife, examining the many sticks and the debris on the ground, and seeing the surrounding trees reflected in the river below. I felt a great sense of connection to a place that I was visiting again for the first time in a very long time. The aura and ambience that guided me through this walk felt like the spirit of the river, allowing me to see the many beauties that lie within this natural wildlife. The journey of these paths and the natural bush masks certain vantage points, creating a feeling of discovery within the space. Along this journey, I would consider the possibilities of creating a similar sense of curiosity, connectivity and energy within Garden Place.

This concept surrounding bringing the garden back to Garden Place and allowing people to better understand the site, and those people they share this space with, means a feeling of discovery can manifest. The river has mauri and this energy that can immerse people within these spaces; and these qualities are emphasised when there is a greater understanding of these sites. Wider community connectivity can draw people to have the curiosity, as it did for me, to explore – allowing the energies of the spaces to be present collectively and forming an aura, a presence and expressing and enhancing the mauri spreading outwards to the surrounding areas.

¹⁶ Amanda Yates, “Mauri-Ora: Architecture, Indigeneity, and Immanence Ethics,” *Architectural Theory Review*, May 3, 2016, 261–75.



Figure 17. Fitzgerald. N, Photography, The riverbank walks, 2021



Figure 18. Fitzgerald. N, Photography, The immersive walkway path, 2021

3. Research Contexts: The Energies of a “Truly Public Space.”¹⁷ Hostile Architecture, Public Space and The Energies of Materiality

Energy.

Energy can often be an ambiguous term that defines something with complicated and intricate layers. In this project, it has come to refer to my own understanding of the mauri of living and non-living things, and the kinetic energies that shape and manipulate materials.

When thinking about energy in a space, I reflect on the interactions between people and materials. For example, a group of skateboarders riding in sequence, the interaction with the textures on a metal form or simply someone lying down under the scattered sunlight that filters through the trees. Creating an environment within Garden Place that generates this kind of energy through interactions is at the core of this project.

In his essay ‘Listening to Stone-Beings’, anthropologist Carl Austin Hyatt reflects on his spiritual journey through Peru. Through the journey a ritual performance of carrying a stone within the Andes mountains of Peru¹⁸, he exchanges his energies with the land, the mountains, the people and the spirits. Finding this spiritual reflection and awareness of your surroundings guides you through an awakening of energy and commitment. Centred around the idea of energy in things and “gaining energy from its journey”¹⁹, I believe that the ability to form a connection, gain an appreciation and engage in reflection on the energy within things, broadens your curiosity and imagination within a spatial journey. Whether or not things are alive in a Western biological sense, it seems necessary to recognise that they also have their importance in the world. The ability to gain energy through this journey of experiences means that the energy generated from those experiences is as important, if not more important, than an individual journey.

I see that there is beauty and wisdom in becoming more reflective and present within this energetic journey, even if it is something as simple as carrying a stone. What Hyatt suggests is the possibility to be connected to something larger than yourself. Energy surrounds you and the place you are connecting with; what seems to be missing from Garden Place but present in Victoria on the River. Robert Jahnke’s tomokanga allows for an opening in the landscape, connecting people to the taonga of the land. Garden Place is quite different, however, with the design of the space creating a sense of distance from the surrounding areas, forming a transitional space that offers little sense of interaction.

The Waikato River is full of energy. The mauri of Waikato-Tainui is present in the awa. The actual force of moving water, erosion, the carrying and fostering of plant and animal life and the curls of light reflected on the water all have a mauri to them²⁰.

¹⁷ Hill, “Truly Public Space Rather than Technically Public Space: Making ‘Platforms for Outdoor Gathering.’”

¹⁸ Carl Austin Hyatt, “Listening to Stone Beings,” *E-Flux Architecture*, 2021, <https://www.e-flux.com/architecture/survivance/402520/listening-to-stone-beings/>.

¹⁹ Hyatt.

²⁰ James D K Morris and Jacinta Ruru, “Giving Voice to Rivers: Legal Personality as a Vehicle for Recognising Indigenous Peoples’ Relationship to Water?” (Indigenous Law Centre, 2010).

In her book *Vibrant Matter*, philosopher Jane Bennett also expresses a similar idea around energy in ‘things’ through an experiential journey. In the chapter ‘Thing Power’, she theorises about the energetic vitality, by observing objects in a gutter:

For had the sun not glinted on the black glove, I might not have seen the rat; had the rat not been there, I might not have noted the bottle cap; and so on. But they were all there just as they were, and so I caught a glimpse of an energetic vitality inside each of these things, things that I generally conceived as inert.²¹

This vibrancy can also be considered through material considerations like metal, stone and brick and how the past lives of these materials create an energetic vitality within the space. Possibly the re-use of the old brick material can create a deeper and more considered connection to what was in the past. Again this presence and engagement of these ‘things’ creates the potential energy within a public space. This could also be through activities, like an event allowing for community participation or through material textures that generate the energy.

“Gaining energy from the journey”²² allows me to think about my journey through Garden Place, Victoria on the River and the Waikato River. I first think about the journey I took along the riverbank walks, a feeling of curiosity and an atmospheric tranquillity, examining the sticks and debris on the ground, seeing the reflections in the river, and seeing how these things expressed an energetic vitality. The different kinds of energy and vitality expressed in the river, Bennett’s gutter, Hyatt’s stones, and Victoria on the River relate to how energy can be created through experience, connecting to something larger than yourself, and seeing how energy is expressed through objects or materials like a portal or the physical flow of water.

This is different from the current lack of energy of Garden Place, which to me seems muted or restrained. The energy within this site is, to me limited to things such as the sunlight filtering through the trees, the cars in the background, and the sound of city life. But there are also energies that could be seen as hostile – the exclusion of certain activities and people, and the absence of infrastructure for play and discovery.

Hostile Architecture.

Hostile architecture suggests that it is the act of excluding specific people and disturbing or disrupting a space with, for example, spikes on ledges so homeless people can’t sleep there or studs on steps and benches to impede skateboarding (Fig. 19). Garden Place doesn’t explicitly have any ‘hostile architecture’ in the form of spikes, but what it does have is a lack of welcoming public activity, providing signs prohibiting certain behaviour or groups of people, indicating a sense of hostility within the space. In the article ‘The City That Will Never Let You Sleep’, editor and journalist Michelle Legro analyses how places like New York City have deliberately gone out of their way to create a hostile environment for its citizens: “Hostile architecture has always been part of urban life”²³. Specifically in New York City, “hostile architecture studs the city with danger. These unfriendly surfaces are created with decorative, dangerous adornment that gives older structures a medieval fortress quality.”²⁴ I understand why it might be desirable not to want a particular behaviour to disrupt the ‘flow’ of public space, but to deliberately

²¹ Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Duke University Press, 2010).

²² Hyatt, “Listening to Stone Beings.”

²³ Michelle Legro, “The City That Will Never Let You Sleep,” *Topic*, 2018, <https://www.topic.com/the-city-that-will-never-let-you-sleep>.

²⁴ Legro.

exclude people isn't the answer. Hostile architecture is a direct form of public exclusion that explicitly groups people who are seen as undesirable. A way of disrupting what public space is supposed to be used for and by: the public, and not a uniform public but one that encompasses the diverse range of people who inhabit the city. To purposely prevent or restrict certain groups like the homeless community/the unhoused, and young people, from using public space is an attempt to control and constrain energy.

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Figure 19. Michael Kilbane. J, Photography, Hostile Architecture – New York City, 2018

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Figure 20. Michael Kilbane. J, Photography, Hostile Architecture – New York City, 2018
Medieval-type structures creating hostile environments

Author Henry Bromley in the article ‘A view of skateboarding and public spaces’ suggests that “this type of design prioritises one group over another.”²⁵ He continues by saying that: “hostile architecture creates environments of exclusion and sets intention: this is not free outdoor space but a space that is under control. This leads to tension and limits creativity”²⁶. By forming a narrative that hostile architecture is what we do in public spaces, it deliberately prevents, limits, polices, freezes and disallows certain activities, cutting off the energetic life of public spaces. This could be seen as the opposite of the river's energies, which carry, foster, shape and allow many lives and energies to thrive. How might we think about increasing this energy within public spaces, through public agency?

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Figure 21. Vellut. G, Photography, Vans Roadblock Contest, 2011
Skateboarding events invigorate spaces and create cultural hubs²⁷

Taking the example of skateboarding:

it is a popular sport and a great way of combining exercise and art. A unique combination of exploration, community, challenge, and freedom means that skateboarding can attract kids who do not enjoy participating in team sports and are free to explore the urban terrain while exercising.²⁸

Skateboarding has been shown to enliven urban environments and create a blend of spaces or hybrid and dynamic areas when done considerately and not displacing other people. When we

²⁵ Henry Bromley, “A View of Skateboarding and Public Spaces,” *Reliance Foundry Co. Ltd*, June 11, 2022, <https://www.reliance-foundry.com/blog/skateboarding-public-spaces>.

²⁶ Bromley.

²⁷ Bromley.

²⁸ Bromley.

think about the experience of skating, this fluid and rapid movement of passing through, under and over surfaces, the 'line' created relating to the flow of a river or curvature in metal. This is a more significant connection to the surrounding space and how you embody it, linking them together and creating energy in a way not necessarily found in other forms of activation within a space.

When thinking about what it truly means to be inclusive, at a minimal level, it's about accepting, respecting and understanding other people's interests and viewpoints, even when there is some risk of tensions. The example of creating cultural hubs for communities, through skateboarding, indicates a type of agency that allows these qualities to manifest. I see agency as something that causes or produces a particular effect. The agency of hostile architecture is to create an area that excludes groups of people. People can be quick to judge, but once an understanding is established, then respect can follow. In relation to the sites I have examined in central Kirikiriroa, an atmosphere of architectural hostility ripples outwards to inform relationships and interactions in the site and beyond. Instead, there should be a focus on finding ways of generating spaces that have a sense of positive agency, creating specific avenues and design strategies that encourage the use of the space by those who may often be excluded, and allowing the atmosphere of the space to form those relationships with people, the land, and the wider contexts.

Public Space.

What does it mean for space to be truly public? In 2021, Italian architectural designers Giovanni Bellotti and Alessandra Covini from Studio Ossidiana created a small public intervention called 'Utomhusverket 2021' in Stockholm, Sweden²⁹. Sitting outside one of Stockholm's primary cultural complexes, it is an archipelago of activities and encounters. "From play and meditation to open-air community gatherings, the design sets a stage for new ways of being together"³⁰. It highlights the importance of "shared experiences with others, nature, and our surroundings".³¹ Design writer Dan Hill claims that Bellotti and Covini produce a "truly public space rather than a technically public space"³², one that welcomes difference rather than limiting it.

Studio Ossidiana uses this project as the potential for play, community engagement and beautifully shared experiences and encounters between people, nature, materials, minerals and its surroundings (Fig. 22). These experiential elements in the space are highlighted through this archipelago of activities. Whether that is the combination of the handcrafted imperfect terrazzo rocks and the innate reflections on the pond, or the delicate sand and shell underground, blending through to this threshold of a secluded garden it allows for "play, display and gathering".³³ My perspective of this space is that these special moments and encounters provide the possibility for curiosity, play and exploration. Bellotti defines their creative role as gardeners rather than designers, suggesting the importance of collective involvement and care in the work, like a gardener tending to their crops.

²⁹ ArkDes, *Studio Ossidiana: How to Make a Public Space - Hear from Studio Ossidiana and Learn about the Process behind "Utomhusverket 2021,"* 2021, <https://arkdes.se/en/arkdes-play/studio-ossidiana-utomhusverket-2021/>.

³⁰ Hill, "Truly Public Space Rather than Technically Public Space: Making 'Platforms for Outdoor Gathering.'"

³¹ Hill.

³² Hill.

³³ Hill.

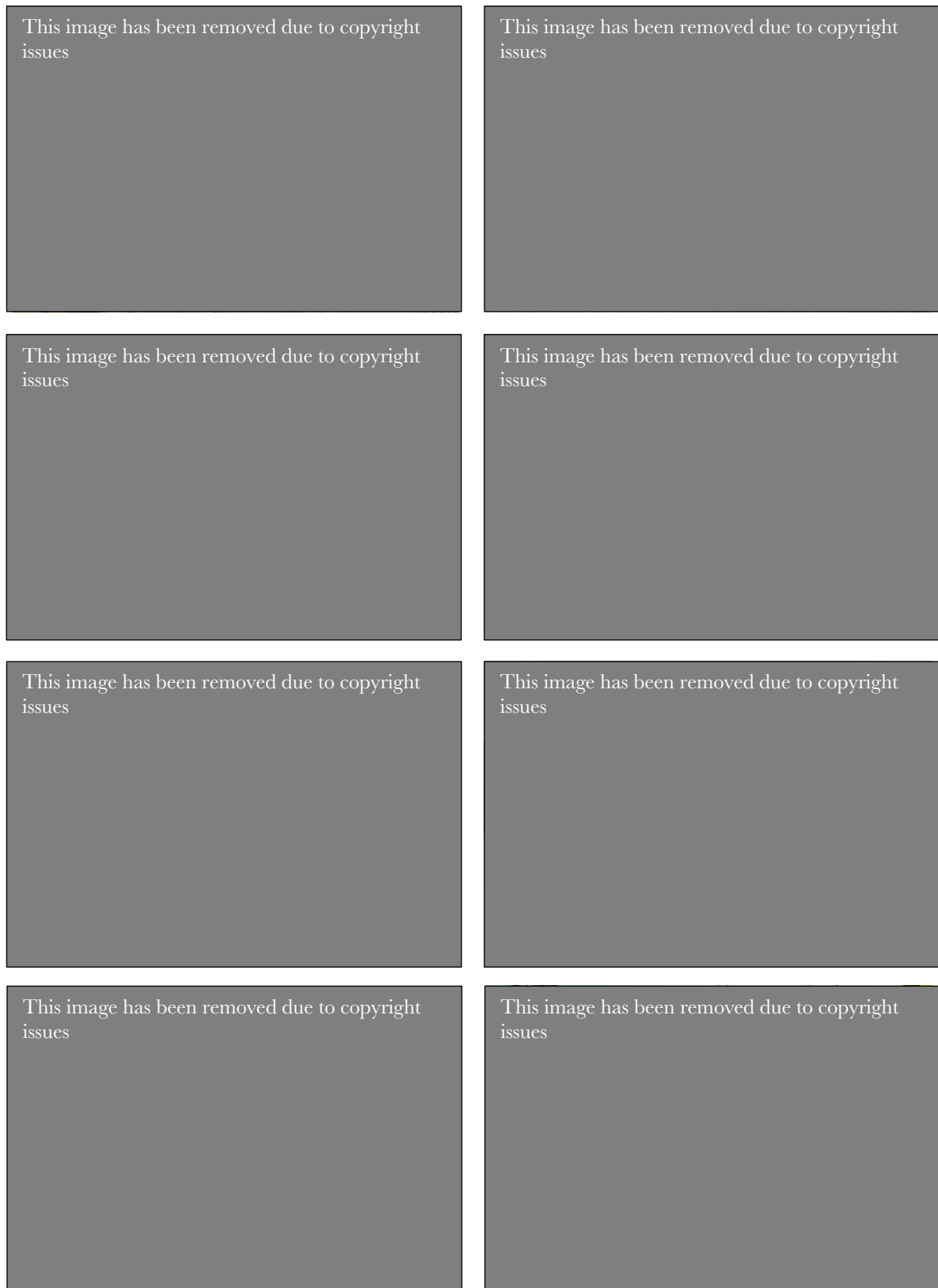


Figure 22. Bellotti, G and Covini, A, Photography, Studio Ossidiana, Utomhusverket 2021, The collection of images showing this living environment, 2021
Special moments and encounters provide the possibility for curiosity, play and exploration.

Covini shares that:

the pond becomes this reflective mirror, reflecting all the surrounding clouds, the birds passing. The darkness of the pond also has a series of cultural meanings; for example, in Persian gardens or Persian carpets, a pond is always very dark because there is this symbolism of bringing on Earth the sky in a way, like a paradise.³⁴

Even a duck pond can become an intimate, symbolic moment of collective meaning. Bellotti writes:

It's about rediscovering ourselves as explorers, drawers, designers and cartographers, more than just users and consumers of space. There is also a point about discovering this new, whether you desire it or not, diversity of people and cultures finding themselves together that is something more than a greyness but fits and works for everyone, but not really for anyone.³⁵

He suggests that design is about discovering, re-discovering and allowing for the diversity of people to accumulate in everything we design. This is what I consider Hill to mean by “truly public space”³⁶.

As a designer/gardener, how could I bring the garden back to Garden Place? This experience and journeying may rely on micro-moments that are easy to overlook in a big space. Becoming a gardener of my own space might also relate to how I think about my methods. I began to see that my creative practice involved ‘weeding out’, ‘composting’, and returning to things in a cyclical manner: recycling drawings and ideas to generate an ensemble of materials and objects.

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Figure 23. Bellotti, G and Covini, A, Photography Utomhusverket 2021, Duck encounter with the pond, 2021
The intimacy of a small-scale encounter with a duck

³⁴ ArkDes, *Studio Ossidiana: How to Make a Public Space - Hear from Studio Ossidiana and Learn about the Process behind “Utomhusverket 2021.”*

³⁵ ArkDes.

³⁶ Hill, “Truly Public Space Rather than Technically Public Space: Making ‘Platforms for Outdoor Gathering.’”

The Energies of Materiality.

Metal, energy, and form

While I have so far considered energy as something relational, social, or spiritual, I am also interested in the way energy, especially heat and force, is a means to shape material. The ability to bend, manipulate and shape new forms through exerting energy and the literal heat and force of bending, welding, casting, cracking and eroding expresses a relationship between people and materials.

French artist Bernar Venet's 'The Arc Hypothesis' (2009) and 'The Hypothesis of Gravity' (2022) display grand gestural steel forms. Well known for his mathematical association with drawing and sculptural forms, Venet gives these large lines a presence, rigidity and energy. He defines 'The Arc Hypothesis' (Fig. 24) as "formally in free order, which depending on one's aesthetic position and the reception that has been passed can be perceived and understood as disorder"³⁷ embodying the unpredictability and energetic prowess that metal possesses. Similarly, he described the 2022 project, 'The Hypothesis of Gravity' (Fig 25): "the sculpture releases energy and a fierce beauty, offering visitors a physical and artistic experience of space that is poetic and unpredictable."³⁸ The physical and arduous act of making is a generative experience between maker, material and space, and this energy is embodied and perceived in the work.

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Figure 24. Designboom, Photography, The Arc Hypothesis by Bernar Venet, Venice Art Biennale, 2009

³⁷ Bernar Venet, "The Arc Hypothesis" (Designboom, 2009), <https://www.designboom.com/art/bernar-venet-the-arc-hypothesis/>.

³⁸ Bernar Venet, "The Hypothesis of Gravity" (Kasmin, 2022), <https://www.kasmingallery.com/news/bernar-venet-louvre-lens>.

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Figure 25. Lovino. F, Photography, The Hypothesis of Gravity by Bernar Venet, Louvre-Lens, France, 2022

Writer, performer and gamemaster, Brennan Lee Mulligan from the roleplaying TV show 'Dimension 20: A Starstruck Odyssey' discusses that:

There's energy in all these things, there's energy in the hearts and minds of living beings, in the organic matter of the living world and even in the gravity and density, the friction, the heat, the warmth, all of it, the movement of particles even in what the average person would think of as inert matter, it all has a force or energy to it.³⁹

The physical act of heating, bending and manipulating material uses and generates energy and substance. It reveals the energies inherent in materials and places, and suggests energies circulating through seen and unseen worlds.

What might happen when these material energies meet the disorderly energies of truly public space and the living presence of the Waikato River? In this section, I pick up Bellotti and Covini's idea of 'gardening' public space as a way to understand my role as a designer alongside these lively participants. Rather than restricting energy, I see this as a means to create a dynamic, vibrant and playful experience that builds on relationships between people, textures and materiality, and makes the most out of living public spaces.

³⁹ *Dimension 20 - A Starstruck Odyssey* (Dropout TV, 2022).

4. Research Methods: Weeding and Serial Play.

Drawing and making as gardening.

Central to the gardening methodologies of this project have been themes of weeding and playing. These ideas stem from a creative practice that allows a process to seemingly get ‘out of control’. Free-flowing practices like drawing and model making lead into processes of weeding, trimming back or editing, like a gardener carefully tending to an overgrown garden. This process of ‘playing’, reusing, reinterpreting, re-arranging, and returning to things in a cyclical manner generates an ensemble of drawings, models, materials and objects that I filter through in search of a common thread.

The Mutated Cityscape.

Early in the project, I burned, bent and manipulated metal, calling this series of fifty forms ‘The Mutated Cityscape’. They reminded me of chess pieces, making me think about the interaction between players, the individual chess moves and counter moves. When the work was exhibited, I also looked at how the in-between or negative spaces are occupied throughout the models and how light and shadow can form new spaces. Exhibiting also made me think about scale, and I imagined myself walking through the high and low rises as if walking through a cityscape. This process was initially very intuitive and playful, using offcuts of old metal to create an ensemble of objects. What I learned from this series is that it enabled an intuitive making experience. It informed the way I approached making and through the light reflections, the tactile experience, the fingerprints on the models and atmospheric photography, I was able to translate this way of working throughout my practice.

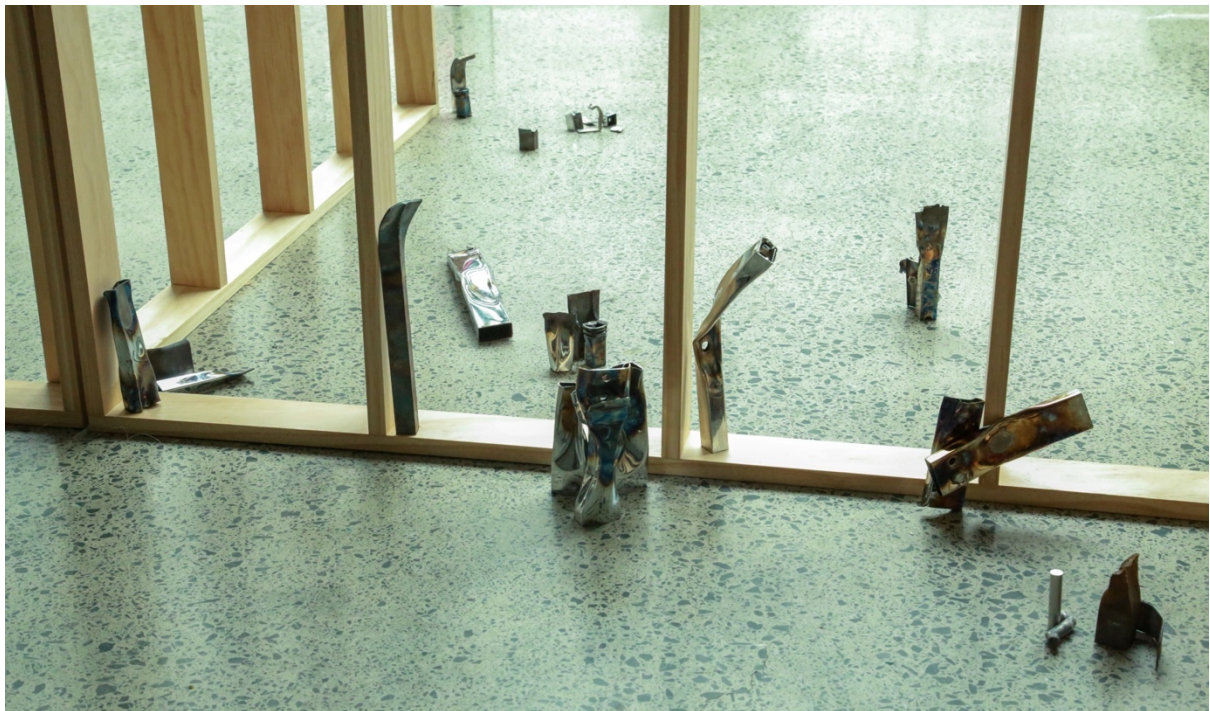


Figure 26. Fitzgerald. N, Photography, The Mutated Cityscape, Exhibition display, 2021



Figure 27. Fitzgerald. N, Photography, The Mutated Cityscape, Inscribe, 2021



Figure 28. Fitzgerald. N, Photography, The Mutated Cityscape, Reverberate 2021



Figure 29. Fitzgerald. N, The Mutated Cityscape, Tether and Metamorphosis, 2021



Figure 30. Fitzgerald. N, The Mutated Cityscape, Decipher, 2021



Figure 31. Fitzgerald. N, Atmospheric Photography, Inside the metal extrusions, 2021
The energy inside the models creates this connection between the embodied energy and the making process.

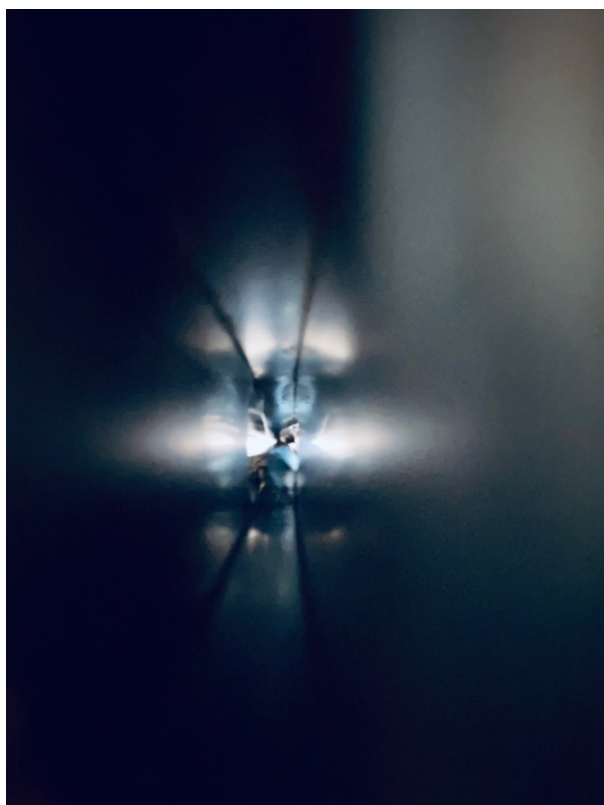


Figure 32. Fitzgerald. N, Atmospheric Photography, Inside the metal extrusions, 2021

Graphite Series.

From this initial play with metal extrusions, I began a series of two-dimensional abstract drawings. Fig. 34 shows one of my first drawings, through which I reinterpreted the metal extrusions. At this stage, I had begun to explore Garden Place and realised the drawing resembled oily water or the surface of the Waikato River, as well as the curves generated from melting and bending metal. Rather than directly replicating what I saw within the metal models, I responded to minor details and observations. These drawings also helped me to start thinking about zones, sections, territories and surfaces. For example, I noticed how the light bounced off the metal form but drew that section as an intensely shaded area, or I exaggerated curves because they cast shadows so that the drawing had an abstract connection to the model.

Throughout the rest of the series, the focus moved to fragmenting and abstracting aspects of Garden Place, looking for playful and energetic qualities. For example, Fig. 35 shows a drawing in which I tried to rehabilitate an element of Garden Place that I didn't particularly like; a large, covered chessboard with no chess pieces and bright yellow pillars. It was designed to add an activity to the space, but in my view, it lacked energy and playfulness as I had never seen anyone playing chess there. So, I used curved lines and a distorted viewpoint to represent the flow and energy of the river rippling and transforming the chessboard grid by unfolding it outwards.

These drawings allowed me to think about how I might understand them as the weeding, gardening and re-purposing of areas. Weeds in a garden are potentially a problem, but they are a vital part of natural ecologies. Weeds in my creative process came to be things that were awkward, unwanted or lacking direction. Cyclical re-interpretation of these elements allowed them to be transformed into new compositions, creating assemblages that had lively qualities even if the original parts seemed unpromising.



Figure 33. Fitzgerald, N, Drawing, 3 out of 6 of the Drawing Series, 2021

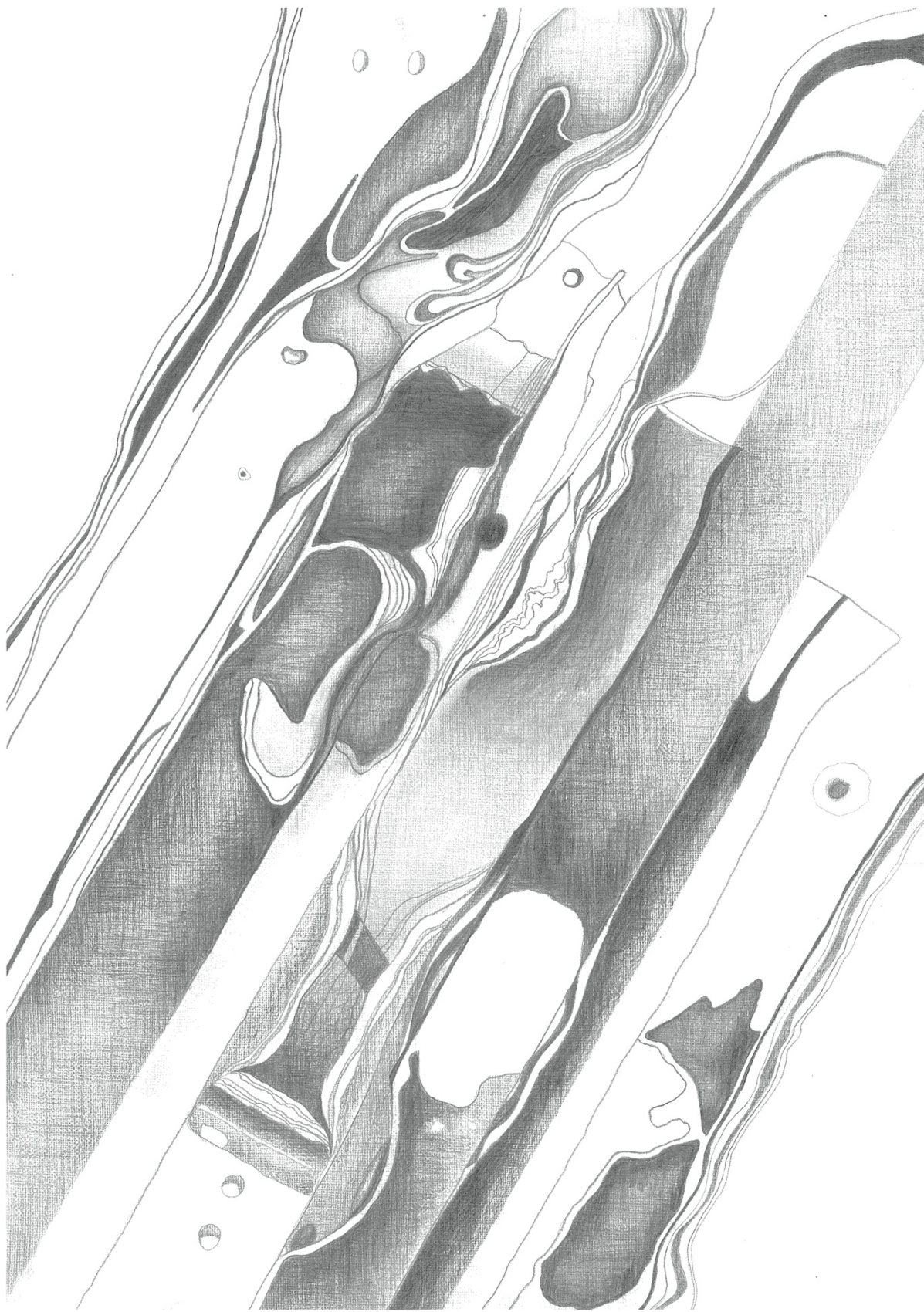


Figure 34. Fitzgerald. N, Drawing, Abstracted metal forms, 2021

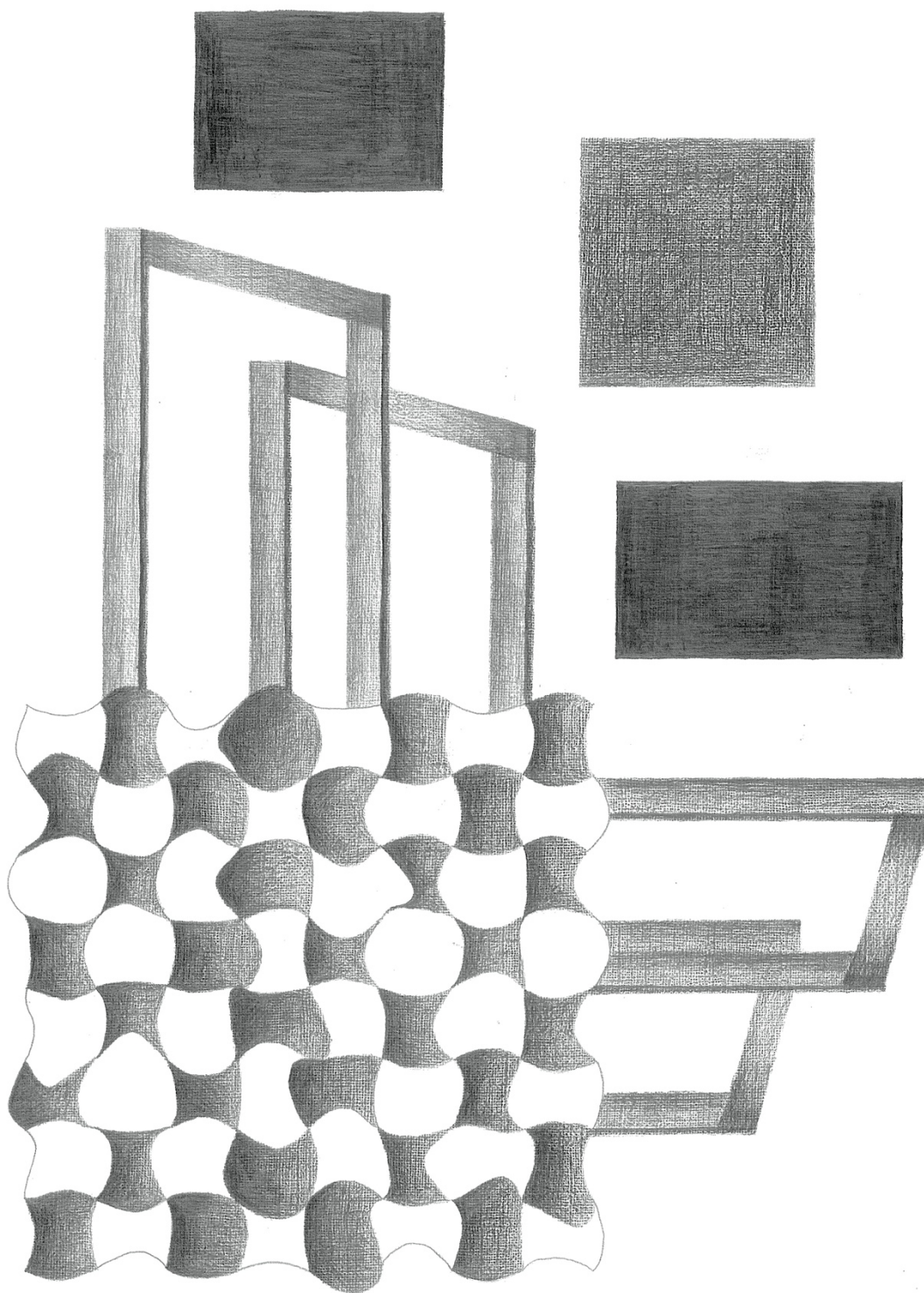


Figure 35. Fitzgerald. N, Drawing, Abstracted chessboard, 2021
Drawing of metallic forms through an abstract lens, graphite pencil on water-colour cartridge paper

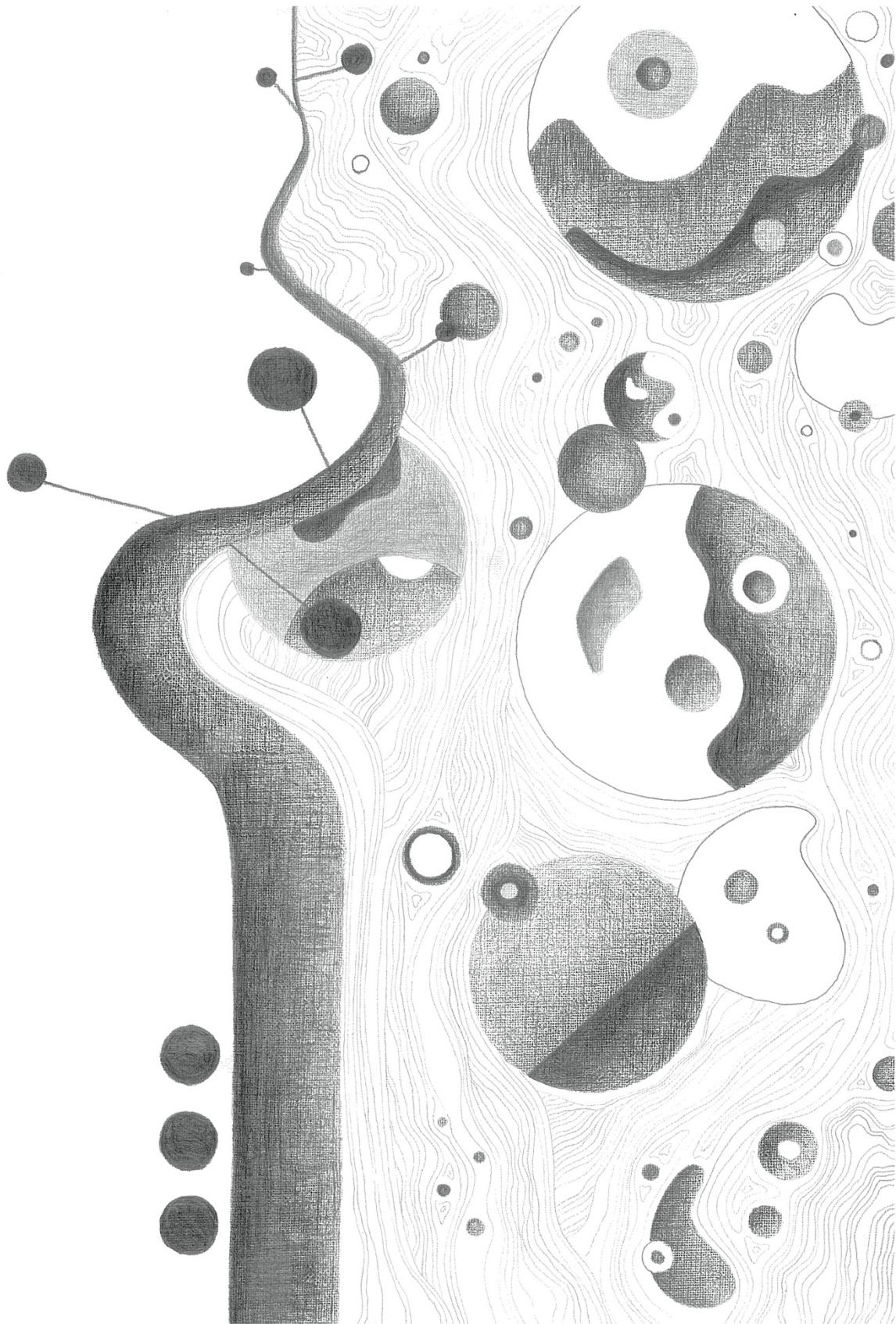


Figure 36. Fitzgerald. N, Drawing, Abstracted art on Hamilton City Library, 2021

I then scanned and collaged my drawings, playing with repetition, layering and mirroring, extending my interest in qualities produced relationally through composition. This exploration revealed the importance of white space (negative/unused spaces) and the potential of sequences and repeated elements. For example, in Fig. 37, a large circle separated a series of flowing lines on the right-hand corner from a contour-patterned rectangle on the left, suggesting the current disconnection between Garden Place and the river.

In Fig. 38, a grid of 16 shaded squares sit underneath flowing lines. The middle section and flowing lines represent the flow/energy of the river, and the shaded squares represent the extruded metal objects in Fig. 34. This drawing may suggest trying to connect these two representations in the space, even though they are opposing materials.

This multiplication of digital sequences is similar to the spreading of weeds in a garden, a growing copy and paste of images moving through the series. In letting these ‘weeds’ grow, and by mixing and repurposing them, I began to feel like a gardener of my own design. It meant not just focussing on the outcome but being present in the moment of drawing, letting drawing be a durational process. I tended to the drawing as a gardener tends to their garden, enjoying the process rather than the destination. Specifically, I began to envision this repetition of drawing elements being translated into the materials of Garden Place and representing how I might think about the juxtaposition of texturally opposing materials. This digital series allowed me to generate a sizeable pool of possibilities and then re-arranging, composting, cycling through and re-interpreting those ideas.

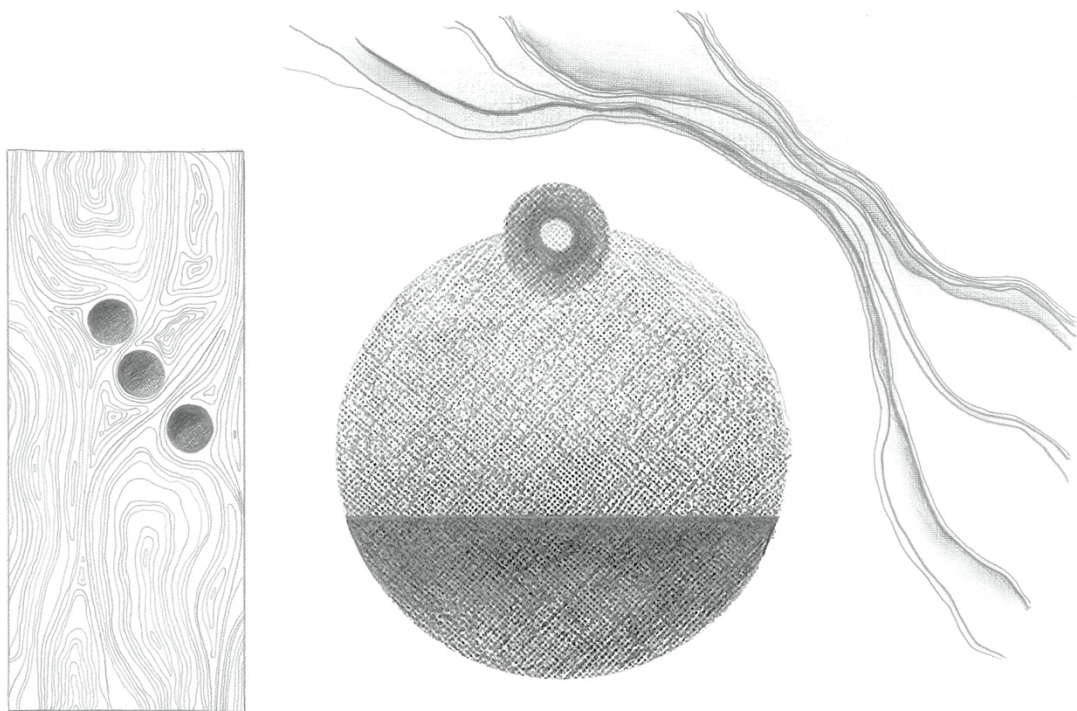


Figure 37. Fitzgerald. N, Digital Series drawing, 2021

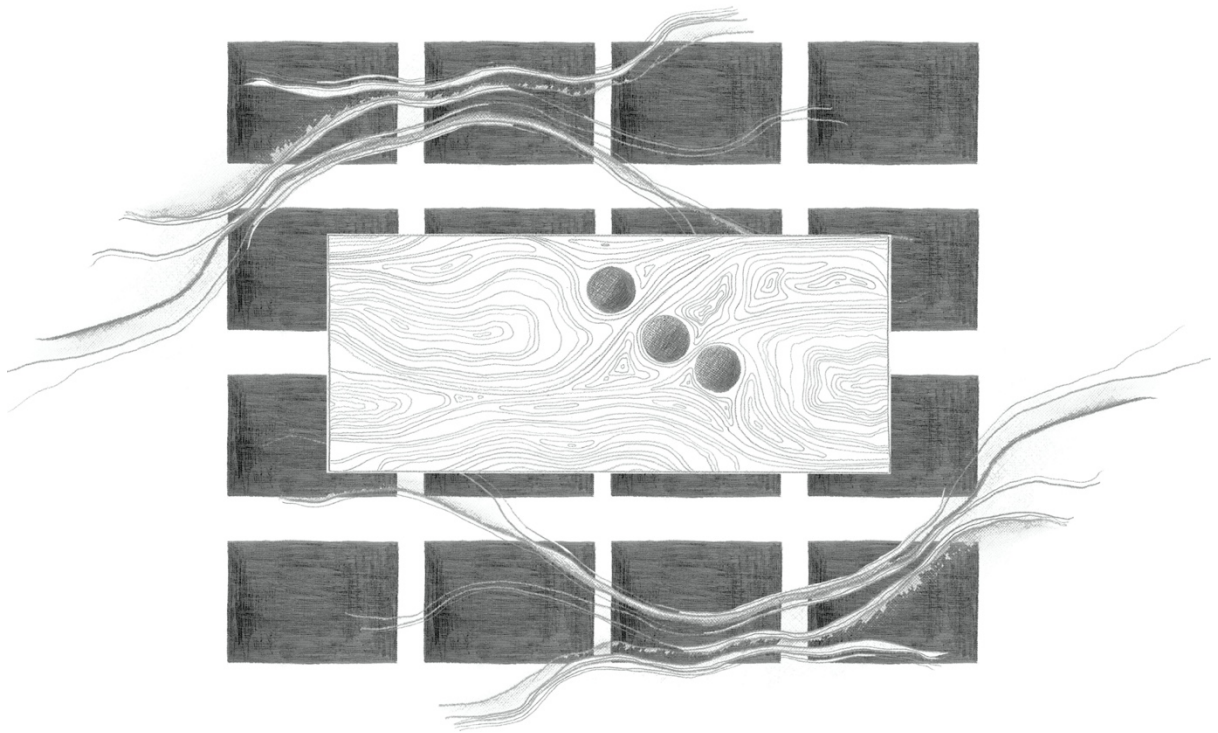


Figure 38. Fitzgerald. N, Digital Series drawing, 2021

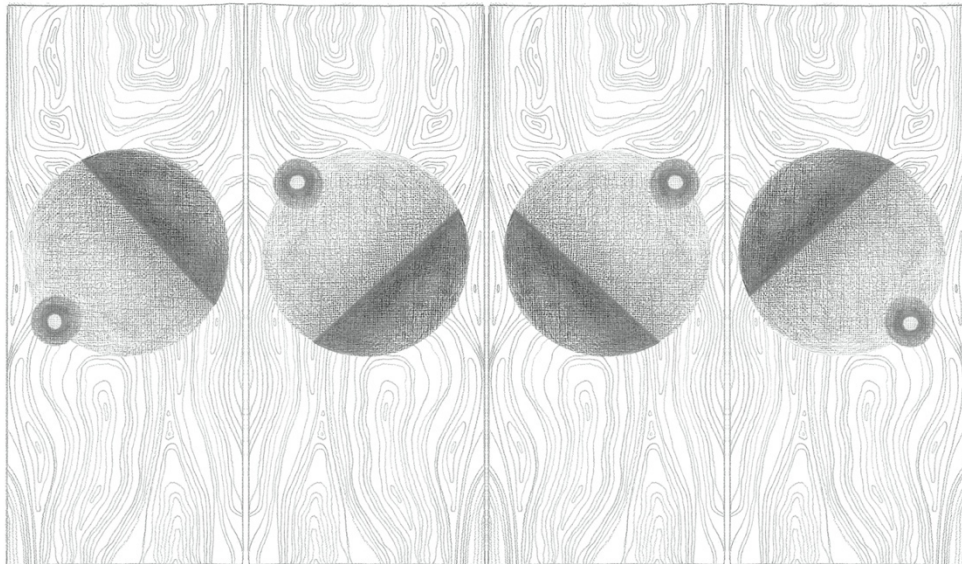


Figure 39. Fitzgerald. N, Digital Series drawing, 2021

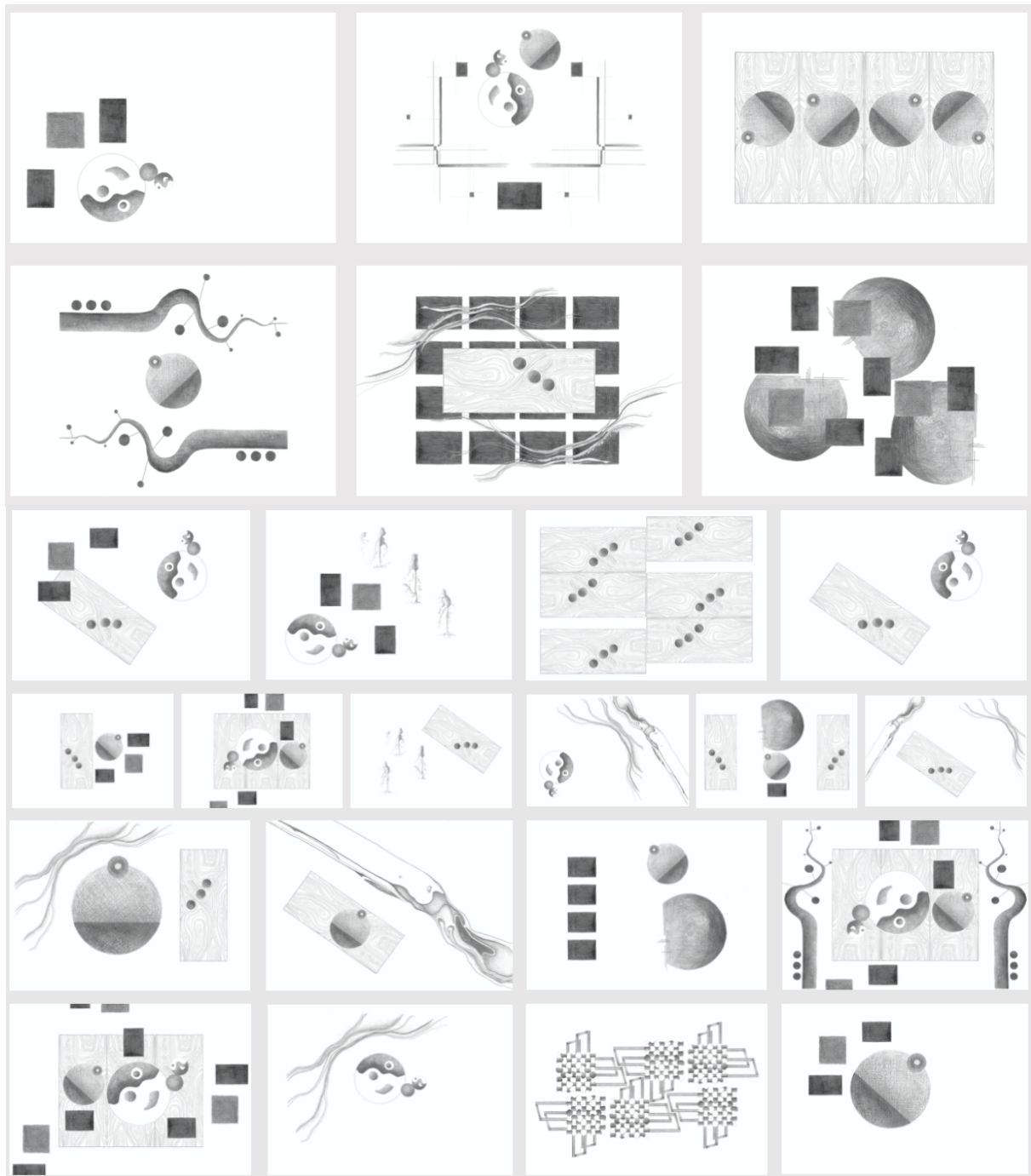


Figure 40. Fitzgerald. N, The sequence of the Digital Series drawings, 2021

The methodology of weeding and playing through the re-interpretation and re-purposing of drawings and materials was inspired by architectural theorist Marco Frascari, specifically the collection of 11 drawings he called ‘Materia Prima’ (Fig.41). Italian author Federica Goffi explains that the drawings are not just valuable on their own, but that “a contextual and sequential reading of the drawings in this series may reveal their significance as a whole and ignite a dialogue between the representations and the reader.”⁴⁰ Frascari intended for the re-drawing series to be reinterpreted and to spark a dialogue between themselves – using both digital and physical mediums to ‘weed’ through ideas and reimagine how drawing becomes a form of reinterpretation and development.

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Figure 41. Frascari, M, Eleven Materia Prima Drawings, 2008 – 2011
A series of 11 *brouillon* drawings. A counter-drawing that works through the process of drawing and redrawing.

⁴⁰ Federica Goffi, “Brouillon: Eleven Materia Prima Drawings by Marco Frascari” (Drawing Matter, 2022), <https://drawingmatter.org/marco-frascari/>.

Collective Making through Metal.

While working throughout the graphite and digital series, I began to think about ways I could work collectively with these processes and materials. This form of collective involvement and process of mixing materials, made me think about zones, portals and gateways in the space. These drawings also informed how metal extrusions could flow out of the drawings and ways the space could be activated, through the materiality and programming spaces.



Figure 42. Fitzgerald. N, Photography, Collective making – The programming space drawing, 2022



Figure 43. Fitzgerald. N, Photography, Collective making – The programming space drawing with context, 2022



Figure 44. Fitzgerald. N, Photography, Collective making with drawings, white card and balsa wood, 2022

This collective involvement allowed metal to be continued throughout the process. As I returned to metalwork, I found that the ability to manipulate, bend and create texture was more effortless in copper. Using a metal that may take on texture more readily and is more malleable has enabled my making process to be even more playful, with many metal forms produced quickly. Creating these forms also reminded me of how metal embodies the energy and force involved in its production. I had begun to imagine Corten steel walls for Garden Place, and I wanted a metal which would visually represent this material in a scale model. Reflecting on 'The Mutated Cityscape' the way metal reflections reminded me of light on water, the rusting and the weathered look of Corten enabled me to relate it to how water and the natural elements can shift the perspective of the material. Jahnke had also already used Corten at Victoria on the River, and bringing this material to Garden Place felt like a way to make connective tissue.



Figure 45. Fitzgerald. N, Photography, Working with copper, 2022
This collective making process of textures, drawings, formatting and copper extrusions



Figure 46. Fitzgerald. N, Photography, Working with copper textures, 2022

As I worked the copper, I became interested in how metal could create a potential dialogue or conversation between people in the space through the forms' textures, enabling a very tactile experience, or through the presence of metal in the space. Creating a coexistence of the material and the landscape could enable people to explore the space and spark curiosity. This curiosity could stem from the material having a particular texture or inviting you through a series of openings which reveal an artifact, or the activities expressed in the space, generating a tangible collaboration with the site. Activities in the space, such as musical events, skating, playing or a quiet moment admiring the metal forms, enable this energy, playfulness and discovery and the dialogue it could create. This type of agency means that the collection of events can invite, rather than restrict (as hostile architecture does), creating the warmth and curiosity to explore further and activate the public space.

American artist and sculptor Richard Serra is well known for his work with large-scale metal sculptural forms (Fig. 47), that are often made for site-specific landscape, urban and architectural settings. These large forms create a relationship between the material, the site and the viewer, that can be overwhelming. Author Phillip Barcio's understanding of Serra's sculptures is that it asks us to:

contemplate space not for its utilitarian qualities but for its essential characteristics. They offer us a chance to experience space in a way that changes our understanding of it so that if we were ever told to 'be like space', we may be able to come a little closer to an intuitive understanding of what that might mean.⁴¹

This kind of contemplation creates a felt connection between people and material. Effects of these materials need not be on such a large scale as a Richard Serra sculpture but could be the texture of the metal rippled like the river, or an opening that frames a viewpoint you hadn't noticed before. It not only engages people in the place for one moment but invites them to continue to experience the space over time.

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Figure 47. Kienzle. L, Photography, Cycle by Richard Serra, Weatherproof steel, Courtesy Gagosian Gallery, 2011

⁴¹ Phillip Barcio, "The Space of Richard Serra Sculpture," *IDEELART*, August 1, 2016, <https://www.ideelart.com/magazine/richard-serra>.

As I weeded through the old material of the site, I began to look at the materials already present there. Currently, within Garden Place, the ground surface has largely been embedded with terracotta brick, forming grids on the surface. In this project, sand casting and forming moulds out of broken brick pieces has become another process for recycling and reusing things, similar to how I used this process throughout my drawings in the graphite and digital series. Using these aluminium pours as an example of ‘playing’ with materials also enabled me to be open to mistakes and failure. These pours didn’t necessarily end up how I wanted them to, but this became part of the strategy for ‘playing’ and how it informed my making process.

The creative process of playful gardening has generated an intuitive and free-flowing mode of practice. Creating an ensemble of drawings, materials and objects enables the shared energy and material vibrancies to resonate through the project, allowing myself as the designer/gardener to be guided by an innate sense of making. Weeding and serial play as methods within my creative practice might have caused the body of practice work to get seemingly out of control. But in this free process, the sense of playfulness and discovery has overflowed into the project. These methods are particularly appropriate for designing public spaces as they allow for a sense of discovery and activation between me and the making process, which is then reflected in the design outcomes, themselves encouraging activation and interaction.

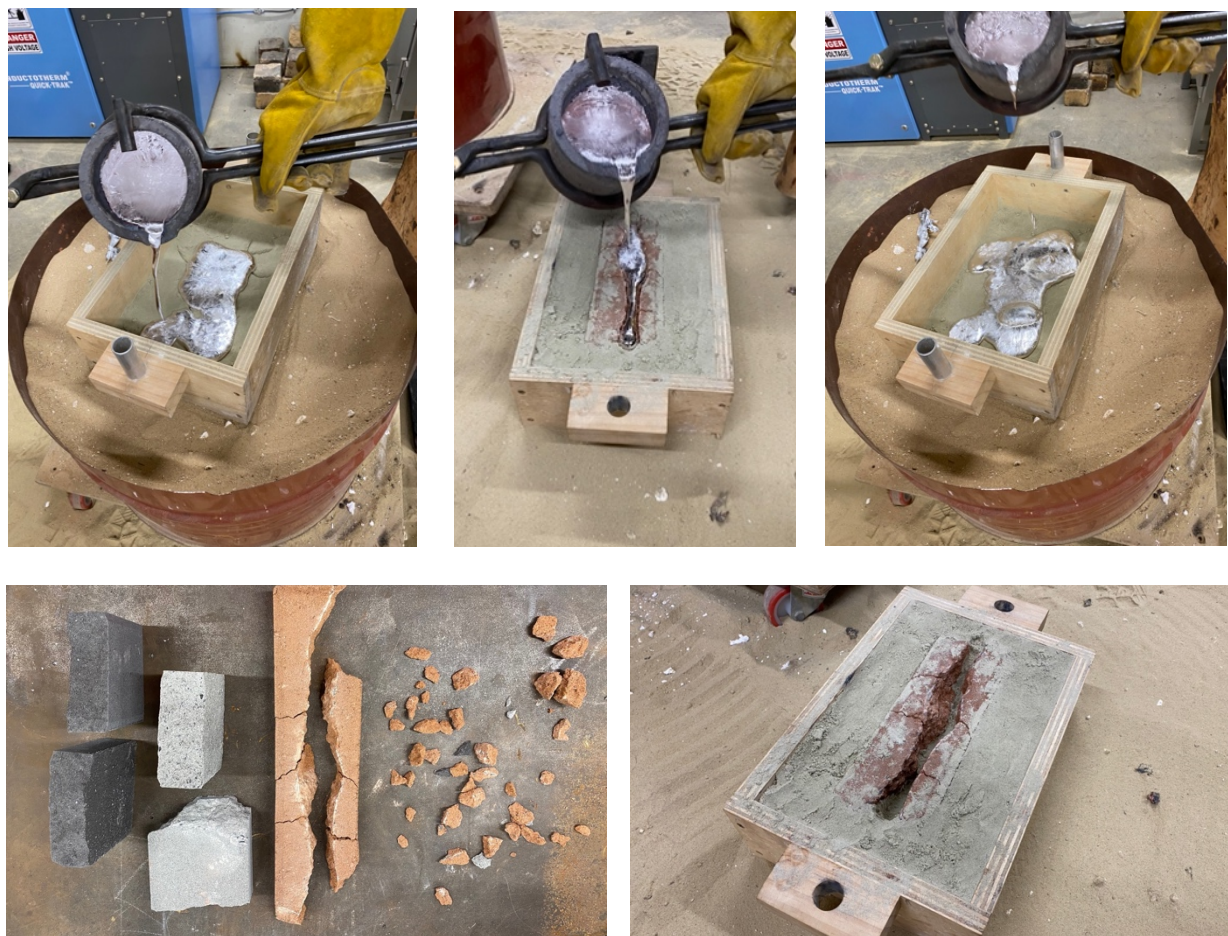


Figure 48 – Fitzgerald, N, Aluminium pours and sand casting with broken bricks, 2022



Figure 49. Fitzgerald. N, Photography, Stonework, 2022



Figure 50. Fitzgerald. N, Photography, Aluminium pour result from sand casting, 2022

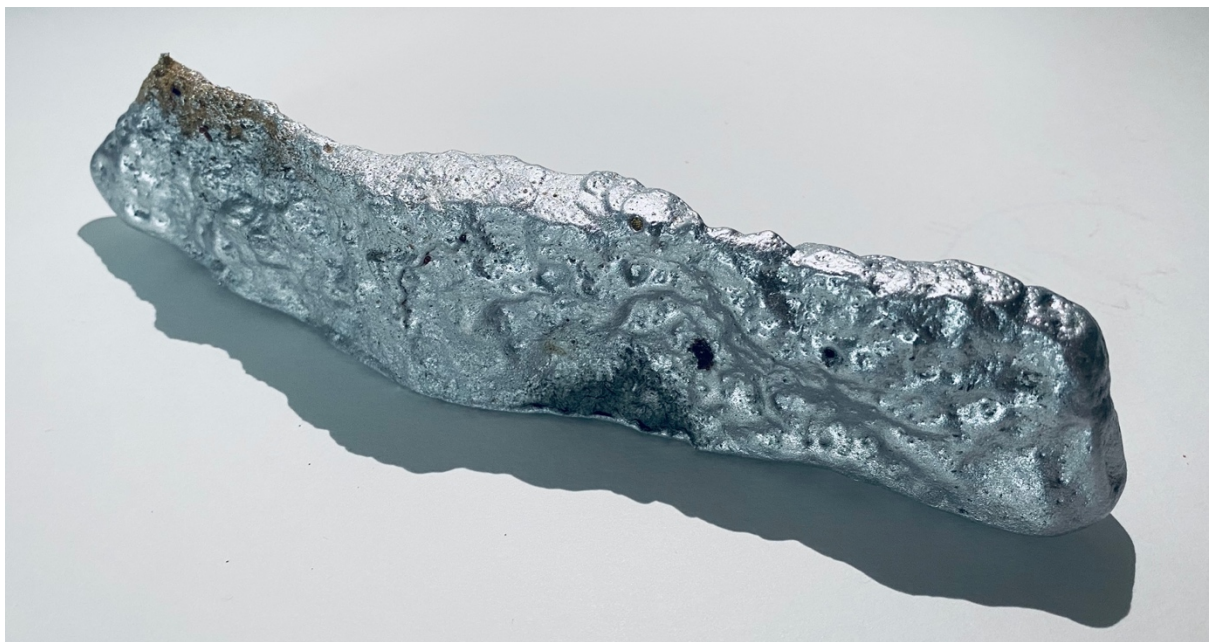


Figure 51. Fitzgerald. N, Photography, Aluminium pour result from sand casting, 2022



Figure 52. Fitzgerald. N, Photography, Aluminium pour result from sand casting with broken brick pieces embedded, 2022

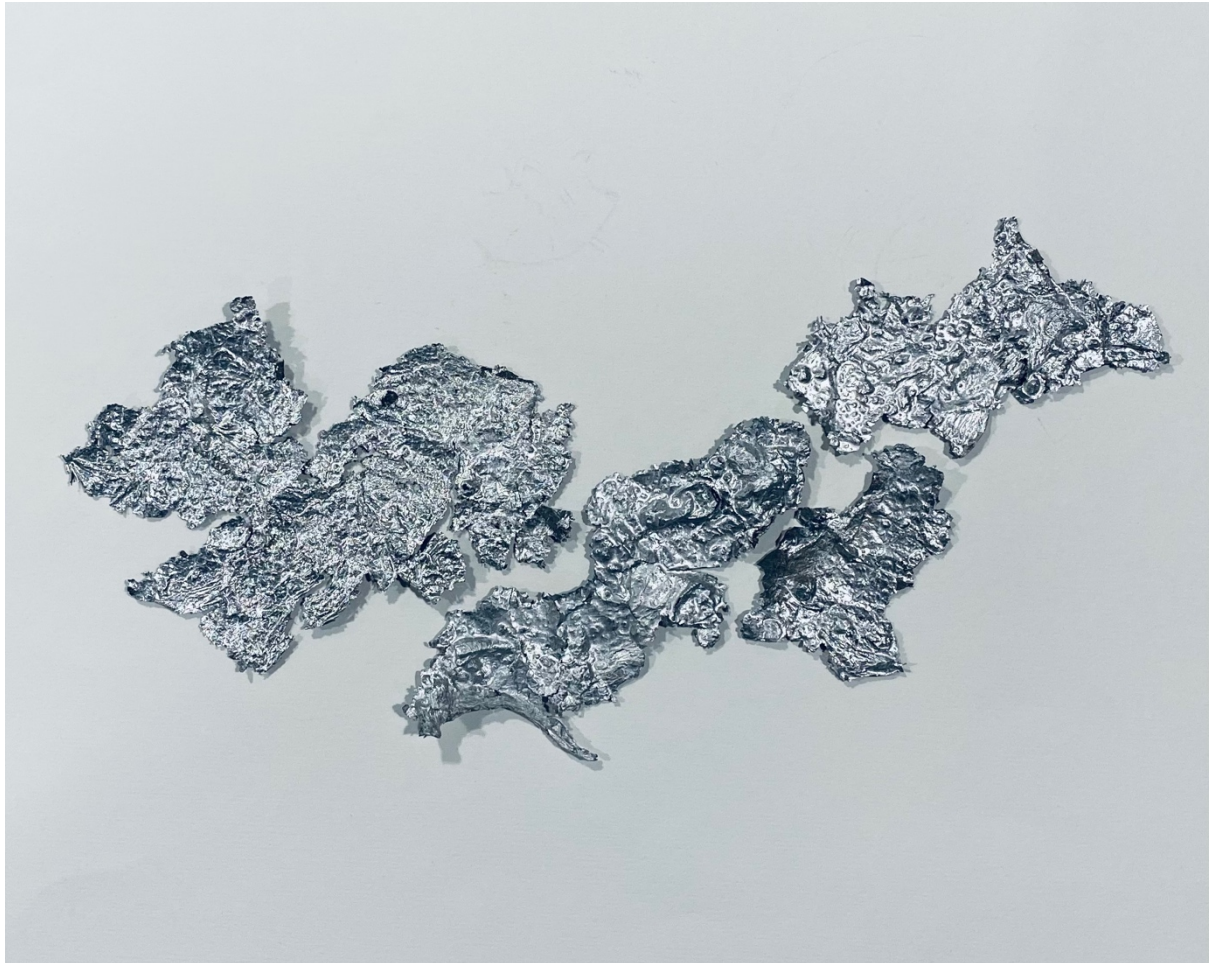


Figure 53. Fitzgerald. N, Photography, Aluminium surface texture created through the process of making the aluminium pours, 2022



Figure 54. Fitzgerald. N, Photography, Closer view of the aluminium surface texture created through the process of making the aluminium pours, 2022

5. Coda: Playing in the Garden.

My work has involved continuously arranging, re-arranging and shifting elements in an energetic, free-flowing practice. I have described this as gardening or playing. Play is not only a way of working but also a key aim for my design proposal. I aspire to stimulate curiosity and prompt people to make Garden Place their own. I appreciate sculptor Isamu Noguchi's take on play, and of his many design proposals for playgrounds. In the article 'Play Mountain', American editor, podcaster and radio producer Avery Trufelman wrote: "These playgrounds don't tell you what to do. You can play with an abstract form any way you want and imagine it as anything you like."⁴² This idea of creating a suggestive playscape not only allows people to explore and have the freedom to be curious. It also sets a subconscious philosophy in their mind: to be curious, creative, and to be gardeners of their own space. This is the energy I hope to recultivate in Garden Place.

My proposal for Garden Place will be exhibited at AUT's St Paul St Gallery in July 2022.

⁴² Avery Trufelman, "Play Mountain" (99% Invisible, June 12, 2022), <https://99percentinvisible.org/episode/play-mountain/>.



Figure 55. Fitzgerald. Nicholas, Photography, A collection of an ensemble of materials, forms and objects, 2022

6. Exhibition: The Garden and The River Te Māra me te Awa



Figure 56. Fitzgerald. Nicholas, Photography, Exhibition in St Paul Street Gallery 2, 2022



Figure 57. Fitzgerald. Nicholas, Photography, Exhibition in St Paul Street Gallery 2, 2022



Figure 58. Fitzgerald. Nicholas, Photography, Exhibition in St Paul Street Gallery 2, 2022



Figure 59. Fitzgerald. Nicholas, Photography, The edge of the table – ‘the scroll’, 2022

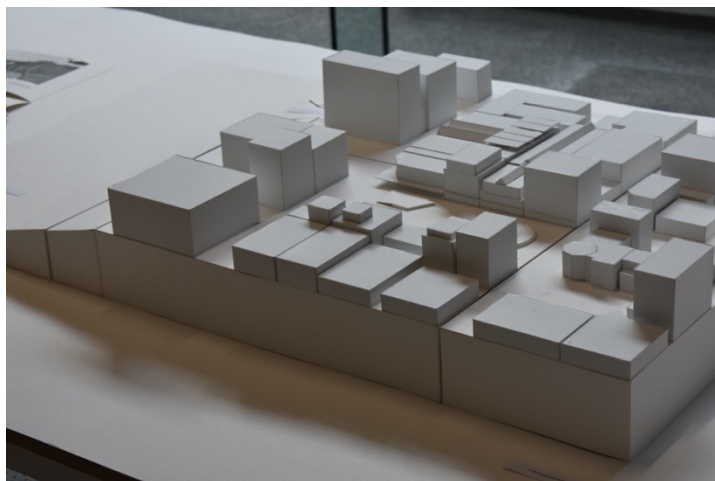


Figure 60. Fitzgerald. Nicholas, Photography, 1:500 Contextual model, 2022

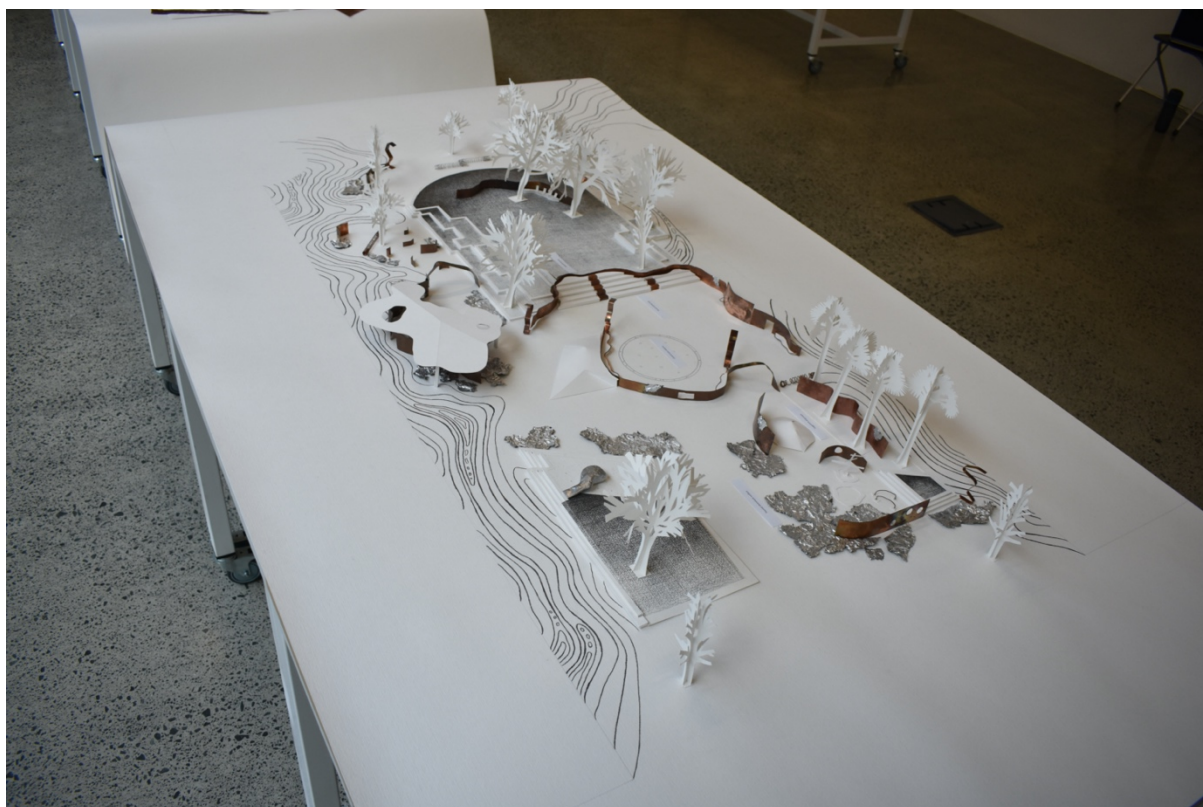


Figure 61. Fitzgerald. Nicholas, Photography, Model/Drawing of Garden Place, 2022



Figure 62. Fitzgerald. Nicholas, Photography, The flow of the paper, resembling the flow of the Waikato River, 2022

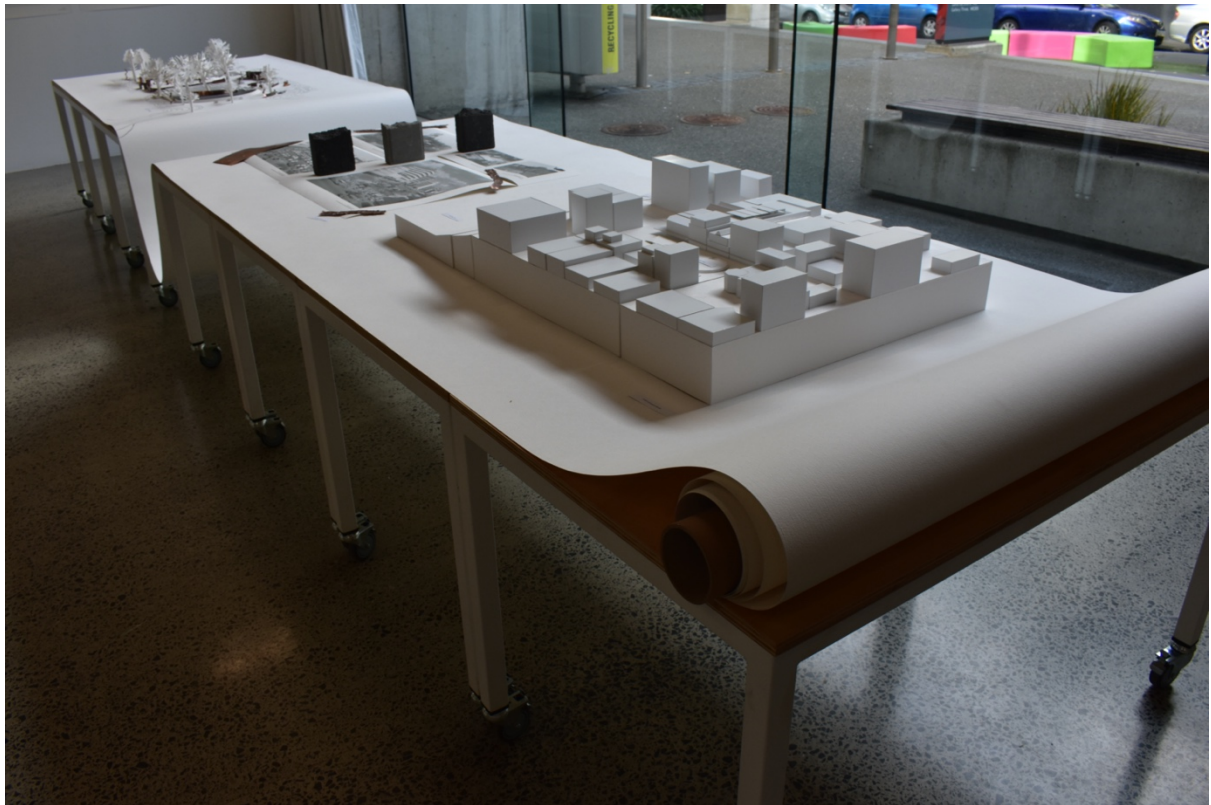


Figure 63. Fitzgerald. Nicholas, Photography, Exhibition in St Paul Street Gallery 2, 2022



Figure 64. Fitzgerald. Nicholas, Photography, 1:100 model/drawing of Garden Place, 2022



Figure 65. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022



Figure 66. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022



Figure 67. Fitzgerald. Nicholas, Photography, Model/Drawing of Garden Place, 2022



Figure 68. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022



Figure 69. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022



Figure 70. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022



Figure 71. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022

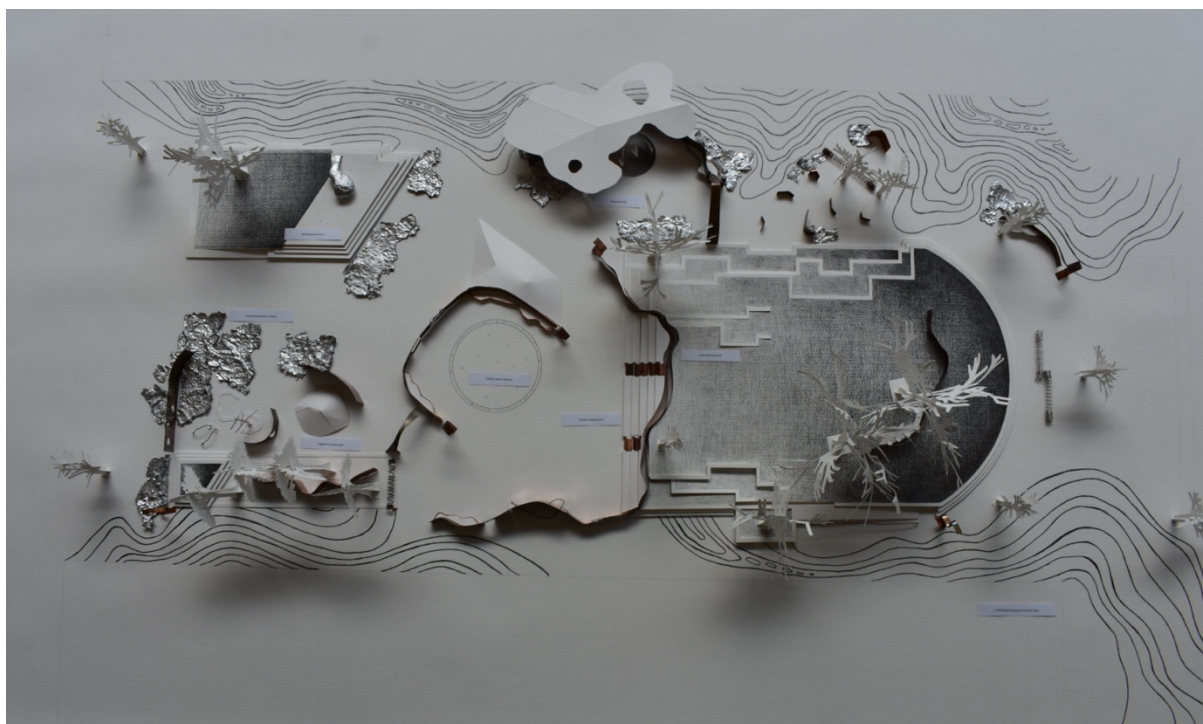


Figure 72. Fitzgerald. Nicholas, Photography, Model/drawing of Garden Place 'plan viewpoint', 2022

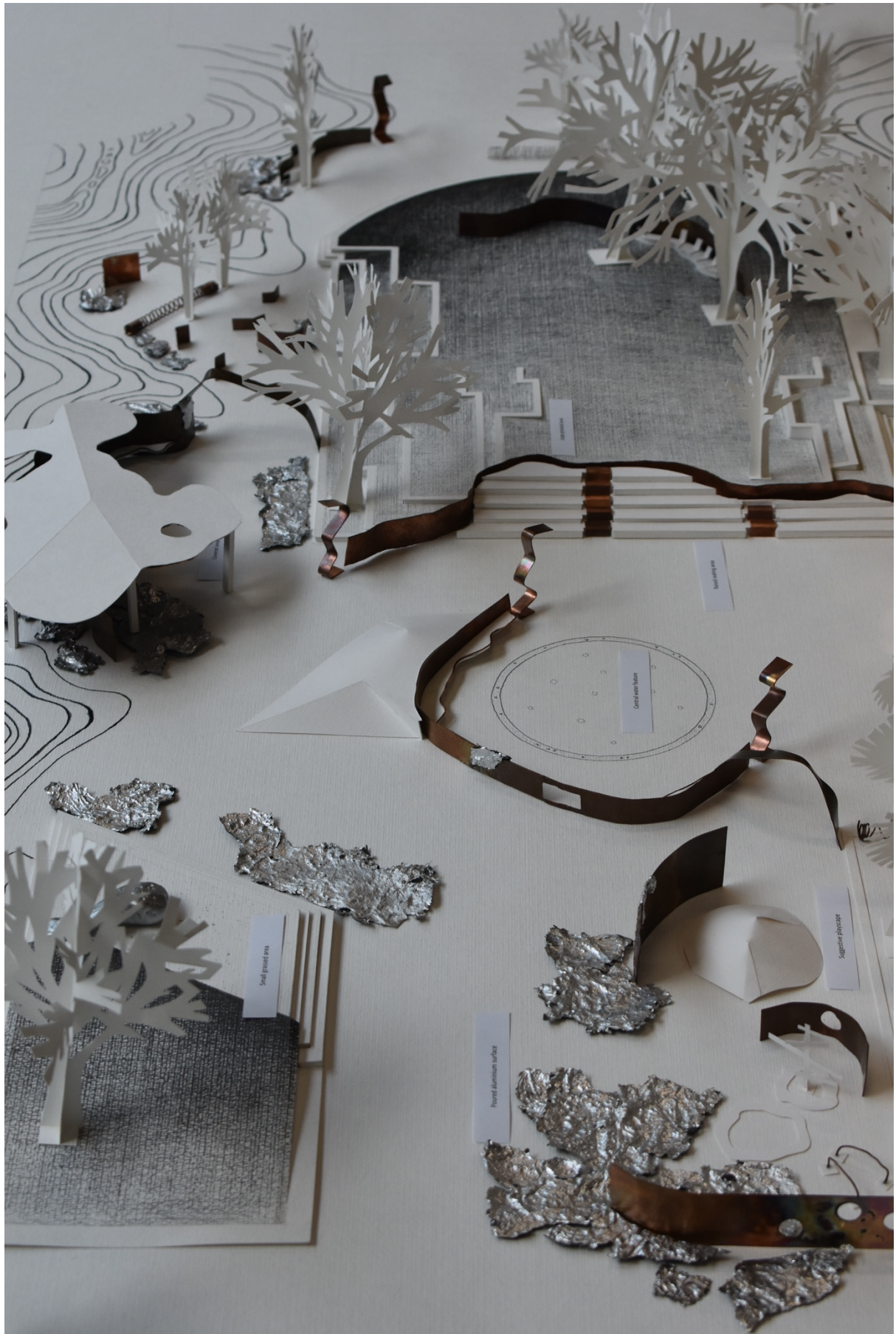


Figure 73. Fitzgerald. Nicholas, Photography, Close up on Garden Place, 2022



Figure 74. Fitzgerald. Nicholas, Photography, Images and Renders for the Exhibition in St Paul Street Gallery 2, 2022



Figure 75. Fitzgerald. Nicholas, Photography, Exhibition in St Paul Street Gallery 2, 2022

7. Renders and Construction Drawings



Figure 76. Fitzgerald. Nicholas, Render, Garden Place perspective image, 2022



Figure 77. Fitzgerald. Nicholas, Render, Garden Place playscape and aluminium surface, 2022

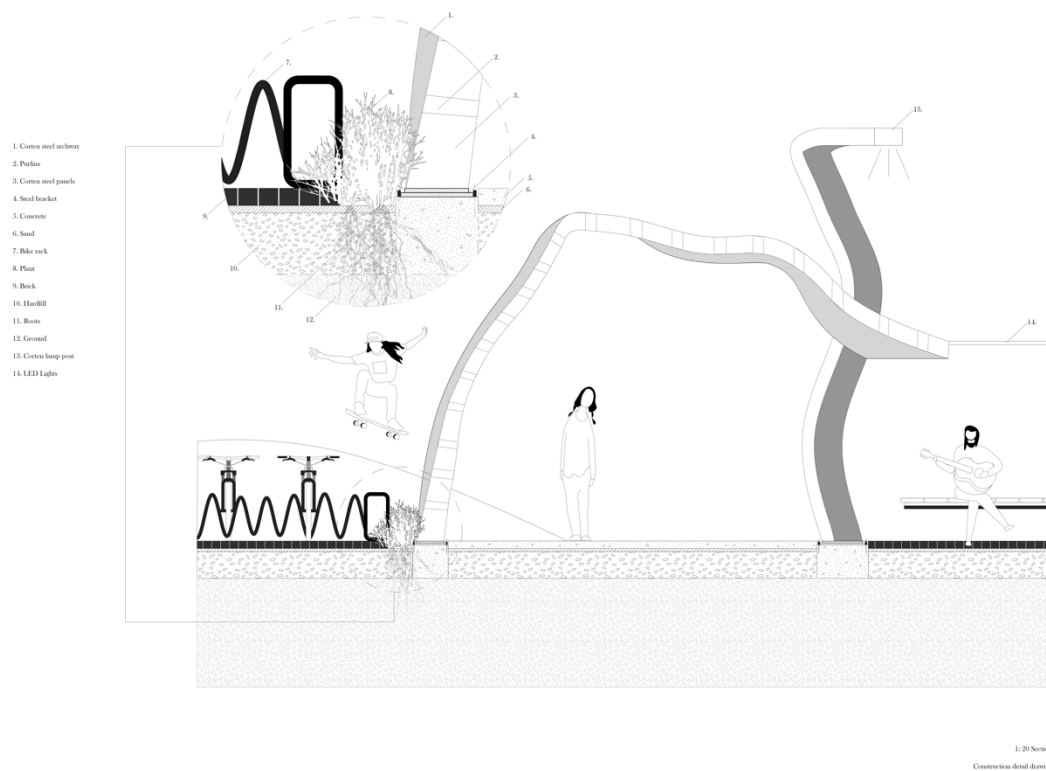


Figure 78. Fitzgerald. Nicholas, Drawing, 1:20 section construction detail drawing, 2022



Figure 79. Fitzgerald. Nicholas, Render, Looking through the Corten Steel, 2022

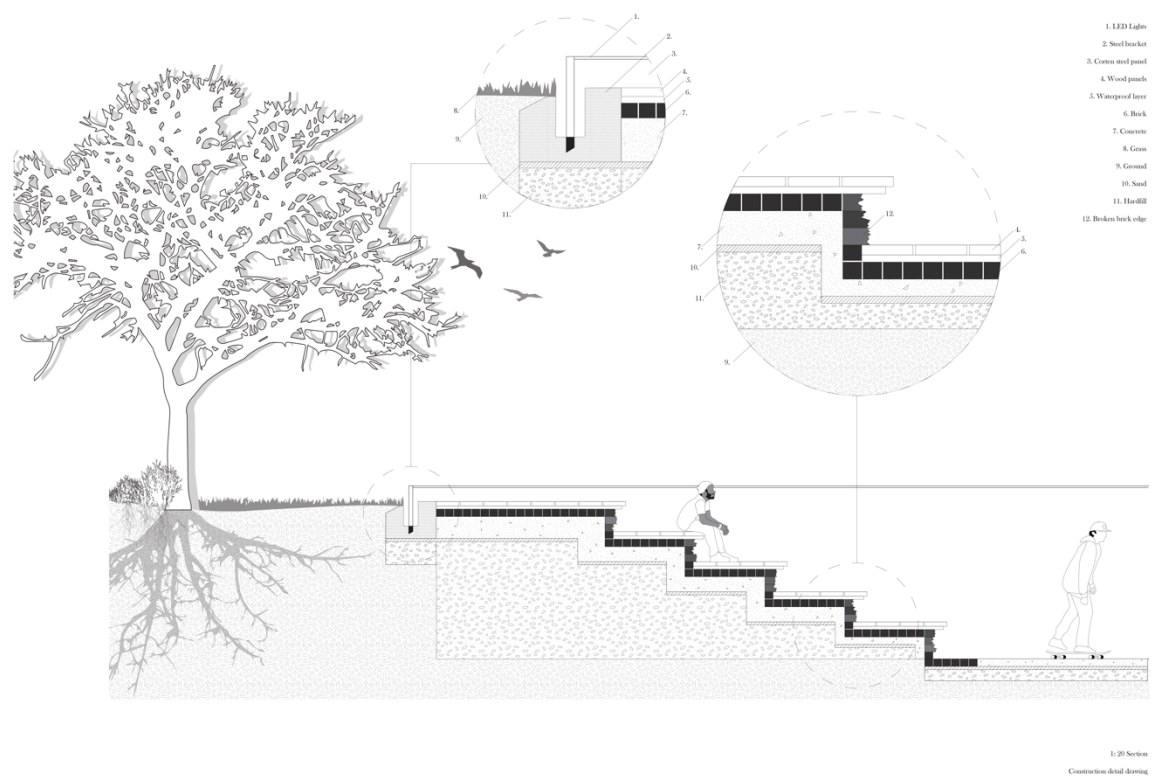


Figure 80. Fitzgerald. Nicholas, Drawing, 1:20 section construction detail drawing, 2022



Figure 81. Fitzgerald. Nicholas, Render, Copper texture detail in the covered area, 2022

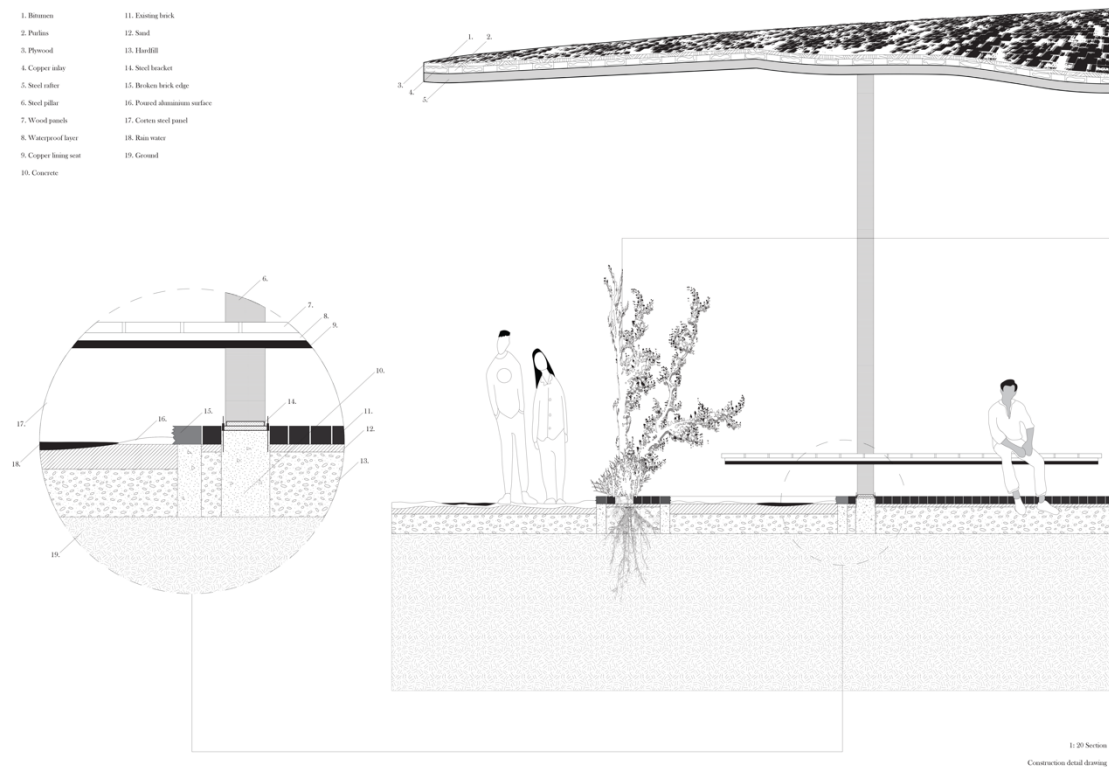


Figure 82. Fitzgerald. Nicholas, Drawing, 1:20 section construction detail drawing, 2022



Figure 83. Fitzgerald. Nicholas, Render, Garden Place perspective image, 2022

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- Figure 6. Archived Image - Photography, Hamilton City Council, Garden Place as a Carpark, 1963, HCL_07597 - HCC copyright. A.E. Graham photographer.
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