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Lost in Transitions: staging global tourism in local small towns

A thesis submitted in partial fulfilment of the requirements for the Degree of Doctor of Philosophy

at Lincoln University
by

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Lincoln University
2011
Abstract of a thesis submitted in fulfilment of the Requirements for the degree of Doctor of Philosophy in Landscape Architecture

Lost in Transitions: staging global tourism in local small towns

By Robert Zonneveld

Small towns are a vital part of the travel circuit in New Zealand, and small town travel space is a unique situation where global visitors meet the people and lived spaces of the local everyday. Connecting small towns to global tourism flows create positive impacts associated with economic development for the town, while negative impacts include a spreading ‘global’ placelessness. In order to attract and better provide for tourists, and to ‘improve’ their position in the travel circuit, these towns are making changes to the spatial arrangements of facilities and character of their main streets and public space. As a result, towns are becoming more homogeneous and stylized (gentrified) as global processes affect the reshaping of towns for tourism. This research is an exploration of the design implications and process of developing small towns for tourism. The focus of the study is upon the design of public open space for ‘global’ tourists, and it is based upon three separate but linked case studies. Each case study looks at a specific town that represents a different category in a simple typology of tourism towns in New Zealand. Grounded in observation and tested with resident and visitor responses, the research explores issues of global travel in a local setting using a performance perspective in design. It particularly focuses upon the way public space in small towns act as "transitional space" where tourists refocus from being global travellers to local visitors. Three key insights are outcomes of this research. First, the performance metaphor provides a new perspective that helped understand space as not only an arrangement of material objects, but also as places of performed activities with social meaning and significance for those performing. Secondly, the lens of the performance metaphor revealed inherent bias in the nature of design process. The third insight is that tourist space is fluid and there is a multiplicity of perceptions and understanding from tourists and local residents. Designers therefore are challenged to balance a range of needs and expectations and provide not only traditional tourism markers and activities, and preserve ‘authentic’ sites and spaces, but need designs to provide an opportunity for tourist improvisation and innovation where tourists co-create their experiences.

Key words

Tourism, Design, Small towns, Performance Perspective
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Chapter One: Introduction

Pressured by the decline of extractive industries and agriculture, many small towns are trying to acquire a share of the tourism industry (Davis and Morais 2004:3).

Two significant but very different landscapes are central to the contemporary travel experience and thus to the construction of the traveller self: the natural environment and the city...

When considered through the lens of tourist encounters with nature, many have argued that the traveller experience can be one where local environments and peoples are respected, and enriching human-to-human and human-to-environment interactions privileged. It is less easy to be so idealistic about travel through, and to, urban space. The landscapes of urban tourism are often detached from the lived and the everyday and thus provide the traveller with safe, mediated experiences of the city and its cultures. These precincts and the travel experiences they frame are frequently global and universal in form and content – devoid of meaningful encounters with the local. Increasingly, the interplay between the global and the local has become the most significant factor in shaping contemporary tourist cultures and the traveller self (Wearing, Stevenson and Young, 2010:75; 91-92).

As a landscape architect, as a long time traveller/tourist, as an educator, and at one time as a tourism provider, I am interested in the design and planning of tourism in small towns. As the first quote above indicates there is an ever increasing demand for tourism development in small towns. However the travel space in towns is very different from designed spaces in natural environments, where the landscape is the primary focus, or in tourism districts found in cities, where spectacle and commercial entertainment spaces dominate. Small towns are a vital part of the travel circuit in New Zealand, and small town travel space is a unique situation where global visitors meet the people and lived spaces of the local everyday.

For tourism is about movement. Connecting small towns to global tourism flows creates positive impacts associated with economic development for the town, while negative impacts include a spreading ‘global’ placelessness. From a design perspective a number of questions arise: how should small towns provide spaces for tourists who are looking for specific kinds of experiences while also maintaining the needs of local populations? And, how should spaces/places be shaped to mediate these transitions where global tourists interact with local places?

This shaping occurs in a complex context where ‘places’ are not only material spaces but also have history and meaning, both real and imagined, which provide experiences, and for some, a sense of identity.

The real spaces of travel are the destinations – the beaches, the wildernesses and the cities, as well as the roads and transport links. Travel is about movement though space to place. It is about an engagement with visited and traversed places as well as with those encountered in the destination space. The travel circuit is one of movement and performance – departure, mobility, arrival, departure, mobility and arrival. Flows and located pauses, if you like. Also important are the artefacts and physical objects that surround the travelling/traveller body and that are encountered in the travel space. But the travel space is also about the metaphoric and the imaginative (Wearing, Stevenson and Young, 2010: 134).
This is further complicated as travel space is not homogenous. Travellers expect different spatial settings, facilities and experiences. Many small towns in New Zealand are promoting tourism to increase economic diversity. In order to attract and better provide for tourists, and to ‘improve’ their position in the travel circuit, these towns are making changes to the spatial arrangements of facilities and character of their main streets and public space. There are also new private developments, which are guided by district plans, and which are also being revised to accommodate the new demands and opportunities. Landscape architects contribute to these changes through the design and (re)configuration of physical spaces for tourism. Many recent design solutions have focused on streetscaping or ‘beautification’ using plant material, and creating or improving the town’s image through signage and inventing town themes. The intent of many of these solutions is to meet the needs and expectations of tourists, but there has been little systematic investigation into whether this has been achieved, or what other implications the changes have for the life and character of small towns.

Small towns, in general, and their attempts to engage with travel circuits in particular, have been neglected in academic research in tourism and design disciplines, which has focused on high profile destinations and urban areas, and is primarily concerned with economic and marketing issues. Furthermore, while the character of tourism in small towns is starting to get some attention, it appears planners and designers are not treating the provision of tourist facilities any differently in their design process. As a result, towns are becoming more homogeneous and stylized (gentrified) as global processes affect the reshaping of towns for tourism. Design disciplines contribute to this by following normative design practices that primarily consider visual experiences and instrumental design techniques (add objects, focus on consumption, sanitizing and organizing). These changes affect place identity and ultimately how they are interpreted and valued by locals and visitors alike.

This research is an exploration of the design implications and process of developing small towns for tourism. The focus of the study is upon the design of public open space for ‘global’ tourists, and it is based upon three separate but linked case studies. Each case study looks at a specific town that represents a different category in a simple typology of tourism towns. Grounded in observation and tested with resident and visitor responses, the research explores issues of global travel in a local setting using a performance perspective in design. It particularly focuses upon the way public space in small towns act as "transitional space" where tourists refocus from being global travellers to local visitors.

1.1 Theoretical Approach

The thesis is based on six key theoretical concepts: global to local; travel circuit; authentic experiences; embodied performances; tourism stage and staging. The concepts are briefly introduced below and then defined and expanded upon in chapter two.
The *global to local* concept introduces the nature of contemporary tourism in New Zealand, which involves movement of people from around the world into small towns and communities in New Zealand, and connects these towns with international capital and technologies, and is thus a form of globalisation.

The New Zealand national tourism strategy suggests the need to diversify regional economies so that small towns can ‘capture’ the tourists moving to and from the iconic destinations used to market the country as a whole (New Zealand Tourism Strategy 2015, 2007). The *travel circuit* explains how tourists experience small town New Zealand by travelling along particular travel routes and itineraries, which in turn shapes their interaction with the small towns along their route.

*Authentic experience* explains a key part of the motivation for tourism in New Zealand, branding and marketing suggests that tourists are seeking the ‘real’ New Zealand, branded as “100% Pure”. However authenticity is a problematic concept, and needs critical evaluation.

The next concept considers how we perceive our world and is of utmost importance in how we ultimately shape it for our use. Both in tourism studies and in design, there has been a turn from visual perception to a more holistic sense of experience. The concept of embodied *performance* explains this and why there is a need to know how we experience sense of place, in order to design for it. The performance metaphor is explained in detail and how it has influenced tourism research.

The concept of the *tourist stage* looks closer at the strategy of providing for tourism. How do we provide for tourism in small towns? Do we follow the strategies used in urban precincts where places are differentiated to create ‘uniqueness’ and/or invented with themes and applied symbolism to build brands and sell place. I draw from Edensor (1998, 2000, 2001, 2007) and consider the concepts of taskscapes and touristscapes as well as enclavic and heterogeneous space in this discussion.

The last concept is that of *staging*. This section describes how spaces are designed, and the physical details that make up the tourist space. Landscape architects are responsible for these activities of creating space which ultimately affect our social use and understanding of public space. This section takes a look at some of the assumptions we have about the nature of and process of design, conventions which are often taken for granted. I also question whether how we design and the decisions that are made are adding to the problems of global placelessness, rather than providing solutions.

With these six key concepts and the goal to explore the nature of tourism in small towns in New Zealand through the lens of the performance metaphor, a single research question is put forward:

*How can the performance metaphor inform and enable the design of small towns for tourism?*
The objectives of this research are therefore:

1. to investigate the current use of tourist-related public space in a range of small towns
2. to explore how these spaces are designed for tourism and their relationship with the town
3. to better understand what this means in terms of designing spatial experience and designing for both local residents and tourists

1.2 Organisation

Chapter two expands upon the key concepts and their use in the theory of tourism design. Chapter three explains the research strategy and methodology. This research uses a reflexive interpretive strategy, based upon three case studies. It combines participant observation, in-depth interviews, a design studio and a design experiment. The research was initially exploratory and inductive, using my own experiences, observing how visitors and locals use space, and reflecting upon the tourism literature. This produced an initial conceptual model of tourism performance stages. The model identifies that towns can be differentiated on the travel circuit, according to their role in tourism. However the model does not explain what this means for designing the spatial arrangements and characteristics for a specific town. Three travel town types were identified that provide different combinations of travel spaces ranging from local everyday to a focus on the tourist. The town types were then considered as case studies.

Chapters four through seven are the data chapters and describe the case studies of three towns that represent different town types on a travel circuit. Prior to the case studies a travel circuit model is introduced along with other general observations made while scoping for case study locations. Information was gathered from participant observation, informal interviews, and secondary sources: documents, websites, and brochures. The case studies are focused on the tourist places in the towns and an interpretive understanding of ‘how’ and ‘why’ these stages came into being. The case studies are analysed using performance as metaphor: as stages, scripts and performances.

Analysis of the first case study, Akaroa, was based entirely upon participant observation. Analysis of the second case, the town of Methven, the gateway community, also used a design studio to gain depth understanding of the design process using the performance metaphor and of the issues associated with designing for tourist places in a small town. Students as co-researchers provided a range of perspectives on tourism and design related issues. This studio experiment identified a number of design attributes that contribute to a stage’s or place’s sense of being a touristscape (touristy) or taskscape (local). These attributes were then tested in the next design experiment.
The third case study, the town of Geraldine, representing the town along the route in the travel circuit model, used participant observation but extended the methods to incorporate a design experiment which is reported separately in chapter seven. The design attributes identified by the students in Methven were used to create four design scenarios that were used as visual aids to prompt questions regarding designing tourist places in the town of Geraldine. Each of the four design approaches represented a level of design ranging from ‘local’ to ‘global’ in character. These design approaches were then used during semi-structured interviews to elicit the participant’s perceptions of tourism development and their preferences. A cross section of locals and independent tourists were interviewed, as well as landscape architects and tourism consultants.

Chapter eight discusses the case study findings and what this contributes to tourism studies and for landscape architecture and design. This chapter includes discussion on the importance and urgency of understanding the impacts of global tourism on local places, as represented here in small rural towns. The discussion also examines the concept of the tourism circuit and the three tourism town types. The key findings of the case studies are presented as well as a critique of the performance metaphor, and implications are discussed for planning and design, global and local issues, ambivalence in tourism design, design theory, methodology, role of research in practice, and professional design practice. The thesis ends with some summary and concluding remarks and a final comment asking designers to be more reflexive and challenge the conventions of current practice.

1.3 Key Findings

Three key insights are outcomes of this research. First, the performance metaphor provides a new perspective that helped understand space as not only an arrangement of material objects, but also as places of performed activities with social meaning and significance for those performing. Secondly, the lens of the performance metaphor revealed inherent bias in the nature of design process. Some students in the design studio found the performance metaphor helpful to consider space as the venue for social activity, while others were designing spaces from preconceived ideas of tourism, design and design norms that have become conventions through repeated use. This becomes problematic when convention is unchallenged and design produces spaces that are taken-for-granted, and in terms of performativity are unreflective and produce a hegemonic and homogenised world. The third insight is that tourist space is fluid and there is a multiplicity of perceptions and understanding from tourists and local residents. Designers therefore are challenged to balance a range of needs and expectations, and provide not only traditional tourism markers and activities, and preserve ‘authentic’ sites and spaces, but also design responses that provide an opportunity for tourist improvisation and innovation where tourists co-create their experiences.
Chapter Two: Key Theoretical Concepts and Theoretical Lens

Landscape architecture is distinguished from other disciplines studying tourism, such as tourism studies, sociology, geography, business, economics and anthropology, by its focus on ways to “guide change in the character of the landscape” and to “protect and enhance their intrinsic physical, cultural, and ecological qualities” (Murphy 2005:2). It is this active engagement of modifying the tourism landscape, to improve its utility and value, that value that distinguishes a design discipline from other tourism perspectives.

Hence while tourism is an industry (Hall and Page 2006), a social and cultural phenomenon (Wearing, Stevenson and Young 2010), and a “significant economic enterprise in cities and regions throughout the world” (Wearing et al 2010:2), from a landscape architect or designer perspective, tourism needs to be understood through a lens as it relates to the experiences of travel and tourism, the construction of tourism space, and the shaping of tourism places. Designers draw upon a range of other disciplines in order to understand how and what changes to choose and direct. Wearing et al.’s understanding of tourism is useful here:

…tourism comes to be regarded as an ‘arena of interaction’ which is played out through the tourist’s encounter and engagements with the spaces, places and cultures of travelled destinations (Wearing et al. 2010:5).

These arenas are found at destinations and also in the spaces between destinations. “Tourism is about travel through space to space” (Wearing et al 2010:76). Modifications to tourism townscapes therefore need to consider the movement of people through spaces, places as destinations and the way that urban landscapes shape experiences. ‘Place making’ is involved, as are issues of ‘authenticity’ and constructing representations of place identity. Linking these together is the experience and activities of tourists themselves as ‘performers’.

The chapter is structured around six key concepts that articulate the context and motivation for a performance perspective and its application in townscape design: the global – local transition; the travel circuit; authentic experiences; embodied performance; the tourist stage and staging. The first two concepts- the global and local, and travel circuit- situate the nature of tourism in general and in New Zealand specifically. The third section considers the contentious issue of authenticity as it relates to travel experiences. The fourth section, entitled ‘embodied performances’ explains the performance metaphor as theoretical lens, and what this means for understanding tourism and for its design. The last two sections consider how tourism space is constructed first as a spatial strategy, the tourism stage, and then considers the use of design and design details to create the staging for tourism.
2.1  **Global to Local Transition**

The first key concept considers tourism as the movement and transition from *global to local*. This concept is based on an understanding of *globalisation* and *place*, and explores how international tourism requires the movement of global tourists from their home countries to a destination country and subsequently the transitions to local places.

### 2.1.1 Globalisation

Globalisation has three key aspects that affect tourism and subsequent design. First, globalisation expresses a *networked society* (Castells 2000) in a world where there are increasing flows of information, capital, people, images and symbols and a “rapidly developing and ever-densening network of interconnections and interdependences that characterize modern social life” (Tomlinson 1999:2). Connectivity is key, where there is “increasing global-spatial proximity… what David Harvey (1989) has referred to as ‘time-space compression’ ” (Tomlinson 1999:3). Tomlinson explains further:

> What is involved here is a sense of the shrinking of distances through the dramatic reduction in the time taken, either physically (for instance, via air travel) or representationally (via the transmission of electronically mediated information and images), to cross them (1999:3).

There is a strong relationship between globalisation and tourism. As the planet ‘shrinks’ global tourism becomes more accessible. More and new people are travelling, travelling further and more often (Shaw and Williams 2004). Shaw and Williams (2004) identify five key aspects of the globalisation of tourism that demonstrate this relationship: tourism is highly implicated in globalization; tourism is subject to the intensification of interconnections; tourism has grafted onto existing tourism landscapes; tourism has resonance for identities and meanings; and, globalization has modified the location of power and nature of tourism dependency. The lesson for landscape architecture is that places of tourism are not isolated entities but are interconnected and dynamic as tourism flows carry people, material and information into and out of the local.

Another implication of global tourism is the impact global connections have on place. With changing ideas of what comprises cultural tourism, where more areas of consumption are being viewed as ‘cultural’, and tourists are increasingly mass consumers (Richards 2007) there have been changes to the places of tourism. Cultural homogenisation and landscape uniformity (Shaw and Williams 2004) are cited as consequences of globalisation.

> Globalisation has been complicit in creating a ‘fast world’: ‘… a world of restless landscapes in which the more places change the more they seem to look alike, the less they are able to retain a distinctive sense of place, and the less they are able to sustain a public social life’ (Knox 2005:3 in Carmona et al 2010:124).

Homogenisation is a result of tourism supply providing forms of tourism bringing cultural uniformity, where ‘McDisneyization’ and ‘McDonaldization’ are sought by tourists wanting ‘homogeneous,
calculable and safe experiences wherever they are to be consumed (Urry 2000:38 in Shaw and Williams 2004:11). “The homogenization thesis presents globalization as synchronization to the demands of a standardized consumer culture making everywhere seem more or less the same” (Tomlinson 1999:6). However in tourism, places compete for the consumer’s attention and spending, and local identities and distinctiveness provide the basis for tourist products (Richards 2006). Along with global homogenisation is the countervailing process of localization where “local communities work to establish new identities and reclaim their heritage” (Richards 2006:3). Tourism therefore creates a tension in developing places where on one hand there is a push towards connecting to and providing for the global market while on the other the connections greatly impact social life and local place and frequently stimulate a reaction. Global tourism paradoxically is therefore both a pressure for homogenization and also a catalyst for greater attention to place making.

2.1.2 Place

Landscape architects conceive place as a complementary concept to landscape (Swaffield 2002). Tuan’s (1977) book ‘Space and Place’ has been highly influential (Jackson 1980) and details how space becomes place from our experiences and perceptions of how we make sense of our world. Place is culturally determined and socially organised. “Places are at once the sedimented layers of historical experience, cultural habit, and personal and collective memory and continually remade by ’lived bodily movement’ ” (Minca and Oats 2006:20).

Antrop situates landscape as the link between local and global and the significance of place.

Landscapes consist of places and places have a strong existential meaning. Landscapes contain the memory of the history of the land (Muir 2000). … (C)ountryside as something stable, endurable and not superficial. Rural landscapes can be seen as 'lieux de mémoire’, the roots of collective memory (Lowenthal 1997).… New landscape elements and structures, looking all alike, emerge and show no link with the specificity of the place. Gradually, the history and memory of the place are erased and the genius loci is lost (Antrop 2000b). When the break with the past is achieved, seldom a new distinct identity is realized. New landscapes are often experienced as alienated (Vos and Klijn; Kolen and Lemaire 1999 in Antrop 2004:86).

For designers it is this ‘sense of place’ that is important in ‘place making’. Place is associated with ‘character of place, ‘sense of place’ ‘spirit of place’ and ‘genius loci’. Although there are critical distinctions between these terms, for example “genius loci arises most particularly from the experiences of those using places rather than from deliberate ‘place making’” (Jivén and Larkham 2003:67), landscape architects attempt to design for places with ‘character’ through ‘place making’ with the intent of providing for desired experiences. Spaces may also (intentionally and unintentionally) be designed to represent spaces that could be anywhere - having neutral aesthetics – and become ‘non-place’ (Relph 1976). Airports and shopping malls, and even road ways (Edensor 2003) are examples of non-place.
Many theorists have attempted to understand place by capturing the qualities of ‘good’ place or by mapping the features of what makes space a place. Most notably Gordon Cullen and his book ‘The Concise Townscape’ (1961) considered place to be ‘central to contemporary concepts of urban design’ and looked at place dimensions such as the visual and external appearance, focused on the ‘street scene’ and façadism (Jivén and Larkham 2003). Cullen’s technique of using a series of framed related views moving through space, or ‘serial vision’, continues to be used in design school as an aesthetic approach for designing space as moving experiences. Cullen’s work identifying desirable qualities of good urban environments has been criticized for differing with the more ‘objective’ analyses of Lynch (1960), however it introduced a systematic framework for “those elusive qualities which affect the emotional experience of, and reaction to, places” (Jivén and Larkham 2003:69). Kevin Lynch’s book ‘The Image of City’( 1960), also central to urban design, looks at visual inventories, its ‘imaginability’, and the elements (paths, districts, edges, nodes and landmarks) that provides structure to a city. He did this by mapping people’s perception and evaluation of urban space, their mental maps, and then uses this information to improve community appearance. Knowing people’s visual element preferences and their understanding of a city’s legibility however ignores meaning, and focuses on structure and identity (Jivén and Larkham 2003:70). This understanding does little to (re)shape spaces with a ‘sense of place’.

To help with ‘place making’, designers have looked to phenomenology, a way of describing human experiences perceived through sensations (Merleau-Ponty 1945, 2002). The work of Norberg-Schulz “explores the character of places on the ground” (Jivén and Larkham 2003:69) and was instrumental in developing the concept of genius loci. Influenced by the work of Husserl and Heidegger, Norberg-Schulz’s book ‘Genius Loci: Towards a Phenomenology of Architecture’ (Norberg-Schulz, 1980) explains genius loci as “representing the sense people have of a place as understood as the sum of all physical as well as symbolic values in nature and the human environment” (Jivén and Larkham 2003:70). Norberg-Schulz extends Lynch’s concept of place from a primarily visual analysis to include the “lived or experienced realm” (Jivén and Larkham 2003:70). ‘Genius loci’ is now used by designers and planners to describe and understand the personality of a place or its essential character of the past. Describing the sense of place is however subjective, and therefore there can be many different faces to the character of a place.

The last issue associated with place to be considered is the idea of non-place- places of transience that are not significant enough to be regarded as places (Augé 1995), or ‘placelessness’ (Relph 1976). The transitions from places with character to urban landscapes as placelessness (Relph 1976) are commonly cited as negative consequences of globalisation. Relph (1976) provides a comprehensive discussion on space, types of space, place, identity of place, sense of place and placelessness from primarily a phenomenological perspective. He identifies ‘existential’ space or lived-space as ‘our concrete experiences of the world as members of a cultural group” (Relph 1976:12). This is space as
culturally defined (by the group) and experienced by the individual, and as Relph notes, this is “not merely a passive space waiting to be experienced, but is constantly being created and remade by human activities” (Relph 1976:12). Space needs to be used to exist. Existential spaces create, unselfconsciously, patterns and structures of significance through the building of towns and making of landscapes (Relph 1976).

Existential spaces are used in structuring the serial vision of townscapes (Cullen 1971) and the features of the townscapes as mental maps (Lynch 1960) developed from experiences people have of particular places. As noted above, the work of Cullen and Lynch is highly influential in landscape architecture, and being taught in studio still today, as they identify structural components of space. However as Relph points out, Cullen’s analysis is too visual and Lynch’s analysis is “biased by being aggregated and mapped into the cognitive space of formal street plans” (Relph 1976:20). Relph believes Norberg-Schulz’s vertical and horizontal structures of existential space provide a more formal analysis. This structuring analysis focuses on layers with different scales which range from the nation down to the city, street and to the home. Essentially, it understands place as “centres of meaning, or focuses of intention and purpose” (Relph 1976:22).

Relph’s work provides insight for the designer who attempts to mediate change, and whose goal is place making:

The changing character of places through time is of course related to modifications of buildings and landscapes as well as to changes in our attitudes, and is likely to seem quite dramatic after a prolonged absence. On the other hand, the persistence of the character of places is apparently related to a continuity both in our experience of change and in the very nature of change that serves to reinforce a sense of association and attachment to those places (Relph 1976:31).

Relph also identifies community has an important relationship with place.

The relationship between community and place is indeed a very powerful one in which each reinforces the identity of the other, and in which the landscape is very much an expression of communally held beliefs and values and of interpersonal involvements (Relph 1976:34).

The relationship with community can be deepened as people become ‘rooted’ within place. Relph explains:

To have roots in a place is to have a secure point which to look out on the world, a firm grasp of one’s own position in the order of things, and a significant spiritual and psychological attachment to somewhere in particular. … The places to which we are most attached are literally fields of care, settings in which we have had a multiplicity of experiences and which call forth an entire complex of affections and responses. But to care for a place involves more than having a concern for it that is based on certain past experiences and future expectations – there is also a real responsibility and respect for that place both for itself and for what it is to yourself and to others (Relph 1976:34).

Relph develops the notion of place identity which is more than a description of where it is located or what it is named, but those characteristics that make it distinct and recognisable as a separate entity (Lynch 1960 in Relph 1976:45).
What is required is an approach and attendant set of concepts that respond to the unity of ‘place, person, and act’ and stress the links rather than the division between specific and general features of places (Relph 1976:44).

2.1.3 Place and Performance

Early expressions of the ‘performance metaphor’ are apparent in Relph’s writings on place. Building upon the work of Wagner (1972:49 in Relph 1976:44) he commented: “Place, person, time and act form an indivisible unity. To be oneself one has to be somewhere definite, do certain things at appropriate times”. Relph recognises the importance of the fusion between meaning, act, and context, where “generalisations of places cannot be formulated” (Relph 1976:44) and he argued that to “capture, comprehend and communicate ‘essential character’ depends largely on artistic insight and literary ability” (Relph 1976:44). Relph provides examples of novelists giving verbatim accounts of inhabitants as applying this approach and then dismisses this approach too ‘specific’ and not offering much towards understanding of places as phenomena of experience. Relph therefore understood that: “… it is not just the identity of a place that is important, but also the identity that a person or group has with that place, in particular whether they are experiencing it as an insider or as an outsider” (Relph 1976:45).

Relph’s three fundamental components of place are the physical settings, activities, and meanings, which are “interrelated in a place, and it is their fusion that constitutes the identity of that place” (Relph 1976:48). He offers his concept of ‘insideness’ and ‘outsideness’ as a way to understand identity as a basic feature of our experiences of places. Experiencing place from the inside is knowing where you are and from the outside “you look upon a place as a traveller might look upon a town from a distance” (Relph 1976:49). Distinctions are made between existential outsideness, objective outsideness, incidental outsideness, vicarious insideness, behavioural insideness, empathetic insideness, and existential insideness (1976: 51-55). From these different ways of experiencing place, place identities and images are created with the “social distribution of knowledge of places within and between individuals, groups and the mass” (Relph 1976:56). This indicates the multiplicity of creating place identity and how it is experienced.

2.2 Travel Circuit

The second key theoretical concept in this thesis is the travel circuit. Unlike ‘stay put’ or all inclusive destinations, circuit tourism (Gunn 1979) is the commodified form of the mobile experience (Wang 2006). Travel experiences are commodified by taking intangible experiences and turning them into tangible products by way of itineraries. “(I)tineraries are the ‘tangible’ temporal-spatial carrier of intangible travel experiences, which can be produced, circulated (in the form of tourist brochures), and sold in the tourist market” (Wang 2006:68). Circuit tourism involves multiple stop itineraries with sightseeing as the major activity (Forer and Pearce 1984).
Tourism is divided up into well-defined circuits. Even when not travelling, people know the places they might visit and the sights at which they might look. The habit of visiting the familiar sites that define the tourism circuits gave rise to the expression “Been there done that” (Fainstein and Judd, 1999:7).

In New Zealand the travel circuit is how most tourists experience the toured places. They travel along routes and itineraries and consume places as inclusive packages (often as mass tourists) or independent self drive tours (FIT or free independent tourists).

The travel circuit is a system of links between the temporal and spatial arrangements of tourist activities on the tourist journey. From the perspective of the tourism industry, an itinerary is a saleable product that links, bridges, and puts together the various components that are necessary to the consumption of tourism. These components include accommodation, transportation, restaurants, attractions, entertainment and tourist sites” (Wang 2006:67).

The NZ travel circuit follows itineraries that indicate flows from gateway communities (entering New Zealand) to iconic destinations and back again. Based on studies of spatial travel patterns and tourist flows in New Zealand (Forer and Pearce 1984, Forer 2005) tourists move along selected highways (for safety and time) and through towns on their way to destinations. From these studies we know the most common tourist itineraries and when tourists visit certain places, but we are still unaware of what they are actually doing along the journey, especially in the small towns on the travel circuit.

Travelling to multiple destinations (Gunn 1979; Lue et al. 1993 in Becken 2005) and experiencing the journey comprises the New Zealand travel experience. This framework suggests tourists use a travel circuit, often in self-drive hire cars or camper vans as independent travellers, or on guided coach tours (package tourism), moving along public roads through multiple cities and towns to the primary destinations where people predominantly view natural scenery (Becken 2005).

Coach tours in New Zealand usually follow a tight schedule, a result of the main tourist attractions being spread over about 1,500 km on the two main islands. In this sense, New Zealand is a good example of a destination that includes multi-destination travel, with the different attractions having an agglomerative rather than a competitive effect for visitors who come from faraway countries (Kin and Fesenmaier 1990 in Becken 2005:25).

The corridors that sheath the travel circuit or ‘sightseeing circuit’ (for a complete description see Forer and Pearce 1984) become the places tourists move through and engage for their travel experiences. Gunn (1979) distinguishes between touring and destination tourism – where the touring type is slightly more passive, visited only once by the tourist and restricted by time constraints. This research is interested in where these global tourists intersect with local people in small towns.

2.3 Authentic Experiences

The third key concept is the tourist search for particular ‘authentic’ experiences. While moving along the travel circuit independent tourists want, among other things, a ‘place-based experience’ which “entails negotiations of meaning, identity and otherness in specific places” (Minca and Oakes 2006:1).
Tourist places enable and afford experiences by providing representations for nostalgia, simulacra (Baudrillard’s sense of the word as simulation of reality) and other experiences. Tourists also utilize towns as infrastructure for their services and facilities. Experiences are negotiated, as places are performed by acting and doing rather than simply read as a representational account of ‘social’ and ‘material’ worlds (Haldrup and Larsen 2010). Relph unpacks the complexity of place to include an authentic sense of place, (as unself-conscious and self-conscious) and as authentically created places (Relph 1976:63-78). Such authenticity is negotiated- “(a)s authenticity has no objective quality, it is socially constructed and thus negotiable” (Cole 2007: 945). This section will look at issues of ‘authenticity’ and what this means for spatial ‘representation’.

2.3.1 Authenticity
Dean MacCannell (1976, 1999) has asserted that tourism is a quest for authenticity found in other historic periods and other cultures. MacCannell’s assertion, fundamental to tourism studies, has initiated a continuing debate on authenticity (Cole 2007). MacCannell argues that in order to sell experiences - tourist suppliers provide ‘staged authenticity’ to recreate the past or cultural attributes for tourist consumption. “A common view in the literature has followed: tourism turns culture into a commodity, packaged and sold to tourists, resulting in a loss of authenticity” (Cole 2007:945). This perception however neglects the fact that “visitors (are) not passive recipients of heritage tourism experiences” (Caton and Santos 2007:373), instead are “mindful” of associative and affective dimensions and are guided by multiple tourist motivations (Caton and Santos 2007). Authenticity is also “not an absolute notion but rather a relative, interpreted, and socially constructed concept” (Yang and Wall 2009:3). This notion of the ‘real’ also becomes more contentious when considering tourist places as stages for performances (see later sections).

Wang (1999) questions the usefulness of the unitary concept of authenticity due to its ambiguity and inherent limitations. He instead differentiates among three types of authenticity in tourist experiences: objective, constructive (object-related), and existential (activity-related). “Objective authenticity involves a museum-linked usage of the authenticity of the originals that are also the toured objects to be perceived by tourists. It follows that the authentic experience is caused by the recognition of the toured objects as authentic” (Wang 1999:351). The second type is constructive or symbolic authenticity, which refers to the “authenticity projected onto toured objects by tourists or tourism producers in terms of their imaginary, expectations, preferences, beliefs, powers etc.” (Wang 1999:352). The third type of authenticity, which unlike the first two types is activity related, provides an explanation for a greater variety of tourist experiences. Wang calls this third type existential authenticity which “refers to a potential existential state of Being that is to be activated by tourist activities … within the liminal process of tourism” (Wang 1999:352). Wang explains that during tourist activities people feel “more authentic” and more freely ‘self-expressed than in everyday life,
not because they find the toured objects as authentic but simply because they are engaging in non-ordinary activities, free from the constrains of the daily” (Wang 1999:352).

Others have studied authenticity and have arrived at different conclusions- most notably Dovey (1985), and Knudsen and Waade (2010). Dovey (1985) theorises authenticity as a “property of connectedness between the perceived world and the believed world” or “the “integrity in person-environment relationships … a way of being-in-the-world, a connectedness born out of our act of appropriation” (Dovey 1985:47). This then requires the observer/performer to have knowledge of a place’s history and process. However this is not always the case in the mobile and ephemeral nature of tourism and perceptions of authenticity are still made. Knudsen and Waade (2010) challenge Wang’s theoretical construct and drawing from Pine and Gilmore (2007) believe that authenticity is, more than ever, ‘what consumers really want’ and suggest:

the reaction to, or the longing for, something other than a mediatised, commercialised and socially constructed reality is neither a ‘thing’ you can possess nor a ‘state of mind’, but something which people can do and a feeling which is experienced. In this sense authenticity is performed (Knudsen and Waade 2010:1).

Knudsen and Waade build upon Merleau-Ponty’s bodily phenomenological view and claim that the explicitly mediated character of places (tourist designs) “increases the feeling of authenticity within the tourist and traveller” (2010:6). This is based in part by Barthes’s theory of photography where there is a ‘relation of primary emotional, affective and sensuous impact’ from “moving the center of interest from the image itself to the relation between the viewer and the image” (Knudsen and Waade 2010:7). They see this as performative authenticity:

Regarding performative authenticity, the gaze, the place and the imagined audience play an important role, but the concept of performativity covers more than visual signs, gaze and imaginations. Performativity also includes a tactile body, movements, actions and emotions. This represents a move away from a hermeneutical perspective towards a more corporeal and inter-related perspective. Our point here is that performative authenticity not only signifies that we do and perform places by our actions and behaviours, but that places are something we authenticate through our emotional/affective/sensuous relatedness to them (Knudsen and Waade 2010:7).

2.3.2 Representations

How spaces are designed and represented will be explored later in the ‘tourist stage’ and ‘staging’ sections of this chapter but it is important here to make the connection between the issues of authenticity and place representation. Authenticity is not one finite way of understanding the world, but, as the theories put forward by Wang, Dovey, and Knudsen and Waade suggest, it is a negotiation of the relationship between the performer and place. One aspect of this relationship is place representation, or the identity of place as image, text or narrative (Ateljevic and Doorne 2002). Place representation as images, text, symbols and myths are presented and then negotiated to communicate identity and used in tourism promotion (Ateljevic and Doorne 2002). It is subjective and based on perceptions, (visual and embodied) prior knowledge and expectations, and the experience of being there. Representations are also considered scripts – providing narratives on ‘how to use’ tourist
stages. Scripts are created by guidebooks and promotional material (Edensor 2001) as well as previous experiences and spending time in place (Harrison 2003). Scripts along with stages are manifestations of place representations which inform but do not outright determine experiences (Edensor 2001, 2006, 2009).

This is an important point within the authenticity discussion, because towns prior to tourism development have place representation created, negotiated and expressed from cultural history and rural geographical location (Ateljevic and Doorne 2002). This is nested within a larger representational context for New Zealand in general and is also negotiated with representations specifically for tourism (See Ateljevic and Doorne 2002 for a detailed discourse of historical development of tourism imagery and ideology in New Zealand). The designer therefore needs to contend with place representation from the point of view of local residents, community decision makers, national images, rural identity (notions of townships) in general and from the perceptions of tourists and images created within the tourism industry. With this multiplicity of images and text, designer’s make decisions to intentionally change or reshape spaces to become tourist places (one aspect of this is discussed in a future section on taskscapes and touristscapes). How the physical stage is changed to provide for tourist experiences has the potential to change the perceived authenticity of the place. A town’s authenticity will depend upon how it is perceived according to connections with its past, how people (both tourists and locals) perform the town, and the symbolic and experiential nature of being there.

Changing the nature of towns contributes to how people perceive its authenticity and contributes to people’s perception of appropriate and inappropriate developments. Green (2008) conducted a survey of community perceptions of communities along Australia’s Great Ocean Road. He found that there was a “high degree of consensus with respect to environmental assessment in the towns” (Green 2008:50). Residents could recognise ‘inappropriate development’ such as new structures that were “incompatible with existing town character and the loss of valued landscape features” (Ibid 50). He provides an example:

In Lorne, as in other coastal towns, an integral experience of place involves the darkness one sees looking out to sea at night. Unlike the old pier, the new Lorne pier features a strip of bright lights running its length, which give it the look and feel of an airport landing strip (Green 2008:52).

Green’s work foresees the future challenge ahead as towns will need to respond to issues of change, in Green’s case from climate change, or in this thesis the changes imposed from tourism development. Design needs to understand what features contribute to the character of place and how people perceive the ‘authenticity’ of changes made if they are to be sustainable as desirable places to live and to visit. The changes are not only physical materials, but what the materials represent and what they afford as experiences in the space.
Designers also need to contend with representational images as constructed from national images of identity. Although this is a separate topic in and of itself, it is worth noting here the current change in how New Zealand is marketed and branded. New Zealand has used the branding ‘100% Pure’ for the past ten years which promoted ‘stunning landscapes and awesome scenery’ (http://www.tourismnewzealand.com/about-us/100percent-pure-history/; accessed July 9, 2011). More recently Tourism New Zealand has created a new marketing campaign that personalises the experiences to ‘New Zealand 100% Pure You’.

The new message, ‘New Zealand 100% Pure You’, aims to personalise the New Zealand holiday experience and bring to life the diverse tourism experiences available in New Zealand. Authentic and memorable experiences become the major draw card, while New Zealand's beautiful scenery and environment will continue to be a vital part of the ongoing story as the backdrop.

New Zealand 100% Pure You aims to capture the imagination of our target market whether they are in Melbourne, London, Guangzhou, Los Angeles, Berlin or Tokyo. Through the communication of a special combination of activities, landscape, people and culture that create a uniquely New Zealand experience, people actively considering New Zealand as their next holiday destination understand New Zealand as 100% Pure.

This change from marketing place as scenery to personal experiences indicates a fundamental shift from perceiving the world as object authenticity to more experiential or performative authenticity. This however is not a simple transfer, where Buchmann, Moore & Fisher (2010:245) note, “for experiential authenticity to be accepted it must be grounded in some form of objective authenticity”.

2.4 Embodied Performances - Performance Perspective/Metaphor

This review so far has revealed that there have been quite significant shifts in how tourist’s perceptions of their travel settings are theorised. Recent geography and tourism studies literature highlight a ‘turn’ from a visual perception and experience of place to one that is embodied, negotiated, and performed. The turn is “in opposition to the ‘tourist gaze’ and other representational approaches privileging the eye (Haldrup and Larsen 2010:3). This ‘turn’ was, according to some, a critique of aspects of the ‘tourist gaze’ (Urry 1990), which strongly influenced tourism writing in the 1990s, but ignores the cultural and geographical setting central to understanding the tourist experience (Perkins and Thorns 2001). A number of researchers have suggested (see listings in Perkins and Thorns 2001, Haldrup and Larsen 2010) and requested alternatives for understanding tourism not only as ‘seeing’ but based on being, doing, touching, and seeing (Perkins and Thorns 2001).

The ‘turn’ in tourism studies have been influenced by work in cultural studies where “(m)uch cultural tourism research has been concerned with how tourists are drawn to and experience – sense and represent – destinations, and the performance turn continues in that direction” (Haldrup and Larsen 2010:3). The shift contends that place is involved with embodiment (Thrift 2003) and uses phenomenological concepts and metaphors to understand tourism, including: performance “(Edensor 1998), encounter (Crouch 1999) embodiment (Crouch 2000) and mobility (Urry 2000)” (Wearing et al
This thesis explores the performance metaphor as one new way of perceiving tourism places – through embodied performances, and in the following section the literature related to the turn toward the performance metaphor and its use as theoretical lens is reviewed. It also reviews the performance metaphor by how it has been used and its potential for new understanding in landscape and for application in design.

2.4.1 The Performance Metaphor/Perspective

The origins of theoretical conceptualisations of ‘performance’ have been located in anthropology, sociology, psychology and linguistics (Tulloch 1999:2-3 in Jordan 2008:1) and in performance art, theatre studies as well as feminist philosophy, queer theory and dance studies (Nash 2000:654). Two distinct fields of enquiry, in geography, focusing on different aspects of performance have been used to “explore the construction of identities in and through social performances” (Jordan 2008:1). The first is Judith Butler’s work on ‘performativity’ which conceives the concept as “an attempt to find a more embodied way of rethinking the relationships between determining social structures and personal agency” (Nash 2000:654). Although her work attempts to understand gender as learned social practices that become routine and enacting sexual identities, it has also been applied to nationhood and ethnic identities (Nash 2000). The second concept and the focus of this study is the performance metaphor.

In explaining ‘staged authenticity’ and the division between front-stage and back-stage regions, MacCannell (1976, 1999) draws on the work of Goffman (1959) and his understanding of what he called social dramaturgy. In his seminal work The Presentation of Self in Everyday Life, Goffman (1959) introduces the metaphor of theatrical performance, where:

(E)ach person in everyday social intercourse presents himself (sic) and his activity to others, attempts to guide and control the impressions they form of him, and employs certain techniques in order to sustain his performance, just as an actor presents a character to an audience (Goffman 1959, back cover).

People act or perform in a certain way to communicate and transmit information of who they are and how they want others to see them. Individuals need to express themselves (perform) in a certain way that sends the right impression to those who are interacting with the individual. Goffman explains:

Interaction (that is, face-to-face interaction) may be roughly defined as the reciprocal influence of individuals upon one another’s actions when in one another’s immediate physical presence. … A “performance” may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants. Taking a particular participant and his performance as a basic point of reference, we may refer to those who contribute the other performances as the audience, observers, or co-participants (Goffman 1959:15-16).

The performer and the observers are negotiating an understanding of the parts (attributes) being played and whether they are believable or not. The performance is for the audience and for the benefit of the individual’s own belief in the impression that he/she is making upon himself/herself (Goffman 1959). The term ‘front’ is used to describe “the expressive equipment of a standard kind intentionally or unwittingly employed by the individual during his (sic) performance” (Goffman 1959:22). ‘Setting’ is
one of the fronts used to construct a performance. The setting involves “furniture, décor, physical layout, and other background items which supply the scenery and stage props for the spate of human action played out before, within, or upon it” (Goffman 1959:22).

It is this aspect of the front and performance that is of particular interest to landscape architects and designers. Goffman describes that settings stay put and performance begins and ends with a specific place other than in exceptional circumstances such as a funeral cortège or civic parade, where the setting follows along with the performance. Goffman’s writing does not indicate the scale of the setting where there may be a need to consider settings ranging from a street scene measured in meters to regional or even national scales. His writing also does not consider mobile settings such as found on charter tours or with independent self-drive travel, where the tourist performs in motion and performances may extend beyond one setting.

The ‘new mobility paradigm’ is helpful here, which studies the relationships of social life and experiences on the move (See: Urry 2002, 2007; Sheller and Urry 2006; Bærenholdt and Granås 2008; Edensor 2007). With links to Goffman (1972 in Sheller and Urry 2006) and with place production and globalisation (Bærenholdt and Granås 2008), the mobility paradigm suggests performances and the (re)construction of place also occurs while moving. Binnie, Edensor, Holloway, Millington and Young (2007:167) in describing mobility and place in the everyday explain what occurs in circuit tourism travel and how this happens, where people repeatedly perform as tourists:

As mundane space and place-making endeavours, everyday travels rely upon a combination of practical competencies of how to get about … knowledge about where the shops are and which are the best routes to get to them. Through the application of these capabilities, people synchronize their quotidian, small scale activities with others, building up a shared knowledge of travel procedures, destinations and places en route which enable them to meet for pleasure, get to work on time, and pick up the kids up from school. This familiarity with forms of transportation also produces an embodied, embedded and often unreflexive sense of place which is not merely confined to the locations that are joined together by regular journeys but also inheres in the experienced of mobility en route. The repetitive encounters with familiar features, in the everyday or during the tourism travel, “are apt to consolidate a sense of spatial belonging that may extend across space to encompass the serial features of town, region or nation…” (Binnie et al. 2007:167).

Two limitations of the performance perspective seem apparent. One limitation of Goffman’s theory of the performance perspective is his “insistence on the instrumentality of role-playing certainly captures many areas of social performance—and some tourist roles—but it conjures up a continually self-reflexive individual, intentionally communicating values to an audience” (Edensor 2007:202). Edensor suggests that most social and cultural performances are unreflexive and habitual. “The performatively competenties that we acquire are gained within familiar spatial, social and cultural worlds which are the stages upon which we enact our everyday lives” (Edensor 2007:202). This is understood not as an either-or situation, but as a situation where most tourism is likely to be a combination of reflexive and unreflexive performances. What we need to know is that social performances are both reflexive and habitual and occur on stationary and mobile stages.
The second limitation, as noted by Haldrup and Larsen (2010), is the Western assumption that “performing is deception, a trickster world of false impressions” (2010:6). Haldrup and Larsen recognise this has plagued tourism studies before, and explain this is not the case.

The common ontological distinction so prevalent in Western modernity between an authentic world of natural being and an inauthentic one made up by performers has haunted tourist studies for a long time. For example, in MacCannell’s (1976/1999) writing, it sometimes seems that modern tourism is nothing but performative illusions because it is a mobile world of staged authenticity: modern tourism is therefore permeated with inauthenticity. However, we will argue that all cultures and places are constructed through performances and connections with other places and therefore in a sense contrived or inauthentic; they are fabrications in the sense of something made (Rojek and Urry, 19997; Duncan and Gregory, 1999:5). Moreover, Goffman’s argument was not that all the world is trickster stage. Goffman’s dramaturgical sociality is embedded with a thick moral universe, and his claim is not that our social world is a theatrical one but only that a performance lens is a revealing optic on social life. Similarly, we argue not that tourism is a performance but only that a performance approach makes interesting studies of how tourism takes place and is practiced (Larsen, 2009) (Haldrup and Larsen 2010:6-7, italics in original).

The performance perspective has gained attention in geography and tourism research and applied to different contexts and subject areas. Some tourism performance research has focused on well known or spectacular tourism sites such as the Taj Mahal (Edensor 1998), the walled historic city centre of York (Mordue 2005), backpackers in Fiji (Doorne and Ateljevic 2005) and Venice (Quinn 2007), but others have studied performances on: beaches (Bærenholdt, Haldrup, Larsen and Urry 2004); on a coach tour of New Zealand (Tucker 2007); snowboarders vs. skiers (Edensor and Richards 2007); and Cetaceans in New Zealand (Cloke and Perkins 2005) to name a few. Haldrup and Larson (2010:13) point out tourism performances happen “across multiple sites, ordinary as well as extraordinary, where many mundane everyday practices are also performed”. Performances also occur as imagined events in ‘ordinary places’ such as impromptu re-enactments of scenes from Lord of the Rings occurred in the middle of fields (Buchmann et al 2010). The performance metaphor is therefore not limited to traditional or conventional places of tourism.

The use of the performance lens as explained here has the potential to also provide interesting research insights into how designers create tourism places and how landscape architecture occurs and is practiced.

2.4.2 Performance in Landscape Architecture

The term ‘performance’ has been used in landscape architecture for a number of decades. Halprin (1969) and Meyer (2008) have both used ‘performance’ in different ways in their design discussions. Halprin uses the term performance in a ‘musical’ sense. In his work, The RSVP Cycles, Halprin (1969) uses scores or ‘symbolizations of processes’ to record his creative process. His interest was with how the environment, and his wife’s interest in dance, are non-static and are process oriented so there was a need to describe and evoke processes and this would help in creating better design that is free from problematic goal-oriented thinking. The ‘P’ in the RSVP Cycle represents ‘performance’ which Halprin defines as “Performance which is the resultant of scores and is the ‘style’ of the
process” (Halprin in Swaffield 2002:48, italics in original). Halprin’s performance approaches the metaphor used here, as practicing an act, which supports the ‘openness’ of how people interpret an act and the difficulty of recording its dynamic nature (scoring).

In contrast, Meyer uses ‘perform’ and ‘performance’ to mean- ‘something it provides’ or the ‘accomplishment of a task’ as in ‘parks perform in two ways’. Meyer’s writing on aesthetics and ecological design includes understanding of ‘performance’ as not only ecological function but also as emotional or ethical revelation, where beauty and aesthetics affect our understanding and concern for sustainable design and an ecological design agenda.

I believe that works of landscape architecture are more than designed ecosystems, more than strategies for open-ended processes. They are cultural products with distinct forms and experiences that evoke attitudes and feelings through space, sequence and form. Like literature and art, images and narratives, landscape architecture can play a role in building sustained public support for the environment (Meyer 2008:10).

Meyer’s understanding of sustainability is thus not limited to ‘providing something’ that is instrumental, such an ecological process, but can also be considered ‘performance’ based (in terms of Goffman, Butler and Edensor) where the landscape is understood through shaping sites, considering form and appearance (stage), constructing experiences (performance) and affording an environmental ethic (script).

The related term ‘performative’ has also been used recently in describing the emergence of landscape urbanism. Shane (2006) describes a history of landscape urbanism as a reaction to the effects of modernism and renewed interest in ecology in city making. It has an understanding where decentralised post-industrial form operates “in spaces between buildings, infrastructure systems, and natural ecologies” (Shane 2006:59). James Corner in explaining his understanding of landscape urbanism uses ‘performative’ to illustrate preparing “the setting for programmed and unprogrammed activities on common land” (Shane 2006:59).

Corner traces this performative approach back to the work of Rem Koolhaas and Bernard Tschumi, who in turn drew on the time-centered work of Cedric Price and Archigram. Corner saw Tschumi’s Park de la Vilette project (1982) as a “prepared ground” for Paris, with pavilions and exceptional park regulations allowing walking on the grass, football, bicycling, kite-flying, picnicking, and even equestrian events. Koolhaas (with Xaveer de Geyter) protected the beautiful landscape territory of Melun-Sénart by “linear voids” of nondevelopment in his New Town Competition entry (1987). … For Corner these spaces are “prepared grounds,” flexible and open, like the British commons or Indian maidan, allowing the “ad hoc emergence” of “performative social patterns and group alliances that eventually colonize these surfaces in provisional yet deeply significant ways.” (Corner, “Landscraping” 124 in Shane 2006: 60).

Corner’s performative approach is not new (Shane 2006 ties Corner’s approach to Ebenezer Howard and McHarg), however this perspective provides a (re)new(ed) interest and understanding of urban space as shifting, changing and layered. The lessons learned from landscape urbanism are still emerging and the concept has had mixed reviews. However, as Shane concludes, the results of
applying the performative perspective through landscape urbanism are opening new possibilities for how we design, plan and use our cities.

The emerging practices surrounding landscape urbanism offer many lessons for urban designers wanting to link structures to specific flows of populations, activities, construction materials, and time. The greatest strength of these practitioners lies in the determination not to accept readymade formulas of urban design, where “New Urbanist” or “generic” urbanist megaforms à la Koolhaas. Landscape urbanists want to continue the search for a new basis of a performative urbanism that emerges from the bottom up, geared to the technological and ecological realities of the postindustrial world. … Landscape urbanists, equipped with a sense of shifting and changing urban morphologies, create new and unforeseen recombinations and hybridizations, liberating the urban design discipline from the current, hopeless, binary opposition of past and present, town and country, in and out (Shane 2006: 60).

Corner’s (2006) writing on landscape urbanism expresses the need to challenge traditional ways of understanding as binaries and as separate entities and opposites, and instead consider them as hybrids that retain aspects of difference. Corner sketches out four relevant themes. First he points out that processes over time that include capital accumulation, globalization, and environmental protection are much more significant for the shaping of urban relationships than are spatial forms (2006:28). He challenges the modernist notion of urban design, arguing that the idea that

New physical structures would yield new patterns of socialization has exhausted its run, failing by virtue of trying to contain the dynamic multiplicity of urban processes within a fixed, rigid, spatial frame that neither derived from nor redirected any of the processes moving through it. … this suggests shifting attention away from the object qualities of space (whether formal or scenic) to the systems that condition the distribution and density of urban form (Corner 2006:28).

The second theme is the importance of the ground plane or ‘field’ of action where surfaces are used to connect different levels and to integrate infrastructure where “urban infrastructure sows the seeds of future possibility, staging the ground for both uncertainty and promise” (2006:31). The third theme, the operation or working method, indicates a reconsideration of traditional, conceptual, representational and operative techniques. Corner suggests:

The possibilities of vast scale shifts across both time and space, working synoptic maps along side the intimate recordings of local circumstance, comparing cinematic and choreographic techniques to spatial notation, entering the algebraic, digital space of the computer while messing around with paint, clay, and ink, and engaging real estate developers and engineers alongside the highly specialized imagineers and poets of the contemporary culture – all these activities and more seem integral to any real and significant practice of synthetic urban projection. But the techniques to address the sheer scope of issues here are desperately lacking – and this area alone, it would seem to me, is deserving of our utmost attention and research (Corner 2006:32).

The final theme of landscape urbanism is the imaginary. Corner explains the importance of imagination:

There is simply no point whatsoever in addressing any of the above themes for their own sake. The collective imagination, informed and stimulated by the experiences of the material world, must continue to be the primary motivation of any creative endeavour. In many ways, the failing of twentieth-century planning can be attributed to the absolute impoverishment of the imagination with regard to the optimized rationalization of development practices and capital accumulation. … Public spaces are firstly the containers of collective memory and desire, and secondly they are the places for geographic and social imagination to extend new relationships and sets of possibility (Corner 2006:32).

All four themes describing landscape urbanism resonate with the performance perspective upon tourism. Using this metaphor in the design process for tourism places provides the framework to
consider processes that affect tourist performance and staging surfaces. It offers a working method that ultimately questions spatial activity and meaning, and challenges the imagination to provide opportunities beyond conventional tourism. The performance perspective, like landscape urbanism, according to Corner, provides the critical means to prevent the failures of past designs where the intimacies with things that characterize rich experiences were lost from “the oversimplification and the reduction of the phenomenal richness of physical life” (Corner 2006:32). It is therefore imperative for designers to be reflective of their process and goals, and the normative rules that guide their thinking and ultimately their design.

Other landscape theorists have also been challenging conventional design thinking. Gastil and Ryan’s book ‘Open New Designs for Public Space (2004) exemplifies this very well, where a varied group of designers discuss current issues in public space design. Although the discussion is focused on large cities, the issues that arise (also revealed in this study) include challenges in managing the relationship between public vs. private space; between formal, informal and mixed uses; providing flexibility for future uses; encouraging and allowing spontaneity and new rituals; questions of identity; and utilitarian spaces for active and passive recreation.

By designing an environment that allows relationships to play out in complex scenarios, architects can encourage something dynamic: the emergence of a new city precinct that will generate its own continuous energies and habits. All the people and all the related material elements might start to behave like a complex system” (Ross Gibson Pol Oxygen Magazine in Gastil and Ryan 2004: 31).

Process-based design where there is a capacity for growth, change, adaptation, flexibility and unfinished products has also gained attention as exemplified in the work of Desvigne, a French designer. He notes that “(p)actices of organizing processes and catalysts for transformation involve skills with orchestration, choreography, management, and cultivation, all time-based practices that differ from the typical static, formal compositional mode of physical design” (Corner in Desvigne 2009:8). In contrast, conventional ways of design, where architects and planners have seen cities as ‘machines for living’ (see Spellman 2003) “perpetuates the passivity and immutability of architectural structure achieving static resolution rather than celebrating as landscape architecture the ongoing evidence of dynamic and competing loads in the anticipation of growth and change” (Waldman 2003:145).

Non-traditionalists are also considering the ephemeral nature of spaces where static representations are contested. There are new perspectives of what space is, does and can be. In a roundtable discussion of ‘open new designs for public space’, artist Mark Robbins suggests,

It would be interesting to explore public spaces that have been rediscovered and transformed and the guerrilla appropriation of spaces, which are made for one thing but get used for another. Though this is ancient history, the cruising areas in the Meat Packing District were a classic. Trucks, which were parked alongside each other at night, made little alleyways, where people coming out of clubs could hook up. During the day the trucks left and those spaces evaporated and so did the activity, and at night, it would reconstitute itself (Gastil and Ryan 2004:13).
These ‘performative’ approaches to landscape are focused on ‘nature –dominated development’ and dynamic growth as guiding principles (Dettmar 2005) where ‘mutations’ are sought considering ‘new nature’ (Girot 2005) and the complex interactions between humans and non-humans and, artifice and nature (Balmori 2010). Applied to urban brownfields and abandoned waterfronts the resulting solutions have been considered successful and widely replicated.

This brief review of the ‘performative’ dimensions of recent landscape architectural theory indicates that although the performance lens (as defined in the tourism literature) has had limited use by landscape architects and other designers; there is some shared thinking common to the two contexts. First, there is a shared misgiving about the dominance of the gaze and designing for visual consumption.

One of the fundamental difficulties in our highly visual age – and incidentally not just for new students of landscape architecture - is being aware that landscape by no means exist on a pictorial level only. It is never mere scenery, but there could well be an infinite number of invisible, inextricably linked components that shape the essence, the meaning and ultimately the way that landscape is perceived overall. … Latz suggests. “Could it not be that we mean our memories of the fresh fragrance of a flower meadow, the twittering of the birds and the mild air when we find an open space, a landscape, beautiful? Could it not be that the bitter cold that burns our faces the fresh wind tousling our hair and the powdery snow our feet are crunching through make us find a landscape beautiful- the space is also only or above all a possible source of experiences (Weilacher 2008:169).

Second, traditional approaches are not providing the desired results. Weilacher argues that landscape understanding has

‘essentially been rooted in certain ideal notions for over two centuries. These make it more difficult to generate the necessary new design and development approaches to dealing with today’s landscape phenomena’ (Weilacher 2008:169-170).

Hence there has been a recognition of the need to perceive things differently.

2.4.3 The Regulation of Tourist Performance- touristscapes and taskscapes
Edensor’s (1998) work, Tourists at the Taj, introduces the metaphor of performance and identifies how tourist space is constructed and regulated. He begins by highlighting that representations are integral to tourism and the tourism industry where “(s)ymbols, images, signs, phrases and narratives provide the ideas that fuel the commodification and consumption of tourist sites” (Edensor 1998:13). Places of tourism are framed and narratives arranged that reproduce the predictable, “the already said, written and photographed” (Ibid: 13). He suggests the “process of representing tourist space is continual, constituting a hermeneutic circuit in which tourists contingently (re)produce representations of tourist space as well as consuming them” (Ibid: 14).

Construction of place then, relies on familiar codes to excite tourists. These codes have assumed qualities that have been incorporated into mediascapes as well as into local production shaped by distant influences. Places however have a “‘shifting process of identity formation’ where vernacular interpretations of symbolic sites contest commodified versions and ‘inhabitants often resist any
‘manipulation of culture and history’ which contradicts local understandings” (Kearns and Philo, 1993:25 in Edensor 1998:15). It is therefore necessary, according to Edensor, to ‘identify which representations are inscribed with dominant ideologies’.

Edensor’s key insights (Edensor 1998, 2000, 2001, 2006, 2009) are organised regarding constructing tourist space in Table 1. This table is organised by separating tourist space by how it is regulated as both strongly circumscribed and framed (Enclaves) or weakly classified – heterogeneous space (Edensor 1998:41-60). According to Edensor the nature of tourist sites and itineraries affords the tourist experience.

The theme and scale of tourist itineraries which intersect at a particular site can reveal the various ways in which visitors make sense of the route they follow, or highlight the significance or status of the site in the journey as a whole” (Edensor 1998:21).

Table 1 Compilation of Edensor’s Regulation of Tourist Space – Stage Strategies

<table>
<thead>
<tr>
<th>Strongly circumscribed and framed-Touristscapes</th>
<th>Weakly classified- heterogeneous spaces-Taskscapes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organised and bounded tourist spaces -Enclaves</td>
<td>Everyday space with some tourism; ‘Heterotopia’</td>
</tr>
<tr>
<td>Central planning and commodification of spaces; separate public and private; separate from local population; hierarchies; symbolised</td>
<td>Merge: routine and unpredictable, public and private; local population contributes to space; everyday space</td>
</tr>
<tr>
<td>Aesthetically regulated &amp; monitored through surveillance- prevent inappropriate behaviour</td>
<td>Aesthetically undetermined; monitored by the gaze of others and reflexive self-awareness</td>
</tr>
<tr>
<td>Heritage landscapes- situate symbolic forms and draw attention to architectural and vernacular features</td>
<td>‘Fairground’ sensibilities- placed together arbitrarily and in flux</td>
</tr>
<tr>
<td>Provided public discourse- signs, maps, guides guide books, that mark the boundaries of significance and value; minimise tourist disorientation</td>
<td>Wider range of opportunities- facilitates imaginings and memories, open to interpretation; blurred boundaries</td>
</tr>
<tr>
<td>Delineation of Purified space – identifies the ‘outsider’, regulates movement and constructs spaces assigned to the other</td>
<td>Refuges, homes, destinations for those who consider themselves or are labelled marginal or transgressive - place for exploration and self-expression.</td>
</tr>
<tr>
<td>Themed- motifs from media culture; sceneography</td>
<td>‘Other’ space feared and avoided but paradoxically also fantasised and imagined as realms of desire</td>
</tr>
<tr>
<td>Aesthetics strictly maintained by landscaping, watering, eyesores removed, monitored aesthetic with hint of “exotic”; imposition of design codes producing homogenised, international landscape, disguised predictability with ‘staged remarkable’ local features</td>
<td>Taskscapes- form created through repeated use/performances eclectic aesthetic; local landscape with locally constructed features</td>
</tr>
<tr>
<td>Direct movement- reduce points of entry/exit access is seamless, efficient, move from one spectacular site to another, attractions are selective, group oriented</td>
<td>Self directed, open to distractions and barriers, likely to have non-tourist related sites and sights- some maybe offensive to some people</td>
</tr>
<tr>
<td>The rhythms and choreographies of enclavic space are characterised by purposeful, directed movements which follow a limited number of demarcated paths, usually designed to maximise selling possibilities</td>
<td>Movement is locally derived, open to improvisation, multiple choices</td>
</tr>
<tr>
<td>Mobile enclaves – environmentally controlled travel-buses, planes and trains, move from enclave to enclave to fixed accommodation/attractions</td>
<td>Random movement, open to getting lost, delays, requires decision making and route finding, exposed to external local conditions</td>
</tr>
</tbody>
</table>

The enclave and heterogeneous spaces described in Table 1 are ‘ideal’ and highlight differences. In reality these conditions are more fuzzy and likely hybrids of the ideal. Table 1 indicates the differences in the tourist strategy between touristscapes and taskscapes while Table 2 (later in this discussion) indicates the sensual (or staging) differences between enclaves and heterogeneous spaces.
Elsewhere, Edensor develops the notions of touristscapes, taskscapes and tourist taskscapes (Edensor 2001, 2007; Ingold and Kurttila 2000) and the nature of everyday in tourism (Edensor 2007). Edensor borrows from Ingold and Kurttila (2000) to describe ‘taskscapes’ as “everyday spaces that are fostered by the ways in which habits and habitation recreate local and domestic space and render it comfortable and homely” (Edensor 2006:28). His explanation continues:

Strikingly, despite the geographical focus of space as text, as representation, or a power-laden, the most common spatial experience is sensed through the everyday life, where familiar space forms an unquestioned backdrop to daily tasks, pleasures and routine movement. This is the taskscape, the terrain on which quotidian manoeuvres and modes of dwelling are unreflexively carried out, a habitat organized to enable continuity and stability, and recreated by regular existential practices. As I argue, although taskscapes have been conceived as local and everyday, they can also be likened to the many tourist spaces to which we become accustomed (Edensor 2006:29).

Touristscapes are tourist places where “particular kinds of tasks are accomplished and reproduced, constituting the work of tourism” (Edensor 2006:31, italics in original). These tasks are what tourists want to do, it is their desired experiences. He further develops that to achieve these tasks there are a series of techniques that help to achieve these aims.

Much tourism is carried out in a languorous state of distraction, but more purposive actions to reach desired states of becoming are facilitated by the familiar amenities and an infrastructure comprising tour operators; health, sports, and beauty facilities; shops; banks; and information spaces that infest many tourist spaces. Many such spaces are devised to accord with familiar and comfortable sensual experiences, and therefore possess serial affordances. And these stages are organised to accommodate and perpetuate performative conventions, which are also consistently reproduced by the enactions of tourists who have ingested notions of how and where to perform in these settings (Edensor 2006:31).

A touristscape is much different from a taskscape and is a representation of place where tourist practice or performances occur. Edensor explains the need for touristscapes:

The coherence of normative tourist performances depends on their being performed in familiar “theatres”. Accordingly, different tourist ventures are carried out upon particular stages – on beaches and mountains, in cities, heritage sites, museums, and theme parks. These settings are distinguished by the extent to which they are bounded spaces, where physically or symbolically, and the degree to which they are organized – or stage-managed – to provide and sustain common sense understandings about what activities should take place.

Although taskscapes exist in the local and everyday, Edensor also argues that taskscapes can also exist within tourist spaces.

Enmeshed in our tourist routine, we possess a practicle, unreflexive knowledge of such spaces: what to do there, where to go, how to look, and what to look at (Edensor 2006:29).

In other words tourists become familiar with types of tourist places with continued and repetitive use. Tourist taskscapes are familiar where performances are unreflexive. They become tourist taskscapes because of habitual reproductions or that they resemble everyday taskscapes. Edensor follows with a caution, that this does not ‘diminish the salience of the local’ which actually may become more central “as resistance to the homogenising tendencies of global capitalism proceeds – and in tourism this might be understood as re-emphasizing the specifically local” (Edensor 2006:32). There is ambiguity here, where the sense of place proves unsatisfactory because of its ‘predictable and habitual character’ while the other elements of place, ”the complex, the unassimilable otherness of unfamiliar places, the

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external intrusions from outside, and the peculiar, surprising sensual qualities – might be sought” (Edensor 2006:32).

Table 2 The Sensualities of Tourist Enclaves and Heterogeneous Spaces – Staging Qualities

<table>
<thead>
<tr>
<th>Enclave – Homogeneous space</th>
<th>Heterogeneous space</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home-from-home characteristics: familiar, ordered, packaged; single purpose space, ‘environmental bubble’</td>
<td>Unpredictable, incongruous juxtapositions, diverse social and cultural activities; multiple purpose space, understood by feeling and imagination</td>
</tr>
<tr>
<td>International standards - all sensually apprehended and practically engaged with by prior knowledge and sensation- tourist taskscapes</td>
<td>Variegated set of sensual stimuli produce affect – intense and sensual experience of otherness that escapes signification, improvisation</td>
</tr>
<tr>
<td>Blur tourist and everyday- affordances same as Western shopping spaces</td>
<td>Attempt to escape the tedious ‘paramount reality’ of the overregulated life world</td>
</tr>
<tr>
<td>Purified tourist spaces – shut out ‘extraneous , chaotic elements’ and reduce visual and functional elements to a few key images; Homely décor; minimize ambiguity and contradiction</td>
<td>Confound familiar forms of comfort and mundane sensual experience; Sensibility accepts indeterminacy; ambiguity and contradiction occur</td>
</tr>
<tr>
<td>Direct gaze: frame views, sights, photograph points Towards selective items: commentary, information boards and markers, signpost and signs (recommend photographs to be taken)</td>
<td>Search for sensual stimulation in the flux – flaneur-like, roaming, discovering obscure experiences and residual processes, revealing, wandering, fleeting incidents, search for hidden delight and body sensation</td>
</tr>
<tr>
<td>De-sensualizing vision by removing tactile, auditory and aromatic qualities from artefacts; ‘blandscapes’</td>
<td>Revelling in the carnival, unbounded, in excess and obscenity; smellsapes rich and varied</td>
</tr>
<tr>
<td>Local artefacts on display in a controlled international ambience</td>
<td>Shake up of experiential order, jarring sights intrude regulated space</td>
</tr>
<tr>
<td>Smooth surfaces- walls &amp; floors, clutter &amp; dirt removed</td>
<td>Potentially uneven, patchy, various forms</td>
</tr>
<tr>
<td>Seamless linear movement- even floors-body undisturbed;</td>
<td>Multidirectional flows of different bodies and vehicles, wide range of movement; weaver around obstacles, alert to traffic</td>
</tr>
<tr>
<td>Stages managed &amp; choreographed – how should space be used: repetitive, performative conventions</td>
<td>Sensual delights that flow through flux and mixing of people, activities and desires</td>
</tr>
<tr>
<td>Archetypal modern spaces emerged from: modernist planning &amp; design: ‘McDisneyization’- efficiency and calculability;</td>
<td>Characterized by mild regulation and labyrinthine structure, bricolage of designs and signs mingle among carefully decorated and unkempt facades</td>
</tr>
<tr>
<td>Clear, linear sight lines- purposive progress and undistracted mind</td>
<td>Emerging from romantic imagination and fuelled by dynamism of modernity, sensibility wallows in the contingent and the indecipherable in search of sensation</td>
</tr>
</tbody>
</table>

The performance perspective or metaphor therefore has the ability to encapsulate the complexities of tourism and its potential use in design. “Metaphorically, tourists can be considered to enact a range of performances on distinct stages. Their enactions are distinguished according to various factors, including their competence, reflexivity, the extent to which they are directed and regulated, or participate in group or solo performances” (Edensor 2000:322). The metaphor of performance is important as it acts as a bridge between theory and application while maintaining a necessary level of complexity useful in design decision making. Edensor’s development of the dual notions of touristscapes and taskscapes are used in the case study analyses as a way to capture the subtleties of the implications of the performative perspective for the design of tourism stages.
2.5 Tourist stage

The tourism stage is the fifth key concept. The term ‘tourism stage’ denotes the strategy used to develop the material places for tourism. This becomes a fundamental question of what place representation (visually and embodied) do we want to construct? How does a town want to represent itself and what ‘identity’, in Goffman terms, does it want to present to residents, who form their own identities from place, and to ‘outsiders’ or tourists, who co-construct their experiences from these representations. MacCannell (1976, 1999) initiates this discourse when he suggests the predominant strategy is to provide ‘staged authenticity’ where places are constructed as ‘front-stages’ for the benefit of a globalised mass tourism market. The front-stage experience however does not provide the desired ‘back-stage’ experiences for some tourists as the authentic places desired in a late capitalist world. The dilemma then is how should tourism development proceed? This section will address this by looking at three separate but connected subsections. The first will look at research specifically focused on tourism development of towns. The second area of investigation looks at the issues associated with designing for tourism in general and the third considers how the process of design affects how landscape architects proceed with tourism.

2.5.1 Tourism Development in Small Towns

Towns develop natural and cultural assets to attract tourists for a range of reasons. The style of development may also range from least developed, modifications to taskscapes, to highly developed and ‘fantasy’ touristscapes. A common goal is maintenance of the experience of ‘small town atmosphere’ (Simmons & Fairweather 1998; Harrison 2003):

It is thus through travel that one can leave the apparent vacuousness of modern life behind, to visit a world rich in aesthetics and old, if not ancient history. … According to the travel literature, such real life or premodern experiences are to be found in quaint English villages, the romantic towns of the Italian and French countryside … It is not found in the suburban sprawl of North American cities… (Harrison 2003:179-180).

Small towns can protect their ‘small town atmosphere’ by preserving their heritage assets, such as fortified walled settlements (Ashworth and Bruce (2009), indigenous settlements (Boyd and Singh 2003) or by creating new cultural attractions such as wall murals (Koster 2008). Small towns provide the opportunity to meet local people, where according to Simmons & Fairweather (1998:1) tourists are motivated by the “friendliness and acceptance of local residents”. Such towns also provide access to natural features, such as marine mammals in Kaikoura (Simmons & Fairweather 1998) or develop in conjunction with leisure activities such as golf or mountain sports or as “craft and tourist shopping villages” (Boyd and Singh 2003:20). Small towns can also develop to become resort towns, for instance evolving from working coastal communities into a seaside resort community, or may be further “developed around an enclave-type resort development” (Ibid: 20).
Ashworth and Bruce (2009) identify a different range of spatial design strategies for tourism and although these strategies are specific for ‘walled towns’, several can also apply to small towns with natural, cultural or social heritage values as described above. The strategies include:

- **Preserved ‘gem’ option** - treat the town as a museum exhibit “in which the preservation of the object takes precedence over its contemporary uses (Ibid: 307).
- **Theme park option** – in sharp contrast to the ‘gem’ option, this is the historic theme park strategy, also known as the ‘Bourtange option’ in the Netherlands and ‘Louisbourg option’ globally (Johnston, 1995; and Krause, Corbin, & O’Shea 1995; in Ibid: 308).
- **Dual city option** – “a common resolution to the preservation/development dilemma is to do both but on different locations, close enough to have a functional relationship” (Ibid: 308). Transport, accommodation and most services are located outside the conserved town.
- **Defensive Honey pot option** – “where visitors are distracted from the ‘authentic’ preserved resource by a more attractive, and to them even more authentic experience of an intervening opportunity. The interpreted, animated or reconstructed alternative siphons off much of the visitor flow and thus protects the resource while simultaneously selling it to a heritage market” (Ibid: 309).
- **Preservation for a specialist purpose or ‘Città’ option** – where they restrict the number of tourist facilities such as hotels within the historic core and ‘develop artfully with the constraints of an historic envelope” (Ibid: 309). This option is connected to the Cittàslow or slow town/tourism movement where tourists are encouraged to linger and experience the ‘real’ aspects of the town.

In taking a travel circuit approach to tourism promotion and management, New Zealand has developed national ‘scripts’ representing the country as ‘clean and green’ (Ateljevic and Doorne 2002), as ‘scenic wonderland myth’ (Bell 1996 in Ateljevic and Doorne 2002) and as ‘striking place’ representation (Cloke and Perkins 1998). Tourism strategies selected by small towns in the circuit therefore need to negotiate with these circulating representations. Three broad strategies are apparent. The first is to maintain the status quo and provide limited or minimal infrastructure for tourists. This provides more opportunities to meet locals and experience the pace and ‘atmosphere’ of the small town with a few supporting services but provides limited economic advantages and has had little attention in the literature. Some (re)shaping of the town and commodification is necessary to benefit from tourism. The second strategy is to construct commodified landscapes that complement the town, and the third broad strategy, direct commodification, is to focus on the consumer and develop enclavic resorts that are separated from the authentic town.

Creation of commodified landscapes includes the creation of ‘tourist shopping villages’ where towns use place-specific identities and activities to construct commodified landscapes (Panelli, Stolte and Bedford 2003). Panelli et al (2003) explains landscapes as text and as symbolic landscapes and describe the ‘commodified landscape’ of a town – “beyond the traditionally studied ‘countryside’ or natural’ or ‘wilderness’ landscapes”. They draw from Mitchell:

Mitchell’s attention to a town-scale rural landscape is adopted in her analysis of how St. Jacobs, Canada, has been constructed by entrepreneurs establishing a ‘heritage shopping village’. Cumulatively the use of historic and rustic themes throughout a barn-shaped mall, village site and adjacent market formed the townscape through which consumer-tourists could take the ‘St Jacob’s Country Day Tour’ complete with horse-drawn trolley. These symbolic rural landscapes are in a sense more imagined than
‘real’ and frequently portray a nostalgic iconisation of certain aspects of the region’s history (Panelli et al 2003:383).

This strategy, as ‘symbolic destination’, purposefully remakes a subset of rural landscapes for the consumption of tourist populations (Panelli et al 2003). Panelli et al also recognise that townscape can be conceived as theatre (they acknowledge Cosgrove and Daniels 1988 and Cosgrove 1993) and reconstructed as a stage for tourism-related business interests. They provide a case study of Tirau, New Zealand and how buildings constructed as ‘The Sheep’ and ‘The Dog’ have been used to reinvent the identity of this town.

As part of the second strategy, many towns have turned to ‘theming’ as an economic-development strategy (Frenkel and Walton 2000). Towns take on new identities by reconstructing place physically and symbolically as centres for consumption (Urry 1995 in Frenkel and Walton 2000). This strategy considers: the emulation of other theme towns, authenticity, visual difference and place marketing. Emulation is a key force behind landscape change as “successful examples will ensure success” and “serves as a legitimizing narrative for new projects” (Frenkel and Walton 2000:566). The production of tourist landscapes is heavily based on written texts and rural towns have drawn on a variety of how-to books to replicate examples from elsewhere (Ibid). As well as copying successful places it is important to represent the place as real or authentic (Ibid). Authenticity used here, as pointed out, is ‘staged authenticity’ where concerns are primarily with the ‘perfect likeness’ or quality of the copy.

Places with questionable objective authenticity (Wang 1999) translate authentic as ‘visual conformity’ based on archetypal villages and thus “become a theme park” (Frenkel and Walton 2000:569). There are no illusions of the authenticity of a themed town, and being visually different as a novel environment to shop, eat and play is the key. The consequences of themed towns as can be imagined is often successful for those in the tourism industry, but other residents derive little benefit and may express dissenting sentiment- “How much more do we have to give up for tourism? … Get your head out of the sand and quit letting tourism bury us” (Waters 1980 in Frenkel and Walton 2000:577).

The third strategy of constructing tourist space is to develop tourism as enclaves in and around rural towns, often as partnerships with an outside company (Davis and Morais 2004). Enclave development is tourist-oriented, often large-scale, and physically separated with a town’s taskscape. Enclaves function by capturing the tourist market through theming and marketing and ‘holding’ tourists within the enclave. This type of development is financially successful for the owners of the enclave, but is ‘socially unsustainable’ for the rest of the community. Un-sustainability, according to Davis and Morais (2004) is a result of a number of issues, including: the scale of the enclave, the rate of growth, the attitudes of residents and cooperation towards tourism and the multiple attitudes of the various factions within the community.
The tourism and design literature therefore identifies a number of possible spatial strategies for tourism stages- including specific design approaches such as museums/theme parks/honey pots/slow towns (Ashworth and Bruce 2009), or more generally, strategies that are focused upon the status quo, creating destinations, or creating enclaves. The distinction between taskscapes and touristscapes weaves throughout these options. In the next section, the challenge of designing tourist space is considered at a more detailed scale.

2.6 Staging

The last key theoretical concept is *staging*. Staging is used to denote site design or the design details of implementing the tourism stage strategy. MacCannell uses ‘stage set’ or ‘set’ and distinguishes between the front region, — purposefully a display ‘worked up’ for tourists” (MacCannell 1999:100) and the back region which can be a ‘staged authenticity’ set for tourists or not intended for outside visitors. Staging uses a design process (See Murphy 2005; Swaffield 2002 for design process and theories) regardless of the type of site, and front or back stage, and staging for tourism does not have any new or specialized techniques or materials that are specific only to designing tourism. Murphy (2005) offers an important insight:

The artist Josef Albers said, “To design is to plan and organize, to order, to relate and to control. In short it embraces all means opposing disorder and accident. Therefore it signifies a human need and qualifies man (kind)’s thinking and doing” (1977:75). **Design** is the process of forming things or places to bring about improvement - to make them more useful, economical or beautiful, for example. Unfortunately, there is a growing body of evidence that the quality of the environments we collectively create, as well as those left unaltered, is declining rather than improving; in part because they have been conceived, executed, and maintained as static features embedded in the dynamic matrix of a fluid environment (Murphy 2005:16-17, emphasis in original).

Gunn (1979, 1988) provides a typical consideration of the planning and designing tourist regions and sites in just such a ‘static’ way and offers examples of ‘well-designed places’ as they are visually understood and according to the designer’s intent. The examples do not critique how the places have fared or how tourists and locals perceive and use these spaces. Gunn’s work in effect provides an example of the ‘conventional’ or prototype way of developing tourism, using similar approaches to design used in other settings.

MacCannell however, argues those tourists ‘sets’ are different from other social spaces:

Characteristics of sets are: the only reason that need be given for visiting them is to see them—in this regard they are unique among social places: they are physically proximal to serious social activity, or serious activity is imitated in them; they contain objects, tools and machines that have specialized use in specific, often esoteric, social, occupational and industrial routines; they are open, at least during specified times, to visitation from outsiders (MacCannell 1999:100).

Not only are the characteristics of tourist space different, but they are also perceived differently (from everyday space) in how designers, their clients and the users of the space, perceive details and materials affording the perceptions and performances of people using the space. Tourist places are
places of consumption (the type and amount of consumption however is not fixed) (Shaw and Williams 2004), are public and privately owned, carry notions of being different from everyday place (MacCannell 1999), and according to Rojek (1997:53 in Shaw and Williams 2004:167) have the following main elements: strongly demarcation process to distinguish from ordinary places; the nature of the demarcation is cultural; the demarcation has been undermined by ‘television culture’ where codes of tourist sights have been repeatedly viewed in a range of contexts in the media. Tourist stages thus use representations where symbols, “images, signs, phrases and narratives provide the ideas that fuel the commodification and consumption of tourist sites (Edensor 1998:13), but sometimes the stage is not easily ‘read’, therefore cues are needed to inform the performer of the script for a particular stage (Nassauer 1995; 1997). Tourist attractions can be highly choreographed through using material objects such as signs, paths, benches and view platforms (Haldrup and Larsen 2010).

At most historical sites, omnipresent signs and clearly demarcated paths instruct tourists how and where they are suppose to walk and ‘sight-see’, and they may forbid inappropriate performances such as touching, climbing and playing on ruins. Their job is to prevent unnecessary and potentially harmful physical contact between tourist bodies and the precious object of the tourist gaze and to secure safe and smooth walking and guiding to the major viewing stations (Haldrup and Larsen 2010:67, italics in original).

This form of directing the tourist is common in mass tourism where controlling movement and performances is thought to be necessary to keep the focus on consumption. Landscapes have been shaped to focus attention within a place, especially enclaves, by blocking views, by providing all the necessary services and by creating a ‘coherent image theme’ that do not connect to the surrounding town (Davis and Morais 2004). Edensor (1998:12) paints a bleak picture of packaged tourism facilities:

Through place-marketing and the construction of tourist attractions, potted historical narratives are produced, only certain features of attractions and tourist space are highlighted, and the movement and time of tourists must fit in with this packaging. Accordingly, as places become locked into this international tourist system, increasingly controlled by fewer and larger concerns, the spatio-temporal organisation of tours, the form of holiday, and the standards required appear to conform to particular notions of convenience, comfort and consumability.

Directing tourists using normative understanding of tourism however may be counter productive as many tourists prefer the opportunities to explore and make their own choices.

(A)counts of tourist performances often fail to see mundane performances of walking and strolling in the urban landscape of towns, cities, and holiday resorts. Yet strolling around in such landscapes often occupies plenty of tourists’ time. … Navigating, drifting through and even inhabiting promenades, alleys, shops, restaurants and cafes of tourist places are major practices through which tourists make themselves at home through interpreting and incorporating the material spaces of their holiday (Haldrup and Larsen 2010:69).

William Holly Whyte was one of the first to “provide facts for architeects and planners who were designing by intuition” (LaFarge 2000: v) by approaching the city without preconceived notions and basing his findings on what he saw. Similar to the performance perspective, the value of spaces were apparent when people filled them, “He only began to see things when the people were in them” (LaFarge 2000: iv). Whyte concluded that successful urban places required people … “(W)hat attracts
people most … is other people” (Whyte in LaFarge 2000:307). Successful streets, Whyte suggests, also had certain elements including:

- Buildings flush to the sidewalk;
- Stores along the frontage; and doors and windows on the street;
- Second-story activity—with windows, so you can see it; a good sidewalk (slightly crowded at peak: fifteen feet for side streets and twenty-five feet for main streets);
- Big trees;
- Seating and simple amenities (Whyte in LaFarge 2000:307).

Whyte’s work has been highly influential and applied in many public spaces. Whyte however did not see his observations as ‘rules’ to follow but he found some of the best spaces are accidental ones and that “some of the most useful items of street furniture function more out of inadvertence than design” (Whyte in LaFarge 2000:308). Whyte also cautioned about designing too much:

“Too many pedestrian malls and redone streets are over-designed. There’s too much unified signage, too many award-winning light standard—too much good taste in general, or the pretension of it, and since many designers have the same good taste, the result is a bland conformity” (Whyte in LaFarge 2000:308).

There is a balance to be struck, therefore, in trying to direct and choreograph tourist performance through design and design elements. Shaftoe (2008) looks at convivial urban spaces in European cities and compiles a list of ‘do’s and ‘don’ts, and Stevens (2007) in “The Ludic City” suggests the scope of everyday life in urban spaces “is never completely subordinated to the achievement of predefined, rational objectives” (Stevens 2007:1). Public space is not merely instrumental, and he identifies a need for more play (a distinctive character and social behaviour of urban experience).

Stevens considers urban play with habitus and: interpersonal distance and orientation; paths, passage, intersections, choice, distraction, boundaries, props, and thresholds.

Stevens draws from Jan Gehl, who has gained much attention recently and has influenced designing urban public spaces by providing guiding principles. Gehl (1987) suggests there are fundamental desires of people and essential elements that contribute to people’s enjoyment of public spaces. Gehl’s process starts with grounded analysis and then creates a vision to what type of public life the community wants to build for everyday streets. Gehl’s (1987) key points are: provide various social contact levels; activity attracts, seating preferences, gradual transformation (give time for people to adapt); and consider multiple seasons and daily rhythms. Whyte, Stevens and Gehl all seem to agree that how people are using space in cities is what makes the city attractive and an attraction of itself.

Tourism in cities and smaller towns for that matter therefore need to understand how people use space to design for tourism.

Tourism as performance can be both existing conventions and provide opportunities to challenge them. Yet many stages devised by the industry are typically designed to promise a carnivalesque experience but are usually “sites of ordered disorder” which encourages a “controlled de-control of the emotions.” (Edensor 2001:78-79).

Staging tourism is not a straightforward task. This chapter highlights the many different theories that affect the strategy (the stage) and the implementation (staging) of tourism in small towns. Multiple and complex theories contribute toward the ambivalence of tourism design and development. Design
practice has potentially added to this ambivalence through over simplification (reductionism) and “naïve functionalism” of theories (Rowe 1998) towards design solutions. Ambivalence is also created with the gap between theorists and practitioners on the ground, where theories are not completely understood or are very difficult to implement (such as Halprin’s RSVP cycles). The difficulties of implementing theories are further complicated with the likelihood that clients (residents, local councils, private business) will have an unwillingness to spend limited resources and funding on unproven or abstract design solutions. It is easier to accept design solutions that have already been built and proven to work than to ‘take a chance’ on a design that provides the ‘potential’ for a desired experience.

2.7 Summary

This literature review has collected a range of diverse and complex theories and knowledge that is considered important and relevant to this discussion. There are six key concepts.

First, tourism is about movement and flows of people, goods and information in an interconnected and interdependent world. Small towns as ‘places’ on this global network have been impacted primarily through global tourism influences and the homogenisation of local space.

Second the travel circuit is a specific kind of multiple destination tourism found in New Zealand, to create itineraries that are ‘sold’ in the tourism market. The spaces in between the destinations are as important as the destinations in creating the tourism experience.

Third, is the need to understand tourism as authentic experiences that are multi-dimensional and are also ‘co-construction’ by the tourist ‘performing’ and by representations in the ‘staging’ by the tourist provider.

Fourth, the performance metaphor provides a critical perspective that provides a new understanding of place and how people use space, beyond the passive and the visual. Edensor’s explanations of the construction and regulation of tourist space as either enclaves or heterogeneous, and as touristscapes, taskscapes and tourist taskscapes sheds light on how tourist spaces are ultimately performed.

Fifth the tourist stage provides a spatial strategy to develop the material places for tourism. This requires an understanding of a town’s ‘place identity’, the types of experiences a town wants to offer and a tourism goal for the community. Designers, in practice, have inadvertently added their own biases into these strategies and consequently add to the homogenisation and replication of ‘traditional’ tourism places.
The last key concept is the staging or design details of the tourism stage strategy, in which design details can be seen as affordances that are negotiated in creating a tourist experience. A careful path must be followed between the desire to provide facilities designed specifically for visitors, that are functional and recognisable, and the need to leave everyday spaces in which tourists can innovate and perform as individuals.

The discussion of theoretical concepts has highlighted a need for landscape architecture to reconsider how it perceives tourism, small towns and how it designs for them- to see place as less instrumental, and instead as culturally negotiated and constructed, and to be more innovative in design. This thesis proposes the performance perspective is one way to do this, and in the following chapters the concepts described here have been used to interrogate and explore examples of design for small town tourism.
Chapter Three: Research Methodology

Research Aim: Improving design for staging tourism in small towns.

This research seeks greater understanding of the processes that shape the tourism landscape in small New Zealand towns. Tourism in New Zealand is a global process linking international and domestic tourists to the everyday spaces in small towns where the global tourist meets local place. These towns are more than tourist sites as they are also communities comprised of people living their everyday lives, who among other things have identities and a connection with place. The specific interest is a landscape architect’s or designer’s perspective of the built environment, which includes the social construction of meaning as well as the physical shaping of objects and spaces and how people experience them. This research is also concerned with how space becomes place, how place is used by people, and how to improve place through the (re)configuration or design of space. The focus here is how to better understand and improve the way small towns realize their public spaces to attract and accommodate tourists.

The research strategy uses the performance metaphor as a critical lens that informs and enables thoughtful, innovative and sensitive design of small towns for tourism. The research design follows a reflexive model of inquiry where the research question and theoretical framework evolve and change according to the outcomes of the process and introduction of further questions. The research question ‘How can the performance metaphor inform and enable the design of tourism in small towns?’ was created after first scoping the tourism situation in New Zealand. A travel circuit model was created from observations and literature review including travel flow theory. This model was explored through interpretive inquiry into the three tourism towns identified and presented as case studies. The design of tourism space was developed further through two complimentary design experiments which viewed tourism space through the performance lens from a designer’s perspective and from people who develop and use these spaces.

3.1 Research Strategy

The “agenda of thought and action”, the ‘why’ of the investigation (Deming and Swaffield 2011:3) or strategy behind this research is to explore tourism in small towns by considering the use of the performance metaphor as a critical lens that informs and enables thoughtful, innovative and sensitive design of small towns for tourism. The goal ultimately is to sustain a town’s localness, the unique characteristics that give the town a sense of place or genius loci, the reason why people choose to live in a particular place as understood in notions of space and place, and also potentially providing for the spatial travel needs of tourists travelling in New Zealand.
Knowledge builds and tests theory. This strategy is not intended to create instrumental theory (Swaffield 2002, Deming and Swaffield 2011) “aimed at prediction, control and practical action” (Deming and Swaffield 2011:30) but to explore theory as critical, which “challenges status quo and stimulates change” and interpretive, “that enhances understanding of meaning and context” (Deming and Swaffield 2011:30). Currently tourism spaces appear to be shaped from instrumental theories and resulting in global tourist places. It is the intent of this research to challenge the design status quo and through the use of the performance lens enhance the critical understanding of meaning and context of tourism spaces in small towns.

The way people say they use space can be quite different from how they appear to actually use it and how they appear to use it depends upon the context of the observer. An interpretive approach is premised on the assumption that experiencing the world is subjective and best understood in terms of individuals’ subjective meanings, rather than the researcher’s objective definitions (Rowlands 2005:83). I gained understanding of the structure of the phenomenon, tourist spaces/places in towns, through the meaning assigned by me (researcher as instrument) and as assigned by others through their actions of using space and by what they shared through informal discussions and interviews. Meaning is derived from what people say and what they do. An interpretive process is necessary to critically consider what has been observed and said, and thus provides insight into the deeper structure of tourist places in towns that has, to date, been relatively under examined in the literature.

The goal of qualitative research is “building descriptions, explanations and theories that are rich, nuanced and comprehensive. This requires the qualitative researcher to probe beyond the superficial and the explicit” (O’Toole, 2010:121). It also requires the researcher to keep the study manageable with a narrow focus or ‘appropriately bounded range’, therefore retaining complexity and depth of the research phenomena. According to O’Toole (2010), an attempt to build a complete and ‘accurate representation of the phenomena’ requires the inclusion of space in understanding of social life, as well as the attitude to never ‘take anything for granted’ or ‘treat things as obvious and familiar’ (Kociatkiewicz and Kostera, 1999:37 in O’Toole 2010:121). I have followed this principle by initially applying a grounded inductive approach and then developing this further by comparing what was found with design practices and people’s perceptions of built space.

3.2 Research Design

Research design is the “logical order or structural composition of an investigation” (Deming and Swaffield, 2011:3). This research’s design started as grounded inquiry and developed reflexively as research questions evolved, understanding improved, and new questions appeared that needed answers. The research began as an exploration of the little known area of tourist space in small towns, providing a real world origin, which was critical and provided the foundation for further and deeper
inquiry. Grounded theory was the first approach used in this process. Groat and Wang (2002:180) describe grounded theory:

In grounded theory, the researcher seeks to enter a setting without preset opinions or notions, lets the goings-on of the setting determine the data, and then lets a theory emerge from that data. Once the theory is proposed, other similar settings can be studied to see if the emergent theory has explanatory power.

The pilot study or initial grounded investigation used in this study is more of a hybrid of ‘grounded theory’ and a more theoretically driven approach, since entering the setting was not completely free of preset notions. My growing understanding of tourism, particularly notions of travel itineraries and travel flows, and a developing idea of the performance metaphor both influenced how the settings were observed, considered as data, and interpreted.

The design was modelled after Castells’ (1983) work as described in the book The City and the Grassroots: A Cross-cultural theory of urban social movements, which uses a reflexive model of inquiry where the research question and theoretical framework evolve and change according to the outcomes of each stage in the process and introduction of further questions. Figure 3.1 outlines this process and identifies the changing research questions (Q) and subsequent findings (F) leading to further questions.

This reflexive approach was used to understand the everyday situations of tourism in small towns as understood through participant observation, and was also applied to two design experiments. Hence there was a reexamination of all data throughout the life of the research project with a double back-and-forth between data collection, coding (data analysis) and “memoing” (theory building) (Strauss 1987:19 in Groat and Wang 2002:201). The design experiments themselves are considered ‘natural settings’ as they exist in worlds that are ‘real’ in themselves - a design studio and people’s

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**1. Pilot study- grounded approach**
- Q: How does small town tourism currently work?
  - F: Created Travel Circuit Model
- Q: Do the performance metaphor & travel circuit provide insight for design?

**2. Tourism Destination**
- Akaroa participant observation – Akaroa participant observation –
  - F: stages are identifiable.
- Q: How does this help in design?

**3. Gateway Community**
- Methven participant observation & studio experiment
  - F: Conventional ideas of tourism and design
- Q: What is the importance of Taskscapes and Touristscapes?

**4. Stop along the Way**
- Geraldine Participant observation & design experiment with Key Informant Interviews
  - Theoretical synthesis and conclusions

Figure 3.1 Stages of Inquiry
interpretation of design approaches for a real setting. These settings are interpreted and acted upon (designs by students and preferences by key informants) as any other ‘real’ or lived world situation.

3.2.1 Design Stage 1
Initially an inductive approach in the pilot study was used to ground the phenomenon to the real world. “Inductive research, in broad terms, is the generation of descriptions and explanations of relationships in the world through strategies of inquiry grounded in the world of experience and empirical evidence.” (Deming and Swaffield 2011:3). Observations, including participant observations (see Jorgensen 1989) were critically considered through reflection, and filtered through an ongoing literature review, particularly emphasising the lens of the performance metaphor.

3.2.2 Design Stage 2
With the pilot study understanding gained in observations and filtered through theory, the emerging concepts were then tested in a design studio experiment. The use of a design studio with students working as co-researchers was an important step to test the performance perspective as a theoretical lens in the design process. Student designers provided a ‘test’ of how the performance metaphor would assist in the design process and what outcomes and outputs this lens would have on design solutions. The way the studio experiment was organised and constructed is detailed below. The studio experiment’s findings were the result of analysing the design work and student interviews. The design solutions created by students and the ideas they expressed through interviews were compared with and developed as an evolving understanding of the performance metaphor and its contribution to design processes.

3.2.3 Design Stage 3
The key results from the studio project were then further tested in a second design-experiment asking locals, tourists and consultants their perceptions of four design approaches. The design approaches used the design elements identified by student work, field observations and tourism and design literature, specifically including tourism enclaves. The results of the second design experiment were analysed and layered into earlier results in the process to frame the research discussion.

3.2.4 Case Studies
A case study approach is the "preferred strategy when (a) 'how' or 'why' (rather than 'what', 'where' or 'how many') questions are being posed, (b) the investigator has little control over events, and (c) the focus is on a contemporary phenomenon within some real-life context" (Yin 2009: 2). This research is an exploration of ‘how’ space is used and created as ‘tourist places’ and why this occurs using the performance lens.
Three case study towns were selected to represent the travel circuit model that was created earlier in the study. “We gain better understanding of the whole by focusing on a key part” (Gerring 2007:1), in this situation—three key parts. “Case connotes a spatially delimited phenomenon (a unit) observed at a single point in time or over some period of time” (Gerring 2007:19). Akaroa represents a destination town, Methven as a gateway, and Geraldine the stop along the route. These units (towns) are not perfectly representative of the population of all tourist towns, but were selected as diverse cases “illuminating a range of variation” (Gerring 2007:89) of tourist towns. The towns vary by geographical location (although similar in distance from Christchurch – the main source of international and domestic tourists for the area) and their theoretical tourism role (destination, gateway and stop along the route) on the travel circuit model. The selected towns are ‘typical’ of New Zealand towns, in the sense of their histories and their landscape context where Akaroa is a coastal town and Methven and Geraldine are both rural service centres. Using Gerring’s (2007:28) covariational typology, this research is several cases with no temporal variation therefore is considered a comparative method.

Data for the case studies was gathered from a range of research methods including: participant observation; informal interviews; secondary sources: documents, websites, and brochures; and as already explained design experiments. This investigation was interested in how spaces are used and why they are used this way by ‘mapping’ the towns according to identifiable stages and basic physical features of these stages, and by recording what was experienced through field notes and photographs. Data for the first case study, Akaroa, was based entirely upon participant observation. Methven had an additional dimension through the use of a design experiment, and Geraldine was also further explored through the use of a design experiment combined with depth interviews.

3.2.5 Design Experiments

The research methods used to understand tourism spaces in small towns in the design studio project and in the Geraldine key informant interviews are ‘design experiments’ (De Jong and Voordt, 2001 in Steenbergen 2008). The design experiments are useful to ‘test’ and confirm the findings of the observations and interviews. The key informant interviews are not a ‘true’ experiment since a formal hypothesis was never stated or tested, and nor were variables analysed separately. Instead, scenarios were created with different variables to create different site characters and these provided stimuli for research subjects (locals, tourists and professionals) to respond to and discuss their views of these changes. Steenbergen (2008) describes the nature of design experiments by distinguishing between: plan analysis; design experiment; typology and experimental design (Table 3.1). The methods are further categorised as ‘design research’ or ‘research by design’ depend upon where the methods sit as object determined or object variable. The Methven and Geraldine investigations were both Design Experiments in Steenbergen’s classification, as the setting was determined by the content/object variable.
Table 3  Research Design: the Variability of Object and Context

<table>
<thead>
<tr>
<th>Context</th>
<th>Determined</th>
<th>Variable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determined</td>
<td>Plan analysis</td>
<td>Design experiment</td>
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<tr>
<td>Variable</td>
<td>Typology</td>
<td>Experimental Design</td>
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(After De Jong and Voordt, 2001 in Steenbergen 2008: 20. This research uses design experiment.)

Unlike a classical empirical research model where context and object are determined, this research considers ‘designs themselves must play a deciding role’ where the context is determined and the object variable (De Jong and Voordt, 2001 in Steenbergen 2008:20). The design studio experiment begins with a determined context, the town of Methven, and variable objects, as created by the students and expressed in their designs for the site. It is considered important to do research by design as studio because it provides an opportunity that “by engaging students as “active and willing research partners” (Bowring 1997) there is a real chance to begin to uncover and develop new areas of knowledge to inform the education and practice of design” (Berger, Corkery and Moore, 2003:1). Berger et al. go on to emphasis Bowring’s point

...the value of designing a studio project as a creative and investigative activity is underrated. During the course of the studio, a considerable amount of work is generated, relating to the investigation, analysis and imaginative application of ideas to resolve various problems. The parallels with research are obvious (Berger, Corkery and Moore, 2003:1).

The studio based design experiment was not the end of the inquiry but was used to inform the Geraldine key informant interviews, a second design experiment, and bring the exploration full circle back to an applied context. The next section will discuss the research methods or “procedures of investigation” (Deming and Swaffield, 2011:3).

3.3  Research Methods

So far this chapter has identified the research strategy as an interpretive exploration of tourism places and design, using the performance metaphor as a critical lens, and the research design as a reflexive model of inquiry where the questions and theoretical framework evolves iteratively as data is collected through the case studies. This section describes the research methods and specific procedures used to collect evidence or data. None of these methods is unique to the case study (Gerring, 2007:69).

This research uses four methods: direct observation, participant observation, a studio based ‘design experiment’ and design experiment-participant key interviews. These methods are explained here.
3.3.1 Direct Experience and Participant Observation

I made a number of trips scoping the South Island for possible study sites and to gain a better understanding of ‘how tourism works’ in New Zealand. With a focus on small towns, I followed the travel scripts (where to go and what to do) as offered by guide books Lonely Planet and Rough Guides as well as the recommendations found on a number of tourism web pages and i-SITEs (information centres) found along the way. Even after my case study sites were selected I continued to critically observe and record my travel in New Zealand, including a trip to the North Island and at least three additional tours of the South Island and a trip to Steward Island.

This research started from an inductive interest in how towns were responding to tourism. I gained valuable direct experience by conducting a number of familiarisation or scoping trips, a total of eight trips altogether, of South Island, New Zealand. The trips were primarily driving tours and varied in length (day trips lasting six hours to 14 day excursions) and in destination. All but two trips were conducted as solo trips and the other two trips had a friend or family members accompany the researcher. Four additional trips were conducted after the case study sites were selected which assisted in gaining a broader understanding of tourism in New Zealand in general. All trips occurred between April 2007 and February 2011. Locations for possible case studies were sought and considered. As a ‘student researcher on tour’ I interacted with fellow tourists, tourist operators, tourist places, locals and local places as well as fellow travel companions. I did not hide the fact that I was a researcher interested in tourism and design, and was also a tourist at the same time. Field notes and photographs were taken to record my observations. A Travel Circuit model was created from grounded observations from my familiarisation tours and critical thinking of what it means to transition from home to tourist destination. Three types of towns: destination; gateway community; and stop along the route, were identified for further study (See Chapter Four).

Tourism in New Zealand is quite specific where the focus of the experience is primarily on natural attractions and travelling to multiple places (Simons and Fairweather 2005; Forer 2005; Swaffield Moore and Fairweather 2005). Three towns were selected; all located in Canterbury, South Island that best represented the theoretical proposed travel circuit towns and were accessible given the resources available for this research. These towns were considered as case studies and were selected as particular examples of tourism towns and not as representations of general populations.

3.3.2 The Studio Based Design Experiment

The second case study, the town of Methven, the gateway community, began with direct experience and participant observation, in a similar way to the first case study, but then used a design studio to gain depth understanding of the design process using the performance metaphor and of the issues associated with perceiving and designing for tourist places in a small town. This studio based design-experiment gave insight into how students as co-researchers provided a range of perspectives on
tourism and design related issues, and also provided a range of understanding of Methven as a town and how tourism plays a role. It focused upon investigating the relationship between designers and their perspectives of tourism spaces in small towns when given the task to ‘improve’ the town for tourism.

Students were informed of necessary concepts and objectives of the project through a design brief. The design brief explained the performance perspective, the goals of the project and the outputs required by the students (See Appendix A). The brief provides some control over the ‘conditions’ where all student designers were given the same tasks and same amount of time to complete them. The methods used in the design-experiment are the observation and conversations with students during the studio, and interviews with student designers regarding their final work, as well as content analysis of the student’s work as designs ‘on paper’. Going into the studio, it was thought that students would have preconceived ideas of ‘tourism’ and how landscape architecture would ‘design for’ tourism in small towns. How students proceeded to investigate tourism as a design problem by collecting data, proposing solutions and choosing a solution would indicate the various way(s) tourism is considered as ‘conventional wisdom’ or a ‘common sense’ approach. This experiment is exploratory and wanted to get a better understanding of how people perceive tourism in small towns in general and how they would perceive tourism in a small town through the performance lens and what this would mean for designing for tourism.

This project was the second of four studio projects, required course work for this studio-based paper in the first semester of 2009. The overall studio goal was to introduce students to various ways of understanding space and apply this understanding to the design process. The students were enrolled in their second year in the Landscape Architecture programme at Lincoln University, New Zealand. The 30 students in this studio were a mix of domestic (23) and international students (7), who as second year undergraduate students are at their beginning stages of their design education and learning the intricacies of design studio and design culture. This particular studio emphasises a pedagogical approach emphasising the social sciences and formal design approaches (Salama and Wilkinson 2007). The studio brief provides a framework for the students to work within and desk critiques with the two studio tutors provide feedback and suggestions; introducing and reinforcing the nature of the design process to the students, as well as discussing the issues associated with design issues associated with public space, multiple clients, tourism and the performance metaphor. As a teaching method the studio provides opportunities to develop student’s design vocabulary and a chance to tackle real world problems. Studios are often criticised for not providing projects ‘that architects work on in the real world’ (Habraken 2007:15). This studio project however provided a ‘real world’ opportunity for the students to transform the ‘real’ town of Methven to meet the needs of tourism. The performance metaphor was thought to help in this process as the students needed to understand the actors (both tourists and residents), the stage (the physical setting) and the scripts (how people use the spaces and
the meaning given to those actions). This depth of understanding of the town and people was intended to help in shaping the town for tourism beyond design as pattern making, making space by adding objects, duplicating precedence or over simplifications where social use is ignored. Using the performance metaphor was also intended to help designers look beyond design as two dimensional spaces in plan view and consider how space is used (embodied) and given meaning.

The Methven project: Performing Methven was assigned two weeks for completion. At the end of two weeks, after marking and a final grade given, all student work was collected and analysed by themes that emerged from the work. For instance, a category was created when students indentified the problematic nature of the town square. The problem itself was noted, specifically identifying the particular issue, (students identified different issues for the same space) and the way the students resolved the issue was recorded. After completing the studio and grades being finalized, students were asked to participate in a follow up stage to the research by volunteering to be interviewed regarding their process and their use of the performance metaphor in design. Participating students (11 in total) were then interviewed using semi-structured interviews. A list of the interview questions is found in Appendix B. These interviews were recorded, transcribed and then hand coded by themes that emerged. This studio experiment identified 15 broad design attributes that contribute to a stage’s or place’s sense of being what was termed a touristscape (tourist related) or taskscape (local resident related). These attributes were then tested in the next design experiment conducted in Geraldine.

Themes emerging from the experiment were identified by systematically arranging the student design work into categories according to their analysis and their design solutions. These categories are based on how the students responded to the four design questions mentioned above, as well as the thinking, behind the student’s design interventions. Similar intentions were grouped together and identified as one theme or core category. The number of times a theme was used was also recorded and indicated by a number in brackets, hence ‘(4)’ represents a theme that was mentioned by four different students. Themes that emerged from the student interviews were also recorded in this manner. The intent of this thematic analysis was to use a grounded approach to identify a range of perceptions of tourism, spatial design and the use of the performance metaphor. This data was then used and tested in the next stage of inquiry. The strength of this process is how the three case studies work in conjunction with another, building on the insights of each stage of inquiry to portray a more holistic understanding of design and tourism in small towns.

3.3.3 The Design Experiment-Participant Key Interviews
The third case study, the town of Geraldine, represents the town along the route in the travel circuit model. In addition to the systematic participant observations that were made and recorded in the field, a second design experiment was conducted to further develop the insights found in the Methven studio experiment. The design attributes identified by the students in Methven were combined with
theories of tourist space regulation that distinguishes between enclave and heterogeneous space (Edensor 1998) to create four design scenarios that were used as visual aids prompting questions regarding designing tourist places for the town of Geraldine. The process was considered a ‘design experiment’ because the key informants are responding to the stimulus of four scenarios (or four types of tourism space) where spatial variables have been changed through design to represent four different stage types, ranging from local characteristics to more global ones. All participants were given the same four scenarios, in the same order, and the same explanations given for what the scenarios represented. A site, near existing tourism facilities, was chosen for the design experiment which could logically be used for tourism. Each of the four scenarios represented a level of design ranging from ‘local’ to ‘global’ in character. ‘Local’ characteristics were those that fit within existing conditions in relation to scale and spatial relationships. The more ‘global’ characteristics were determined and represented by enclavic spaces most notably those similar to design and spatial characteristics found in airports and shopping malls.

These scenarios were used as visual prompts during semi-structured interviews to elicit key informants’ perceptions of tourism development and their preferences. Key informants were chosen using an opportunist and referral selection process which considered a cross section of locals and independent tourists, as well as landscape architects and tourism consultants. The key informants are represented by (the numbers indicate individuals or small groups- representing a single entity): 14 locals, 9 tourists, 3 tourism professionals and 9 landscape architects. The key informants do not represent their respective category as local, tourist or professionals. Key informants in this study represent single points of view and their concerns regarding tourism in small towns. The intent of this research and choice of methods is not to make claims of representativeness and probability that people in general see and do things in a certain way, but rather to identify that people involved in the cases do see things and use space in certain ways. They perform space on social stages as negotiations allowing meaning and performances to change over time and space. Accepting the key informants as dynamic individuals who have socially important yet separate perceptions of small towns, tourism spaces and their relationships is important for this study and for design in general.

Participants in the second design experiment were interviewed using semi-structured interviews. A list of interview questions is in Appendix B. The interviews were recorded, transcribed and hand coded according to emerging themes. A thematic analysis was carried out by organising selective themes (specific to the research questions) in core categories and noting the number of occurrences for each category. When a theme did not ‘fit’ within an existing thematic category, a new one was created. The researcher developed sensitivity (Corbin and Strauss 2008) to the theoretical basis of the research through literature review, conversations with landscape architects regarding design and small towns, and reflective analysis of asking ‘why’ students and key informants were responding as they did.
The data from both the studio work and interviews and from the key participant interviews have been retained within the context of each case study, and this was important in order to retain the link between the coded data, specific persons, and to the understanding of design and tourism in the particular case. The categories for analysis therefore represent perspectives upon each of the cases, and each case is a whole in which variables interact in complex ways. The analytical categories were initially established from the grounded data and were then analysed and recoded by theoretical themes, as determined through interpretations of the performance perspective.

In summary, therefore, the research strategy begins as grounded research, and moves to include a reflexive approach and re-examination of how designers, beginning with student designers and later those in practice, as well as tourism professionals, locals and tourists, perceive and understand tourism in small towns. The data is analysed using a reflexive approach where the coded data is reconsidered as theory is developed. The theoretical understanding is case specific and hence the data has been presented within each case study. The use of quotes from individual respondents connects the grounded data with the emerging theoretical themes.

3.4 Research Limitations

There were three primary limitations, all relating to time, in this research. The first was the length of time for the studio design project which had to be scheduled to fit within the existing curriculum and provide an educational component that was appropriate for a second year design studio. The performance perspective was deemed compatible with the other studio content (Whyte’s social life of small urban spaces, Cullen’s Townscape and Lynch’s Image of a City) and was given two weeks from beginning to end. This is a short time period for a project that required students to first learn the performance metaphor, then visit the site which is approximately a two hour drive, develop an understanding of small town tourism, and begin to understand studio culture which requires learning many new skills such as developing a working relationship with the tutors and fellow students, time management and improving their graphic representation skills. The two week time frame was a challenge for the students and with hindsight could usefully have been longer, had the wider circumstances allowed.

The second and third limitations were found in the Geraldine experiment. In developing the experiment, initially a video was created that provided a context of the township into which the four approaches were inserted. The video was created using Sketch-up, a 3-D computer program, and lasted about two minutes for each of the four design approaches and about four minutes for a Geraldine context video. The videos were basic ‘sketch’ style and pilot testing revealed the overall process would be time consuming for respondents to interpret, and it was decided to use a single graphic image (created with the Sketch-up programme) of each design approach to inform the key
informants and assist them in answering questions and in developing a dialogue. My own verbal
description of the site was used to compensate for the information lost by not using the video material.
The videos were initially intended to situate the designs in a more ‘embodied way’, incorporating
movement in the experience of space, whereas the single image graphics were a more traditional and
possibly more static means of representation. Nonetheless, the three dimensional graphic
representations were considered very helpful to locate the designs in context and provide a visual
prompt to discussion.

The third limitation was the time required to interview tourists. It became obvious quite soon in the
interview process that tourists had tight schedules. The majority of tourists stopping in Geraldine were
stopping for less than thirty minutes to buy food and use the toilet. Coach tours were particularly on
tight schedules. Approaching people with such short time frames was considered inappropriate as pre-
test interviews were almost of equal length of time. Shortening the interviews (reducing the questions
to a few key ones) to meet the limited time tourists were stopping was rejected as insufficient to
adequately ground the work in a tourist perspective. Instead, key informants were identified in the
holiday park who were spending the night and had time to participate in an interview. It was assumed
that these tourists are also more likely to spend more time in small towns and support new tourism
developments. Tourists who are on tightly controlled itineraries and schedules were considered less
likely to venture away from the existing facilities. Observations confirm this. The professional key
informants, besides providing expert understanding from a tourism and design perspective, can also be
considered as tourists- that are regional tourists- who use Geraldine in ways similar to other tourists.

3.5 Ethical Considerations

This research followed the guidelines and procedures set by the Lincoln University Human Ethics
Committee, and followed ethical protocol by maintaining proposed methods, confidentiality
provisions, interviewee selection and recruitment techniques, data security strategies, and consent and
information practices. Separate ethics applications were required and obtained for the participant
observation/design experiment and the studio experiment phases.

It should be noted that the initials used in the text to represent individuals in both the Methven studio
and in the Geraldine key informant interviews were created by the researcher, and are not the person’s
real initials. The initials were fabricated to retain confidentiality of the participant’s identity. Initials
were used to indicate individuality so comparisons could be made between who said what, and to
indicate that respondents were people with separate identities and unique perceptions of the research
topic. The surrogate initials therefore retain a sense of the individual, but provide confidentiality
without having to create another way of identifying each person.
Chapter Four: The Tourism Circuit and the Destination

4.1 Introduction

This chapter has two parts. The first section presents a model which depicts how towns function in a travel circuit. The travel circuit model was important as a way to organise and distinguish town types and their tourism roles along a travel circuit and assisted in selecting three case study locations for further study. The model was developed from the experience of travelling as a participant observer.

The second part of this chapter explains and interprets the first case study, the coastal destination town of Akaroa. Akaroa was critically observed through a performance lens with the purpose of testing the performance metaphor in a ‘real’ world situation and gain a better understanding of a town and its characteristics as a tourist destination.

4.2 Tourism in New Zealand: The Tourism Circuit

New Zealand is well suited for tourism with its many dramatic natural features such as rugged coast lines and stunning mountains; ‘a land of little landscapes’ (Hayward & O’Connor 1981), where there is considerable variation in the land’s character in relatively short travel distances. These quick changes of scenery appeal to tourists looking for new and varied experiences in a limited amount of time.

These ‘little landscapes’ are distinct from one another and they more often than not occur in regional patterns. Within a region, communities identify with ‘their’ landscapes and often refer to them as having a particular combination of attributes and features that give them a distinctive ‘character’ (Boffa Miskell, 2010:10).

For international tourists, time is always a limiting factor to how one conducts and experiences a holiday trip. Even in the land of little landscapes, and relatively short driving distances, much of holiday time is spent in a vehicle moving between places and not at the destination sites. Through necessity most international tourists have a fixed time frame, approximately two to six weeks (Average intended length of stay for international visitors is 21.3 days (Ministry of Economic Development) and 3.2 days for domestic holiday trips (www.tourismresearch.govt.nz; accessed May 25, 2011)) and follow a travel itinerary that connects the iconic destinations into an organised route giving more time ‘getting to know’ those selected places.

These travel itineraries are prescribed by the physically challenging New Zealand terrain which results in a limited choice of roads. Guide books and tourist information map the main itineraries which most tourists experience. Along these routes tourists move in and out of local situations and tourist services and facilities such as holiday parks, hotels/motels and roadside services, which create an everyday life of a tourist. A tourist’s everyday is comprised of a mixture to two primary activities. First, like the everyday situations back home, they have essential human needs and basic living tasks that need
attention. The day is full of somewhat mundane everyday decisions regarding food, shelter, travel and navigation, health, comfort and rest. The second type of activity is what makes travel a holiday. These are decisions of what we want to do that interest us and make a holiday worthwhile. These ‘holiday’ activities may include trying new food, sightseeing, socialising with travel mates and people we met along the way, participating in physical activities such as hiking (tramping) and sea kayaking, and having new experiences. Some of these activities were are pre-planned, self determined as ‘must do’, such as visiting Abel Tasman National Park and wine tasting at a local winery, while other activities were more serendipitous like attending a Saturday morning market in Nelson or staying in a slightly ‘off the beaten path’ campground in the Marlborough Sounds area. It is difficult to pinpoint one definition of what travelling New Zealand actually means since there are multiple ways of experiencing this country. For many it is standard to move along travel circuits and experiencing the iconic destinations while for others it may include the standard ways of experiencing New Zealand but also include alternative experiences such as learning new skills, such as bone carving, or exploring less popular areas.

Many travellers are independent travellers driving an individual hire car for the freedom it gives with time and route selection. Other tourists choose to have their trip planned and organised for them on a coach tour, particularly those from cultures that are not familiar with the New Zealand way of life. The facilities along the main travel routes provide for the coach tours with larger facilities and parking areas to accommodate bursts of people in a short amount of time. The tourist ‘everyday’ is a rhythmic experience where many people are starting their days, stopping for lunch, and arriving at destinations on similar itineraries and time frames, occurring in a common and repetitive way. While the coach tours are somewhat fixed in their timing and itineraries, independent travellers can organise their own scheduling and decide where to experience more people in a place or avoid them all together. The facilities that cater to mass tourism are obvious with their size and often located at iconic destinations. The iconic sites are considered as necessarily tourist focused since they were locations important to many tourists. An example of this is Milford Sound, which is highly developed with packaged tours and a modern visitor terminal to accommodate the thousands of tourists who visit this natural wonder. The terminal functions like an airport successfully guiding people to the right place at the right time for a safe and carefree experience. Much of the New Zealand travel experience however is not direct and immediate. Many of the experiences I enjoyed as an independent traveller were not at the iconic tourist places but occurred while moving between destinations and were a part of the ‘everyday life’ of a tourist. The iconic destinations at times seemed like backdrops to more immediate experiences that were occurring such as taking photographs or talking to a fellow traveller. The iconic destinations were like a container that held things together but the real flavour came from the other ingredients that were added to the bowl.
Travel space in NZ is not homogenous as travellers experience different spatial settings and facilities, and towns play different roles. The travel circuit model (Fig 4.1) considers the range of towns that appear along the travel circuit. Their characteristics are defined by use, and by differing functions, with a mix of taskscape and touristscape characteristics (see chapter 3).

The travel circuit model was conceived by considering the physical location of towns in relation to tourism flows and how towns have responded in providing for tourism. As an island country, most tourists enter New Zealand through international airports near major cities. These comprise the national and regional gateways. Tourists then travel to natural (and cultural) destinations and the communities associated with those destinations. Tourists follow predetermined routes where services catering specifically for tourism have been developed. Towns found along the way are not homogenous and provide varying levels of tourist facilities and experiences. Some towns are ignored and bypassed (unconnected towns on the model) therefore not playing a part in tourism. The most obvious and well known towns according to tourism are the destination towns. Between the tourist destinations and unconnected towns are a range of towns that support or service tourism by providing facilities for nearby destinations (gateway communities) and as stops along the route.

A destination town provides all facets of tourism from services and entertainment to the main attractions. In New Zealand, Queenstown is largely recognised as a main attraction on South Island and considered a destination. Towns as destinations develop for tourism and manage for both the positive and negative aspects of tourism development. Destination towns are reconfigured from everyday taskscape to touristscapes where spaces are (re)formed to provide travel and holiday experiences for visitors. Everyday spaces are modified to meet the influx of larger numbers of people and provide services associated with tourism therefore becoming touristscapes. Although destinations have taskscape, they become the backstage (MacCannell 1999) to the touristscapes which provide the primary function and of the destination. Gateway communities, often originating as rural service
towns (tasksapes) are towns which support a site or region that becomes a tourist attraction. The gateway community, such as Fox Glacier village, supports the neighbouring tourist destination. The gateway community differs from a destination by not being the attraction, but only having a supporting role. The stop along the route is the third type of tourist town and like the gateway community is not a conventional attraction but provides rest stop services on route to a destination. These travel circuit town types have been identified according to the spatial relationship of tourism development with towns; where the focus of tourism development is in the town, near the town or in support along a travel route. Although I have identified three distinct town types, tourism towns are better described as a continuum of the amount and type of taskscape and touristscape development in a town. To test this model each of these travel circuit town types will be examined in more detail. The next part of this chapter looks at the first of these travel circuit towns: a destination.

Figure 4.2 Map of New Zealand. This map of New Zealand indicates the location of major entry points into the country and to each of the main islands. Also located on the map are the three case study towns and locations mentioned in this research.
4.3 Akaroa: Tourist Destination

Akaroa was chosen to represent the destination: an ‘end of the road’, scenic seaside community that is considered by many to be a successful small town destination for both domestic and international tourists. Akaroa provides a pilot case study to apply the performance perspective and explore how this lens helps to understand how people use places. A key part of this analysis has been the identification of distinctive ‘stages’. The insights found in this case study were then explored further in the next case study and helpful towards better understanding of designed space and ultimately how to design tourist space in small towns in New Zealand.

Observing how and where locals and tourists use public space in Akaroa revealed a number of obvious stages within the destination where people chose to perform tourism. These stages are open to both locals and visitors and appear to be socially scripted where people know how to act and know what to expect in each stage. The separate stages in Akaroa are organised along the linear main street and framed between the harbour and the background of hills. Each stage is easy to comprehend, as conventional representations, without the need for obvious signs and symbols. Signs do however exist and they inform visitors of the nature of a stage, such as the planting of ‘signature trees’ such as the exotic Norfolk pine to indicate the coastal environment.

Akaroa’s multiple stages provide a range of activities and experiences in a small yet scenic setting. They provide for scripted performances that include: parking along the main street and using the vehicle as temporary ‘home’; strolling from one end of the town to the other; playing with water and sand; eating and drinking in cafes; looking at heritage; and just relaxing and observing life go by. Well defined stages, a simple and light handed (basic representations) theme, and a range of consumption options from free of charge to luxury, make Akaroa an attractive small town tourist destination. Other positive attributes include: a scenic, if not exciting short drive from Christchurch, the wharf which acts as a gateway to harbour cruises, and other local activities such as the tramping on the privately operated Banks Peninsula track. Akaroa operates as an obvious tourist town that is successful in part because it retains a local town sense that connects the town to its historical past and provides spaces with appropriate scale and character representative of Akaroa’s past and other non-tourist communities with similar contextual conditions. The success is also due to the range of tourist services and the image.

4.4 Akaroa’s Stages

4.4.1 Physical Context

Akaroa is located approximately 85 km (1.5 hour travel time) southeast from Christchurch and it had a population of 567 people in the 2006 census (Statistics New Zealand, 2006). The town is situated on
the coast of Akaroa harbour, the remnants of a volcano, on Banks Peninsula. Banks Peninsula is a place whose history of Maori and European settlement has shaped the landscape, including the built communities. The current landscape is a result of extensive agricultural practices and slow landscape change creating a rich historical legacy.

4.4.2 The imagined script

Akaroa’s colonial history provides a ‘theme’ for this resort town. A short French presence as well as German, and later British colonial influences (Tremewan 2010), along with intentions to preserve historical features has provided a thematic ‘script’ for this community. Sixty three French colonists arrived in 1840 and established a settlement that still retains a French influence. Akaroa associates itself with its initial French historical narrative and expresses this among other things, with the use of French names (street names and the names of business), French themed events and French symbols. Authentic ties to French culture and history, and the use of a French theme is unique to Akaroa in New Zealand. Place names and French-influenced historic buildings, narrow streets and French flags, and French signage are reminders of the town’s French heritage (Burgess and Whybrew 2010). The use of things ‘French’ however is restrained and the number of French flags and other symbols are not visually dominant. Views out toward the water, which draws the eye, do not contain French symbols. Flags are found only on the hillside of the main street. A man dressed in ‘French’ colonial attire and waving a French flag is noticeable, but unobtrusive and ephemeral. While the French theme is relatively subtle, the town however is more British colonial in its heritage buildings. Burgess and Whybrew (2010) describe the character of Akaroa’s historical streetscaping and architecture:

Figure 4.3 Sketch: Akaroa’s tourists flow over the hills into town, along main street, past the beach and to the newest tourist area near the main wharf. The town’s public space is primarily left of the black arrow while to the right are private homes and rental accommodations.
Small-scale Georgian box-styled cottage typical of others found in Akaroa and elsewhere in New Zealand (Burgess and Whybrew 2010:3).

Although a small number of buildings survive(s) from the period 1840s-1860s, most of the historic buildings and structures in Akaroa township date from the 1870s through to the early 1900s, when Akaroa was developing its rural and maritime servicing roles. Genuine French design elements are to be found in the area such as the metric width of the streets (12 metres) and French European trees, roses and vines descended from French originals. However, Akaroa’s architectural character is predominantly British colonial, with its buildings typified by weatherboard construction, steeply pitched roofs with dormer windows, verandahs and sash windows. Collectively, Akaroa’s buildings and structures contribute to the streetscapes and the interrelationship between the town, hills and sea. (Burgess and Whybrew 2010:7).

The colonial theme with restored historic buildings and a pedestrian pace provides the tone for the town as less hurried and simpler life. As a destination, for domestic tourists there is an expectation of a relaxed getaway (from urban life) for families (nightlife is limited) with a regional focus on water-based activities (boating and fishing). Visitors perform Akaroa as written in the guide books: “a very relaxed air well suited to gentle strolls followed by quality cuisine and a comfy bed. These factors combine to make Akaroa a popular Kiwi holiday destination: a full two-thirds of its houses are baches” (Harper, Mudd and Whitfield 2004:638).

International visitors were found to use Akaroa at the beginning and end of their trips to New Zealand. The ‘small town’ charm provides the right place to start a trip, as it is a short drive from Christchurch International airport and is scenic, with the right amount of services, outside of the city. It is also used to end a trip for the same reasons. When staying at the Akaroa Holiday Park, I found it to be alive with people beginning and ending their trips and sharing their experiences and knowledge of travelling in New Zealand. Domestic tourists and holiday home owners also add to the town’s character. International tourists want to meet ‘locals’ (from New Zealand in general) and get some sense of what the place is like.

4.4.3 Access

Travelling to Akaroa is one of the features that make this town an attraction. There are two main ways to travel from Christchurch to Akaroa. One is by Summit Road where, according to The Rough Guide to New Zealand, you need ample time on your hands and a taste for exploration (Harper et al. 2004). The drive is along narrow winding and steep roads with access to walking tracks on Banks Peninsula. The second and more convenient travel choice is by State Highway 75 which runs south from Christchurch to Akaroa. Akaroa’s close proximity to Christchurch provides opportunities for day trips and results in increased visitor numbers on weekends and during the summer/school holiday season. Many motorcyclists enjoy the challenge of the steep winding roads and scenic views. The ‘journey’ to Akaroa provides the start of the Akaroa experience and the transition from urban and ‘everyday’ to an accessible yet rural coastal setting.
Figure 4.4 Sketch: Driving through Banks Peninsula - is an attraction in and of itself

Figure 4.5 1) Imagined script: hints of French history with flag and French names 2) view from Hilltop into Akaroa Harbour; 3) motorcyclists make the trip
Akaroa’s stages

4.4.4 Recreation Stage

Located at the north end of the town, the boat launch - cricket field parking is the first ‘stage’ you encounter as you arrive into town. The boat launch area is a recreational taskscape. It is a functional space for accessing the water, temporary vehicle and trailer parking and a more permanent boat storage area. It is a sealed parking lot that is connected to the cricket pitch and views to the water and back to the hills behind Akaroa. The openness of the space provides views that are not accessible from the main street.

The boat launch area makes little attempt to be formally organized or ‘dressed up’ as a tourism space. There are signs providing information primarily for fishers and ‘boaties’. Amenities include a few picnic tables, benches and public toilets. Some plantings have been added to screen the water’s rocky edge as well as a concrete border between the vegetation and parking surface. The parking space is primarily a blank slate where habitual use by locals and regional recreational users have written the script for the space’s use. The primary features (vehicles and trailers) are brought in by the users. Vehicles and trailers move in and out and provide a visual indication of the number of people out on the water at any one time. There is an ebb and flow of people and their equipment and a shared

Figure 4.6 Map of Akaroa: Primary tourist stages. This plan spatially identifies Akaroa’s main (public space) stages
choreography of people waiting and using the boat launch. Boaters prepare their boats, organize their supplies and equipment and socialize between themselves. Boaters are seen eating lunch and ‘tinkering’ with things before and after their trips onto the water. It is a relaxed atmosphere, vehicles moving slowly, reversing and moving forward, water draining off boats and trailers, people interacting and helping, making the change from land to water as efficient and as enjoyable as possible. An occasional shout is heard to warn the driver reversing or to inquire about the missing life jacket.

Figure 4.7 1) boat launch and cricket parking; 2) campervans take advantage of available space; 3) boating signs

Locals and seasonal residents move through this space as access to the cricket field and skateboard park, to walk the dog, or as part of a daily route. Locals also use this space to access the cricket and skateboard facilities. Although the reason for this space is to temporarily store vehicles while their owners are out boating, the space is open to interpretation and could be used for other activities while not in use by the boating community.

The space is not intended for the mass tourist. Non-boaters walk thru the space as if walking through a market, looking at and sneaking a touch of the equipment. Non-boaters were observed walking thru and then sitting at water’s edge to ‘take in’ the boater’s performances and the harbour view. A bench and picnic tables have been provided that are used by the boaters and their non-boater audience. Non-boaters also use the parking lot, especially the independent tourists parking their campervans in the first parking lot as you enter the town. The lot provides an interesting everyday life performance of boaters going about their routines and practices as well as a view out into the harbour, right from the comfort of the campervan. For an ‘outsider’ the performance is a glimpse into an unfamiliar world. Tourists using campervans are observed sitting in their vehicles, reading, having lunch, organising and watching the world out on the water.
Figure 4.8 1) sitting at water’s edge by boat launch; 2) campervan parked with boat trailers; 3) Preparing clothes and boats

Figure 4.9 Sketch: Boat launch parking and cricket field provide for other activities other than original intentions: Campervans use the parking lot for fantastic view to the harbour. Stage provides for improvisation

The boat launch and parking lot is a public space that is changing throughout the day and since it is not connected to a commercial retail operation, boaters and non-boaters are relaxed in how it is used. There is no obligation to move on as felt in a holiday park, retail parking lot or metered parking. For a tourist, this space gives a behind the scene look at pleasure boaters and a quiet out of the way place to get a 360 degree view of the Akaroa area and waterfront.

Adjoining the boat launch the cricket pitch provides an open turf-covered space. This place is familiar to most people as a park or turf based sport field. It is well manicured and groomed for playing cricket. Picnic tables as well as parking are found on the south side of the field. Toilets and potable water are located near the boat launch and available for public use. People sit under small trees for the shade along the south road and along the main road. They use the open grass field to throw a ball, practice cricket, run around, or watch a cricket game. This area also hosts a skateboard park and dirt track for bicycles. This is a familiar space in New Zealand and is available in most towns as a town domain. For visitors it is free available space that is open to interpretation. Similar to the boat launch and parking area, this space can be used for various activities outside of the intended use of cricket.
The parking along the south side is very popular with people to park and walk, and for picnics. Because it is a free and public space, people linger and enjoy the open views from the fields.

Visitors have access onto a cricket pitch that is not usually available to public access. The ‘off to the side’ appeal of the 90 degree parking along Rue Brittan, is away from the main traffic, shaded by trees and when empty does not look out of place. The openness of the playing field commands your attention and the parking area ‘blends in’ even when not in use.

Figure 4.10 Sketch: flows through the recreational stage are unregulated for pedestrians and somewhat more regulated for vehicle traffic. Building beside cricket pitch is the club house.

Figure 4.11 1) parking along cricket ground; 2) public use of open space; 3) dirt bicycle track beside skate park and cricket pitch

The cricket pitch and boat launch spaces share a parking lot and work well together without separating barriers. This space is open to interpretation, or improvisation using the performance metaphor by the performer. As a place, it is informal, free open space that is improvised and provides opportunities to interact with both local, regional residents and visiting tourists.
To the north of the cricket field and boat launch area is a boat storage area, an extension of parking from the boat launch, a garden, tennis court, grass area, small park beside Highway 75 (Jubilee Park) and a large parking area used for the business facing the main street. These spaces are used in a similar way to the parking and turf based fields as already mentioned. They are recreational taskscapes that are primarily used by locals and regional recreationalists but are consistently used by a number of tourists looking for parking, but more importantly, looking for out of the way places to spend quiet time, interact with other people or organize their lives.

4.4.5 Main Street

Akaroa’s main street is Rue Lavaud. As an extension of Stage Highway 75, Rue Lavaud runs the length of the central business district (CBD) to the public beach where it becomes Beach Road. Rue Lavaud is Akaroa’s main street where most of the local shopping and social interaction occurs. It is the shopping hub and the town’s taskscape (where people go about their daily business). Since Akaroa’s business is tourism there is an emphasis on providing for tourists as well as the ‘everyday’ local business. Rue Lavaud has a history of local use, where residents live, work and play. The spaces that make up Rue Lavaud were, in their day, ordinary places, constructed with taskscape materials of asphalt and vernacular materials. The preservation of the historic fabric has made the once ordinary into something special as object-related (Wang 1999) authentic historical artefacts.

The narrowness of Rue Lavaud and perpendicular side streets creates an intimate feeling of this main street. The sidewalks are also narrow making pedestrians slow down and more aware of other people and things on the sidewalk.

The preservation of Akaroa’s distinctive visual character, its physical setting, buildings, and open spaces and gardens has not been left to chance. Recognised by the local community, New Zealand Historic Places Trust and initially the Banks Peninsula District Council, now the Christchurch City Council, a set of guidelines have been legislated to protect the town’s special character with the understanding of its importance for cultural and aesthetic reasons as well as the economic advantage it promises for retaining property values for residents and as a holiday destination (Christchurch City Council, 2007:2). Set within the Banks Peninsula Plan, the guidelines consider the built spaces, buildings and townscape, and the natural areas and how they contribute to the ‘relaxed convivial atmosphere of a village’ (Christchurch City Council, 2007:7). The focus of the guidelines is to ensure any new construction preserves or enhances the appealing aspects of Akaroa. To accomplish this, the guidelines consider: compatible design for restoring old and introducing new contemporary buildings (maintain proportions, scale, materials, textures, colours); relationships with the wider landscape; and maintaining streetscapes with ‘harmonious’ rhythm and scale (Christchurch City Council, 2007:11). The specific guidelines consider roof forms; cladding, texture and roofing materials; windows; colours; verandahs; setbacks and fences; parking and garages; signage; and site work. The guidelines
are for specific zones described as the Akaroa Historic Area and does not include some residential and recreation area in the township. The guidelines do cover most places where tourists are likely to visit including the *tourist zone* which I will describe later.

The main street has kept a colonial aesthetic. The streetscape is picturesque with restored historic buildings, framed with small fences and overgrown gardens spilling over onto the sidewalk. The churchyard having large trees and open space is used for markets and people looking for shade. The stage is set where one *could* imagine what it was like a hundred years ago. Retail shops provide glimpses of what is inside by displaying placard signs or merchandise outside. The few buildings that are ‘modern’ in style are small in scale therefore respectful of the surrounding heritage sites. The street has mixed uses of retail, accommodation, and food services, as well as historic and residential spaces that are not consumption based.

![Figure 4.12](image)

Figure 4.12 1) Historic buildings; 2) sidewalk and public space; 3) taskscape materials- concrete paving, simple street drainage

Leading off the main street there are three smaller nested stages worth noting. First is the space between Rue Lavaud and the harbour. This area is an extension of the main street and recreational stages where small businesses, homes, and a bowling club are located. As place it is a taskscape, a town’s backstage which is more or less considered ‘ordinary’. The second space, a touristscape, is in contrast to the surrounding taskscape. This space includes the I-Site (information centre) and public toilets. This space is located off Rue Lavaud and by nature of its location beside the information centre and as a ‘cleaned up’ space, it is a tourist place to stop and rest. It provides for the tourist with benches, flower gardens, and free public toilets. A sculpture of an artist painting is also found here where people interact with the sculpture playing the part of the canvas subject. Visitors are not told how to behave but many people ‘play’ with the sculpture in a similar way. There is placard advertising on the sidewalk that indicates this as tourist space. Visitors, especially backpackers were observed waiting in this space. It is a common place to wait for rides to backpackers (cheap accommodation) or farm stays. They were observed sitting with their large packs, reading and organising themselves. This space was quite busy and therefore less likely a place for local use (unless for the public toilets).
The third ‘nested’ space is an enclosed area beside the information centre where the town’s war memorial is located. It is a walled garden with a central Gothic spire and stone benches. As a monument commemorating past wars, it appears larger than most found in similar sized towns in the area. Like other small towns this space is used as the central stage for ANZAC day ceremonies. This place has also become a stage for tourists in Akaroa. On most trips to Akaroa, on hot sunny days, visitors were observed lying on the grassed surface of the reserve. It is a peaceful place where people rest. The waist high wall that defines the space from Rue Lavaud has also be appropriated and substitutes as a bench and play structure. The memorial reserve is in contrast to its surroundings, between the more active information/public toilet area and the town beach. Although people are using the ceremonial space for other purposes, tourist performances are respectful to the original ceremonial script. Tourists perform in this space to orient themselves, plan their next move and use the toilet facilities. Since many tourists are on holiday, they are playful and interact with the sculpture in an improvised way. Locals move through this space, but because it is congested with tourists they do not linger.

As mentioned earlier, Akaroa has more remnants of its British colonial history than its short French one. For some, mostly domestic tourists, Akaroa is not really French, and are quick to point out the ‘Britishness’ of the colonial buildings. These same people however still enjoy Akaroa for the area’s coastal and relaxed setting. The coastal stage is emphasised and marked with exotic palm trees and Norfolk pines. With the exceptions of introduced ‘historical’ street light posts, Rue Lavaud remains a ‘typical’ small town street with on street parking and few modifications.

4.4.6 Beach and Promenade
Located next to the war memorial and on the water’s edge is the town beach. Between the sand and the sidewalk of Beach Road there is a small grass area that is shaded with a few trees. It is at the same level as the sidewalk, above the beach. This shaded, elevated space is quite popular as a place to sit with legs hanging over the edge of the retaining wall and watch the performances taking place on the beach. The bottom of the retaining wall is also a popular place to sit and lean against. There are few fixed objects on the beach. It is simply an open expanse of sand. People need to bring their own
chairs and other beach ‘props’ as well as their understanding of how to perform the beach. The people using this beach appear to use this beach like any other where performances are focused on family time, digging and shaping the sand, playing in the water and tanning. There are no lifeguards or other beach equipment to inform the performers what to do.

A subtle but very important stage that contributes to Akaroa is the road and sidewalk that connects the main street to the newer ‘tourist area’, what will be referred to as Harbour side. The sidewalk runs parallel to Beach Road. It is approximately 1.8 km return trip from the information centre to the main wharf. Although this sidewalk was not designed as such, for purposes of this research, it will be called a promenade. Starting at the war memorial, the promenade follows Beach Road, and is raised above and over looks a sandy beach and tidal area on the way to the main wharf. The road and sidewalk are paved, like many small towns, and have no other improvements. The surface is smooth and appropriate for prams and strollers. The sidewalk is wide enough to walk shoulder to shoulder but requires some negotiation when two groups pass. The promenade is unremarkable in appearance but provides the opportunity to walk along the beach front, a time to chat with changing views of the town and harbour.

![Sketch of people flow along the promenade from Main Street to the harbour view area](image)

Figure 4.14: Sketch: People flow along the promenade from Main Street to the harbour view area. Pedestrians have a choice to walk on the sidewalk beside the road or, below street level, on the beach where there are opportunities to explore. Vehicles park along the road (in the shade) allowing for easy access to the promenade, beach and to the harbour view area.

One performance that stands out in Akaroa could be described as the ‘ice cream stroll’. People were observed buying ice cream from shops on Rue Lavaud and strolling along the main street, past the beach, and towards the main wharf area. It was a family performance where the group, with ice creams in hand, would slowly move along the sidewalk, pausing to look in shop windows or to point
out something, like a sail boat on the water, or to pay greater attention to their melting snack. Many people practiced this performance and have likely performed this before here in Akaroa or elsewhere. The ice cream stroll, as well as performing with the artist statue, are copied performances (people copy what others are seen doing) and add to the experience of being on holiday in Akaroa.

A fence runs along the sidewalk to protect people from the level change from the sidewalk to the beach level. The fence is simple: painted wooden posts with a single heavy gauged chain. The white paint on the posts is peeling and the bare chain is strung so it droops and creates a repeating pattern between the posts. Although visually the fence provides a marker to the sidewalk edge, it also provides a tactile ‘object’ for the stroll along the promenade. Children were observed running their hand(s) along the chain as they walked along with their families. Their hands would move with the curve of the chain and jumping over the wooden posts. A rhythm was created, hand sliding along the chain and pauses over the posts. A game was created to continue this performance until the end of the promenade. This occurred on a number of occasions.

Figure 4.15: perspective cross section sketch of beach, promenade and road

Along the promenade is one set of stairs that provides access from the sidewalk to the beach. A choice is given to walk on the sidewalk overlooking the beach, or to walk along part of the beach and tidal area. The beach walk option is dynamic with changes in tide levels and the tidal ecology. In lower tide and good conditions people are able to explore the beach area looking for shells and ‘lost treasure’. With high tide the place becomes more challenging and becomes a game of trying to keep your feet dry with the changing tide. The stairs also provides a place to take photos down the beach.
with the war memorial in the background. People were seen posing and having fun taking pictures from this spot.

Figure 4.16: 1) fence along promenade; 2) families performing the stroll 3) photos at the beach stairs

The promenade provides a range of views of the township, the harbour and up into the hills behind the town. It is well used by locals (walking dogs, running) and by visitors.

Beach Road, like the promenade is a plain taskscape, but is an important asset to performing Akaroa. Parking along Beach Road is desirable as it is available to campervans and provides needed shade in summer. Campervans are not allowed to camp in the tourist area (described next). Parking along Beach Road is also popular as it provides front row seats to watch people walk along the promenade and activity out in the harbour. It is also ideal for families that need to return to their vehicle often to get things for their children. People were observed reading, preparing and having lunch in their campervans parked on Beach Road. Parking here is also attractive as there are no restrictions to all day parking.

The promenade is a very important stage in the script and performance of Akaroa. Walking from one section of town to the other, along the beach or on the sidewalk, is what people do to spend time in Akaroa. Shopping is only so satisfying, especially for repeat visitors who practice this place repeatedly. The movement through the town provides stimulus for the body, and for the mind, there is being in the company of friends or family and the sensual stimulus of the water, the sounds of bird life, the surrounding hills and changing perspectives. The stroll along the promenade is a social performance, a time to talk and be with other people. It is also very sensual where people experience moving through the town and the changing nature of the water front. People perform Akaroa by walking the promenade.

4.4.7 Harbour Side

Connected to the promenade is the stage that is most developed for tourism. While the other stages are more closely associated with taskscapes, this stage, what will be referred to as the harbour side is a touristscape. As a touristscape the space is designed and shaped to attract visitors and provide tourism specific services. As place, touristscapes are sanitized by removing potentially offending smells and
sights. In Akaroa the harbour side has been modified with coloured pavers, matching street furniture, and markers identifying the entrance into the ‘zone’. The transition from the ordinary materials of the promenade is marked with a concrete wall, flower beds and dark blue street bollards. The harbour side is also the only one way street in Akaroa and the only place where street parking has time limits and campervan restrictions. This stage uses unifying street furniture- bollards, street lights, and rubbish bins, all similar with their dark blue metal construction. This stage is consumption focused, providing products and services commonly associated with tourism such as outdoor dinning, souvenir shops and tour operators. Most of these consumer operations (traditional touristscapes) are on the hill side of Beach Road. The harbour side of Beach Road is mostly public space with one small historic building used for tourist purposes. The public space on the water front contrasts with the controlled and modified, even ‘sanitized’, aspects of the tourist spaces on the landward side, allowing people to freely move about and be exposed to unmitigated sights and smells of the water front.

Figure 4.17: Harbour side modified cross section

Unlike the consumer side of the tourism zone, the public space along the harbour is more open to improvisation and time spent in this space is controlled more by gaze of other visitors rather than commercial interests. Historic artefacts are used as sculptural elements which support the town’s colonial theme. Much attention in this area is given to objects that stir the imagination and let people touch and play with the objects. A good example of this is a canon found near the public toilets in the tourist zone. The canon provides an established visual cue of Akaroa’s past and acts as an object authentic symbol of colonial life. However, for many children it is much more, the canon is a thing to touch and climb on, and as a prop used to trigger imagined worlds. The canon is located off a busy pathway (to the main wharf and toilets) and is situated for easy access especially to children. The canon is situated on grass and has not been elevated or signed. The grass area however has been fenced with a low slung spiky chain that is easily traversed.
In addition to the historic props that attract attention, other, more ephemeral objects are brought onto the harbour side stage. Motorcyclists park their bikes in clusters (bright colours and attractive shapes) on the sidewalk and spaces of the public space. People wandering through this space need to walk around the bikes, pause and gaze, and often conversations are initiated with the bike’s owner or with other visitors about the bike or experiences of travelling in New Zealand. The motorcycles as props, and their owners dressed in leathers and the latest helmets become characters and perform for and with other visitors.

Figure 4.18: Sketch: pedestrian flows and performances differ in the Harbour side area. The side open to the water is generally more public and free from commodification, while the other side is organized and regulated to ‘hold’ tourists to spend money in the shops and restaurants

Another ephemeral performance in the tourist zone public space, also occurring beside the water’s edge are kayak instruction sessions. Prior to guided kayaking trips, paid customers are introduced to equipment and techniques of kayaking on dry land. Wearing the appropriate kayak costumes and surrounding their instructor, they listen, talk, practice what they are being taught and take pictures. They are lively and quite noticeable with their brightly coloured equipment and clothing. Other tourists walking through this space need to negotiate this small spectacle and walk around or through this group, often pausing to comprehend what is going on and sometimes taking pictures. This is street theatre on a holiday stage. The act is not a traditionally scripted theatrical production, but an everyday performance that is, for some people (non-kayakers), unique or out of the ordinary. The paying customers become an attraction which adds to their holiday experience. The sport
performances by the kayakers in public space also adds a vibrancy to the space, if only momentarily, which contributes to the overall tourist focus of this stage. This same space also works well (doesn’t appear as void) when not occupied by the kayaker’s performances.

The informal improvisational nature of the public space (water side of the tourist zone) creates a quite different stage than across the road in the controlled consumptive space. This ‘privatised’ tourism stage (controlled consumptive space) is performed by tourists as everyday practices: orderly walking as groups; waiting- by sitting on benches or in cars; window shopping; eating, socialising and people watching in the alfresco dining spaces; and interacting with other tourists. The public space, only across the road, is more informal and improvised by the performer. For example, the change in surface material from concrete paver to aggregate (as well as the change from shopping area to sea side) saw people lying on the ground and sun tanning which was not observed on the more consumer focused side of the road. With their backs to the commercial side of tourism, the water front public space provided a different stage for visitors. People were more likely to linger in the space longer, be more playful, start up conversations with strangers, feed and interact with birds, and take more photos. I found myself preferring the performance that involves buying a take-away and sitting on a comfortable bench overlooking the harbour to have my lunch rather than sitting in an organized outdoor dining area on the landward side, with a constant flow of people passing by. The consumptive side of the harbour side is visibly marked with more signs on the buildings and placards on the sidewalk.

4.4.8 The Main Wharf

Stemming off the harbour side is the town’s main wharf. As a working wharf, this stage acts more like the rest of Akaroa, as a taskscape, rather than the touristscape of the harbour side. Tour and fishing boats, as well as recreational motor and sail boats still use the services of the wharf. The end of the wharf is also well used by people fishing. The wharf does provide for tourism with commercial operations on the wharf using the marine theme to help sell pearls and other jewellery as well as being the staging area for swim with the dolphins’ tours. The drying wetsuits provide the sensory cues to what takes place out on the water. People wait here, sensing the smells and sounds of the coast and the tour’s props, building up the anticipation before their experience with the dolphins. The wharf
itself has not been changed for tourism. The building housing the jewellery shop and the dolphin tours was created specifically for tourists. Also specifically for tourists, a local fisherman has also set up a small kiosk selling fresh fish beside his moored boat.

Figure 4.20: 1) wharf connects to promenade and harbour side; 2) fresh fish off the boat 3) End of wharf is a social space

4.5 Summary

This chapter has provided the initial framework for understanding tourist performance. First, drawing upon participant observation, a travel model is proposed that identifies three different town types on a travel circuit. This model suggests towns have different tourism functions and therefore should potentially have different stages to meet those functions. They offer different combinations of ‘tasks’ and ‘touristscapes’, and it was also found that tourist performances could be unpacked to include a tourist everyday life, where basic life necessities are habitually attended, and the more familiar notion of holiday life providing novelty or other desired experiences and various forms of entertainment. The tourist everyday is important in all types of town, and may play an important part in how towns participate with tourism and the travel circuit in New Zealand.

The second part of the chapter provides an interpretation of Akaroa as a representative of a tourism destination town, the first of three types of towns on the travel circuit model of interest. The performance metaphor was used and was helpful to unpack the complexity of the multiple spaces found in Akaroa. When analysed as separate stages, with associated scripts and resulting in a performance, the task of identifying important features became easier. For instance, the boat launch stage is not simply a parking lot with access to the water. There are multiple choreographies occurring: boats entering and exiting the water, other boat users on land and water: waiting, planning, preparing, fixing and socializing, locals and visitors watching the routines, yet others walking through or looking for solitude, the stored vehicles and trailers provide physical structure separating the water from the street, and, an empty parking lot welcomes the campervan occupants a view to the harbour. The simple signage with rules and rustic features suggest casual performances and improvisation when the time is right. The boat launch area provides an alternative to the more tourist area at the opposite end of town.
The results of exploring Akaroa, a destination town, using the performance metaphor provided a number of fresh insights into understanding space and how it is used. These insights are organised in the following categories: theoretical, applied and methodological.

From a theoretical perspective, the critical lens of the performance metaphor maintains the complexity of ‘real’ life as script, stage and performance, resisting over-simplification and reduction of stages to static material objects. Furthermore, since some people perceive the town as local while others see it as overly ‘touristy’, the use of this metaphor helped to critically examine town spaces as local **taskscapes** and **touristscapes**. The distinction between these two stage types also identified that the kind, number, and arrangement of stages may influence the over-all character of the town. The separation of spaces into stages also indicated the range of performances that were available and likely contributed to the success of this town as a tourist destination.

The Akaroa case study also resulted in new applied understanding which can be used in the design process. Firstly, it is important to understand that while individual stages can be designed, they are set within a fixed setting that is beyond the scope of designers. Most tourist destinations by their nature have physical attributes that are desirable for tourism, such as a waterfront (views and recreational use), access to nature and recreational spaces, and scenic topography. Akaroa is blessed with all of these attributes. Secondly, the location of the town is important as ‘easy’ access (effort and time), as well as an ‘enjoyable’ journey influences the perception of the destination. Akaroa is ideally located near the city of Christchurch and is accessed by a selection of scenic and ‘challenging’ routes. Thirdly, Akaroa can be experienced in a number of ways due to the variety of stages that are available. Visitors have multiple choices including a range of pedestrian options; a range of private and public spaces; a range of historic and modern town character; a range of tourist and everyday places, a range of active and passive opportunities; and a range of stages to perform on or participate as audience. The fourth insight suggests the importance of performance improvisation where space is used differently from its original or intended programme or design. For example, motorcycles parked on the sidewalk are improvised as ‘temporary art’ and opportunities to meet people with certain interests. This way of perceiving space and activity increases the possibilities of how spaces are used and experienced. The fifth observation is concerned with social surveillance and control, specifically the use of access controls: fences, signage, bollards, and coordinated street furniture used to distinguish public and private open spaces and provide visual cues to appropriate performances. Performance cues give meaning to space and make them places. Meaning is also given to stages with changes such as ‘upgrading’ or ‘gentrification’ and the representations of space as **taskscape** or **touristcape**. The sixth insight is the importance of planning and design guidelines. The protection of historical buildings and spaces has helped Akaroa retain valuable economic and cultural resources that underpin its character as a tourism destination. The last insight is that destinations are subject to seasonal and diurnal cycles and stages need to accommodate for these fluctuations. Akaroa adjusts by providing the
range of stages, as already mentioned, at a scale that is in line with the low tourist season and local performances. The significance of the performance metaphor is how it helps to refocus the perception of space or stages as material objects that enable performances or activities that have social meaning and significance to the performer.

This case study also provided some methodological insights into the performance metaphor. First and most importantly is that the performance metaphor is easily applied to a real life context and retains a complexity of understanding that is important in the design process. Secondly the use of the participant observation method was important to ground the study in reality and use a data gathering strategy (field observations) that is understood and accepted by designers. The performance metaphor was found to be an appropriate lens to understand space and people’s use of it by considering a place as script, stage, and performance.

The Akaroa case study describes a destination using the performance metaphor and provides a number of insights of this theoretical lens and the stages associated with a tourist destination. This case study identifies that there are different stages and different types of performance but does not describe or explain the nature of the staging. The next case study will use these insights and apply them to another town on the travel circuit, the gateway. The gateway as represented by Methven will first be described using the performance metaphor, and the performance metaphor will then be tested by collaborating with students in a design studio, applying the performance lens to a design problem concerned with tourism in the township of Methven. The Methven case study will start to investigate the design implications of staging, and the questions and issues associated with determining the script and the impact that has on staging.
Chapter Five: Case Study
Methven: the gateway community

5.1 Introduction

Methven is the second case study, selected as a gateway community in the travel circuit model. The town of Methven is not a primary tourist destination in and of itself, but provides the accommodation, food, and support facilities for the snow sport industry at the nearby internationally recognised ski field Mt Hutt, and also hosts other tourism related events and functions (e.g. rodeo). Methven was investigated through a combination of participant observation and a studio design experiment, in which student designers tested the use and helpfulness of the performance metaphor in designing stages for tourism. In applying the performance metaphor, students were found to bring along and use distinctive assumptions about attributes that relate to local everyday (taskscapes) and attributes that focus on travel and tourism (touristscapes). The chapter is divided into two parts. The first will describe Methven in relation to the performance perspective, and the second reports on the results of the design studio.

5.2 Methven / Mt Hutt

Methven is an agricultural service town that has become a gateway for Mt Hutt ski field Gateway communities provide support infrastructure and access to a nearby natural or naturally based tourism resource. Tourist attractions are not necessarily found within the town. However, anecdotal evidence suggests many gateway communities see a need to create attractions that encourage visitors to spend more time in the gateway community. Shaw and Williams (2004) explain this as the ‘commodification of local communities’ where touristic images and myths are first created to market place and form tourist expectations, and then there is a need to build these images to meet these expectations.

The powerful expectations of tourists, as created by the tourism marketing machine, can only be fulfilled by concrete investments in particular developments. These may be large, Western-type hotels, theme parks and other elements of familiarity or – in a different form- locally run backpacker hostels… but, in varying degrees, they all help to create new economic and cultural exchanges. Furthermore, in the face of mass tourism, and it post-Fordist forms … many destinations start to lose their original identities, becoming ‘placeless and quite indistinct form other tourists places’ (Williams 1998:178) and unrepresentative of their original cultures (Shaw and Williams 2004:169).

This may also be used in an attempt to extend a seasonal tourism activity throughout the year. Methven is like many agricultural service towns where local spaces (taskscapes) have, until recently, evolved from everyday functions. A new ‘tourist layer’ or using the performance metaphor – ‘stages’– have been added in response to tourism. Tourist spaces are often ‘marked’ or identified as ‘tourist places’ for visitors by creating tourism specific stages with appropriate signs (including flags
and banners), engaging themes and town ‘improvements’ and ‘advancements’. For the purpose of this research, town *improvements* are changes made to the townscape, such as more direct road access, better toilet facilities and streetscape ‘beautification’ and planting trees or flowers, which implies ‘tidying up’. Studies have shown that respondents prefer certain values such as sites that appear managed, safe and ‘tidy’ and ‘in character’ with the surrounding area/region (Wilson and Swaffield 2010; Fairweather, Maslin, Swaffield and Simmons 2003) and are appreciated more where the landscape communicates human intention of the landscape (Nassauer 1995). ‘Advancements’ are changes to the town which are considered to ‘modernize’ or ‘update’ the facilities or processes with the most contemporary means and materials. However while ‘improvements and advancements’ are intended to improve a townscape they may have negative consequences. In particular, as the area designed and defined as a tourist space (providing touristscape services and attractions) increases, the town’s character changes, and becomes what has been described by respondents as ‘touristy’ and less authentic as a ‘real’ New Zealand rural town. There is an ongoing tension between designing towns with ‘systems’ of ‘quality urban design’ as depicted in the New Zealand Urban Design Protocol (Ministry for the Environment 2005) and designing ‘improvements’ of taskscapes.

5.2.1 *Evolving Methven- a brief history*

This section describes the history of Methven, and draws particularly upon Campbell and Fairweather (1991). Methven has been a service town since its origin in 1879. Originally a farm of the same name, the town was created when a private railway was established whose terminus was at a six-way crossroads on the Ashburton-Upper Rakia road.

This site was near a farm owned by R. Patton called ‘Methven’ and the name stuck to the locality. Patton had encouraged a blacksmith to set up his foundry on the crossroads and a saddlery and post office had also been established. The subsequent arrival of the railway line saw the establishment of a small community (Campbell and Fairweather 1991: 4).

Over the next 130 years the town of Methven has adapted to economic and social changes according to the needs of a changing agricultural industry. The Methven area initially serviced large sheep runs on estates and privately-owned land, along with grain production in the area. The town not only provided sales and services for the sheep and grain farms, but also catered to the labourers used by the large farms.

Many histories have documented that farm labour in New Zealand was very transient, with the average length of stay on a station being about five months. … The transient labour force either resided in Methven in its search for work or congregated in Methven after working hours or, in the case of more remote stations, during the transportation of wool out to Methven railway station. The presence of this pool of labour led to a demand for grocery and clothing retailers, but to a much greater extent labourers used the pubs, billiard halls, brothels, and boarding houses that were present in Methven in the early days of the town (Campbell and Fairweather 1991: 7).

Technological changes in the 1920s, primarily farm machinery and the automobile, brought changes to the town and to life in Methven.

...business records in Methven (McCausland, 1979) show a change from livery stables and smithies to garages and engineering firms, and there was an increase in the number of motorcars. This gave greater
access for farmers both to nearby small towns and to Christchurch, but it also greatly decreased the costs involved in transporting goods out to rural areas. Therefore the 1920s saw the arrival in Methven of outlets of larger companies such as Dalgety's and Wright Stevenson and Co. Alongside these, transport firms began to compete with the railroad in the transportation of farm goods. Enhanced transport was possibly one of the most significant factors in establishing Methven as a prime location for family farming. The arrival of electricity would rank as another major factor in increasing the spare time of family farmers and allowing both farmers and their wives the luxury of visiting town more frequently and participating in community life (Campbell and Fairweather 1991: 7).

The increase of family farming and the transition of labouring to small holding saw a new focus on leisure activities at home rather than the use of pubs, boarding houses and billiard rooms. Methven however was an exception, where there were still large estates that required farm labour so the two pubs in Methven survived even during prohibition (Campbell and Fairweather 1991). Methven even had a reputation as an ‘uncivilised town’, where “(t)he best efforts of the 'respectable' locals to promote a 'community' image to Methven could not hide the fact that labourers still used Methven as a place to congregate and 'blow their pay’” (Campbell and Fairweather 1991:8).

It is important to note here that the transient labourers used accommodation that was dispersed throughout the town. This accommodation pattern is also evident today, however skiers and snowboarders and tourist rentals have replaced the farm workers. This pattern of mixing residential and tourism facilities expresses a unique aspect of Methven and sets it apart as a particular place. The right hand image below indicates the ongoing ‘taskscape’-ness in the town where opportunists use space that best serves their everyday needs, for example grazing sheep in a vacant residential lot.

Figure 5.1 1) Residential area: Beluga Lodge, directly in front of the car, and other visitor accommodation are mixed within local residential areas 2) Not far away, an empty lot is used to graze sheep. Photos were taken during summer, not during the peak (winter snow sport) tourist season

Changing economic and technological advances continued to influence the nature of farming and rural life in New Zealand, to the extent that economic alternatives were considered. For Methven, it was the ski fields at Mt Hutt that provided the opportunity to diversify their economy.

The development of farming-related businesses in Methven proceeded unchecked from the 1920s until 1970. However, local records of businesses show that during the 1960s there was an increasing reliance on branches or agencies of national companies and a decline in locally-controlled industries. As roads and transport became more developed farmers began to travel to Ashburton and Christchurch for their
purchases. This trend has continued and whereas five major stock and station firms jostled alongside many local units in Methven during the 1960s, now only two firms tenuously remain with their retail outlets serving principally as a base for farm advisors and grain and wool buyers. Centralisation reflects not only the decline in demand for farm inputs in Methven itself, but also the change in national-level control of stock and station companies. With the changing demographic characteristics of rural life, only the major firms have managed to straddle the gap between rural outlets and urban head offices.

The decline in rural business demand paralleled the decline of Methven as a thriving rural service centre, however the economic direction of the town took a new direction after the Methven Lions Club initiate a feasibility study into the possibility of Mt. Hutt operating as a ski field. This 1971 study led to the opening of Mt. Hutt in 1973 as a commercial venture.

The ski field proved itself to be viable, and while most skiers made the journey to Mt. Hutt from Christchurch on a daily basis, a number of tourists began seeking accommodation and services in Methven. This demand was met with the establishment of a number of accommodation facilities, restaurants, and tourist activities. The town underwent considerable renovation in the main shopping area to facilitate the arrival of new businesses, and the sites for 14 new shops were built in 1975. Some of these sites were not filled until recently. However by 1989 Methven had five hotels, three motels, twenty ski lodges, two camping grounds, nine licensed restaurants, six bring-your-own (alcohol) restaurants and a host of shops catering to the ski industry (Campbell and Fairweather 1991: 11-12).

Becoming the gateway for Mt Hutt in the 1970s has transformed Methven with the addition of tourist services and additional retail space. This transformation as a gateway to a ski field- in effect a ‘ski town’ - continued in 2003 with a redevelopment of the CBD. As the following article indicates (Fig 5.2), the redevelopment of the CBD comprised introducing a central courtyard (town square), new bespoke street furniture: benches, rubbish bins and street lighting, and new coloured pavers. One of the original six roads that radiated from the centre of Methven was (controversially) closed and made into a pedestrian walkway and seating space in front of the Blue Pub. The colour of the furniture and pavers were inspired by Mt Hutt and the surrounding agricultural fields (Ashburton District Council 2004:1). These changes are focused on the CBD and help to define this space. This development was considered to be ‘art work’ and entered into an ‘art in the constructed environment’ competition. In the end Methven’s town centre redevelopment did not win a prize.

Methven continues the town ‘redevelopment’ with additions to Mt Hutt Memorial Hall making “a new unique facility in the heart of Mid-Canterbury” (Methven Heritage Centre 2010). The new facility houses extensive upgrades to the existing auditorium and function rooms, and the creation of “NZs Alpine and Agriculture Encounter”- an attraction providing interactive exhibitions of “snow-sports history and culture, and an agricultural education centre” (Methven Heritage Centre 2010). The complex also houses the Methven i-SITE and visitor centre which includes a cafe. When completed the centre will also include the NZ Snow Heritage Collection and theatrette, and house a ‘Hall of Memories’ (honouring war veterans), a cinema, conference facilities, and gallery space (Methven Heritage Centre 2010).
Methven’s artistic merits to be judged

Methven’s new town centre has been entered in a competition recognising art in the constructed environment. The first stage of the ski town’s central redevelopment was completed in March last year and is seen as part of a long-term strategy to make the town more attractive for locals and visitors.

The annual Creative Places Awards recognise the investment local government makes in the arts and celebrates innovative, arts-based initiatives by local authorities.

In the Local Government Act 2002, local authorities are required “to promote the social, economic, environmental and cultural well-being of communities”. Creative New Zealand has aligned the Creative Places Awards with the Act to ensure that it complements the Act’s focus.

The awards give local authorities, large and small, an excellent opportunity to profile their innovative arts projects.

There are five categories and an overall premier award will be chosen from the category winners. The winners will be announced at the Local Government New Zealand Conference in Auckland on July 26-28.

Methven’s new central courtyard was designed by Wellington urban design expert John Achari in consultation with the community. A project committee involving Methven people and the Ashburton District Council ensured the needs of the town were married to the designer’s vision.

The need for redevelopment was identified when council called on Methven people to think about their future needs as part of a long-term strategic plan.

The new town centre has many unique art features. Achari was inspired by Mt Hutt when he designed the street lights and furniture and he drew on the colours of crops surrounding the town for the designs on the paved footpaths and central courtyard area.

Though controversial, the closing of the road outside Methven’s icon Blue Pub gave greater area for the redevelopment and helped fix a problem intersection.

The work has given Methven locals and visitors a central meeting place, an outdoor entertainment area, and helped Methven become a town to stop in, not just drive through.

Outdoor space has also been considered with this development, as stated on the Methven Heritage Centre’s website: “The landscaped grounds will open out to the town centre and provide a gathering place for locals and visitors alike, and a venue for outdoor events in what is set to be an exciting new hub for the district” (Methven Heritage Centre 2010). As demonstrated by these most recent developments the vision of the new Methven retains the agricultural history but emphasises the importance of snow sports for Methven’s future.
The relocation of the i-SITE occurred in June, 2010. The original location was across the main street from the small parking area that services the public toilets and playground area. The new location is in the new Methven Heritage Centre near the Blue Pub. Unlike the original location, the Heritage Centre is separate from the everyday routines of local people and intended specifically for visitors, education purposes and special events.

The i-SITE move from being integrated into the local fabric to a standalone ‘tourist’ oriented structure could be considered ‘advancement’ as defined earlier. What this means for the town and the character of the town will be developed in the discussion chapter.
Figure 5.5 Plan of Methven with an emphasis on town centre. The city centre is compact and central to the rest of the town’s development. Outside of the CBD is a mix of residential, accommodation and light industrial. This plan is intended for orientation and provides a general layout of this community.

Figure 5.6 Sketch: Methven main street: Traditional taskscape on left side of street while the new courtyard/square has been developed on the right side of this image

5.3 **Scripting Methven**

Local people know how to perform Methven from daily everyday practice. Visitors, on the other hand, are informed how to use or perform Methven through commodification and constructed themes (Shaw and Williams 2004) or images (Gran 2010) by the tourism industry; from previous experiences (and negotiations) in similar towns or tourist situations (Edensor 2001); from the informal feedback they receive from their social audiences (Goffman 1959), and from information sources such as the websites, as already mentioned, brochures and guide books (Harrison 2003; Moore, Fairweather and Simmons 2000; Moore, Simmons and Fairweather 2001). Guide books have been an important source
of information in this regard where Methven is noted as Canterbury’s winter sports capital, but quiet and uninspiring in summer.

Methven is Canterbury’s winter sport capital and the accommodation and refuelling centre for the Mount Hutt ski field during the June to October ski season. In summer the town is quiet and fairly uninspiring, but makes a good base for exploring the nearby Rakaia Gorge, Mount Somers and doing a handful of activities (Harper, Mudd and Whitfield, 2004: 683-684).

5.3.1 Methven/ Mt. Hutt identity

Methven identifies itself with Mt Hutt, and uses the term ‘Mt Hutt Village’ interchangeably with the town’s name of Methven. Both names, Mt Hutt and Methven, are used to identify the area on brochures and websites. Mt Hutt provides the appeal of the winter sport destination while the town of Methven has the appeal of the small country town. Christchurch and Canterbury tourism (www.christchurchnz.com/) website describes this town as “This alpine-themed village nestled close to the Southern Alps offers either high octane excitement or a tranquil country escape”.

Figure 5.7 1) Use of Methven/Mt Hutt names to identity place - Amazing Space website uses Methven Mt Hutt to identify one place. 2) A sign in Methven refers to itself as Methven and Mt. Hutt Village

The ski town or snow sport image of Methven is not only symbolically represented in names on signs and in advertising on the internet, but the snow sport ‘stage’ is also reinforced with ‘stage’ props, both functional and aesthetic, in the town of Methven, such as the ‘I Skied Mount Hutt’ photo board and fences made from old skis.
Methven also continues to maintain a historical script as a place for rural folk to be entertained (as family entertainment and as a place to ‘party’), with an annual rodeo. This weekend event held in October provides family entertainment during the day and is quite famous in the region for the drinking and nightlife that occurs during the rodeo weekend.

Rodeo aftermath turns up in court; METHVEN DISORDER

The broncos were bucking in the main ring but there was plenty of action elsewhere at last month's Methven rodeo.

More than half the list at the Ashburton District Court yesterday was made up of offending before, during or after the Mid-Canterbury draw card.

Offences included drink-driving (some picked up the day after), driving while disqualified, streaking, and a punch-up after a woman kissed another woman's boyfriend.

Also drinking in an area where liquor was banned, and publicly exposing themselves to passing motorists were among the offences.

Judge Brian Callaghan said: "The rodeo (is) responsible for half the list today" (Keast, 2007).

The changes made in Methven, the streetscape and heritage centre redevelopment, are stage changes which work with scripts to tempt people to the township of Methven. The official visitor information website for Methven scripts the Methven experience:

With Mt Hutt Ski Area on our doorstep, some of the world’s finest heliskiing country and six Canterbury ski fields all within close distance; Methven is a snow sports magnet over winter.

Over summer people head to Methven to interact with the outdoors, attend local events or to simply refresh and relax in our Amazing Space which is rural and rustic, yet funky and modern (http://www.amazingspace.co.nz, accessed Sept 20, 2010).

In summary, the scripts for Methven are built on historical uses, the everyday activities of local people, and the marketing of the town both for summer visitors and for international winter sports. There is not a single ‘official’ script used to perform Methven, but multiple scripts, as the town is presented differently to locals and both domestic and international visitors. The range of scripts also widens as the range of tourists increases, each bringing with them their own ideas of how to perform Methven.
5.4 Methven Stages

Observations of the town of Methven were made from a number of visits during summer and winter, during the day and at night. They are visual and experiential in nature, and provide the basis for an interpretation of the town from a performance perspective, highlighting the ‘stages’ in the town.

5.4.1 Access to Methven
Located on the Canterbury plains, Methven is approximately an hour and twenty five minute drive west of Christchurch from Christchurch International Airport. The drive to Methven requires travelling through the Canterbury plains. These plains are relatively flat agricultural land with scenic views of the Southern Alps, the mountain range to the west. Pasture for dairy cows, sheep, and occasional deer farms, as well as manicured wind rows are characteristic of the surrounding landscape. Travel to Methven is pleasant yet uneventful. The scenic Rakaia Gorge and Inland Scenic Route that runs to the west of Methven are exceptions.

Figure 5.9 1) The Canterbury plains: hedgerows and 2) livestock

A number of roads access Methven Township. The entry into town is marked by generic road signs. Depending upon which route you take, the entry into town is a mix of residential and over night accommodation or light industrial. The centre of town is more defined as the central business district (CBD) where most business and services are concentrated. What would be typically be residential in most small towns, in Methven is intermixed with seasonal homes, rental homes and other forms of accommodation. The town’s radial form is unique.

5.4.2 Residential/accommodation and town centre
Using the performance metaphor to identify stages in Methven suggests there are two primary stages: the residential/accommodation and the town centre. The residential/accommodation stage is like any residential area in any small town. However in contrast to what would normally be all residential houses in Methven, some houses have been converted or replaced as tourist accommodation. There are various accommodation types ranging from vernacular houses used as bed and breakfast, to small
lodges and motels. While most tourist accommodation is inconspicuous and fits within the surrounding residential context, they are not completely integrated as they use signs to promote their presence, and some have parking lots indicating the site as tourist accommodation.

For visitors staying overnight in Methven the town is small enough to walk from their accommodation to the CBD. The experience of being in the residential/accommodation stage of Methven is a mix of small town New Zealand and of a town transitioning to tourism. The town centre also has this feeling of transition. The town centre is mainly comprised of a shopping mall space creating a courtyard/parking space. The shopping mall has a veranda (covered walkway) and works/looks like many malls found elsewhere in New Zealand. The town centre is more defined with a high concentration of retail and service industries. The shopping mall is a taskscape, providing retail shopping and services (including a church) that could be anywhere in the world, but also fits in with local practices for everyday life in Methven.

Figure 5.10 1) Methven CBD shopping mall; 2) Typical shopping area found throughout New Zealand

However, the town centre differs from traditional small New Zealand towns in the way it has been marked with street furniture, which is unique and has a highly visible bespoke aesthetic. The street furniture located only in the town centre, commands attention with its bright blue colour and ‘mountain’ theme style. The furniture, as well as brightly coloured pavers, also configured in ‘mountain’ and ‘agricultural’ patterns, change the identity of the place from ‘local’ small town, to a representation of tourist space, a ‘universal cultural space’, which could be located anywhere in the world. The benches and stairs on the square have also been ‘skateboard proofed’ discouraging ‘grinding’ and using this space for skateboarding. The furniture and paving is relatively new (6 years old) but shows signs of wear from misuse (erosion) and vandalism as graffiti (deposition).
There is an irony in the town’s attempt to create a new local identity, as by adopting overtly themed artefacts; Methven has become part of a globalised aesthetic. The vandalism and graffiti targeted toward the street furniture would indicate the new identity is not well received by everyone.

5.5 Script and Stage Summary

Methven is at a cross roads. For the first time visitor Methven appears to be a rural service town dressed up to accommodate the modern world of tourists. It hasn’t been a total transition, as remnants of the town’s past are still found in historical buildings and outdoor spaces that are used for local everyday activities, including grazing sheep in residential areas. The modernisation, or what could be rightfully called globalisation, is expressed in the new touristscape where new street furniture and outdoor spaces have been added to attract tourists to the town. The courtyard takes centre stage at the town’s historic intersection and visually stands out with coloured pavers and bespoke benches, rubbish bins and street lighting. The new Heritage Centre outdoor spaces extend this theme with a similar script, as the streetscape provides an ordered, modern representation of urban space. Although this in and of itself is one way to ‘develop for tourism’, it becomes problematic when a town is scripted and performed in other ways. The new streetscape or ‘tourist staging’ is primarily a visual experience
which provides an initial stimulus to suggest event space. This space however, especially in summer, is not well used for events or as everyday space and therefore is void of people. The stage does not provide for a range of performances. The courtyard is something to gaze at but not use. The exception to this is the biweekly farmer’s market that occurs on Sundays during the warmer summer months.

The town doesn’t appear to be content with a gateway community role to which it is well suited, and which can also be attractive to tourists looking for an ‘authentic’ small town experience. The town’s identity is in transition from a typical New Zealand rural service centre to a ‘funky and modern’ snow sport magnet, and the addition of ‘improvements’ and ‘advancements’ to outdoor space has changed the CBD stage. This transition to be more of a destination, rather than a gateway can be problematic as the changes do not coincide with some people’s perceptions of appropriate stages and scripts, and ultimately their perceptions of desired performances. The next section will explore this further through observations of the performances (my own and of others) on the various stages in Methven.

5.6 Performing Methven

First impressions of the CBD are of the bold and atypical nature of the streetscape design, which is disconcerting and gives mixed messages of ‘event space’ in an otherwise ordinary and ‘uneventful’ town centre. Town buildings are a mix of historic and more modern albeit plain building types. The street light structures with their top-heavy ‘mountain’ shapes and pale blue colour are unrestrained, command attention, and are accentuated with their abundance. These structures however do physically define the CBD as separate from the ‘residential’ areas and are helpful in way finding.

![Light fixtures define the CBD. The paving pattern, found only in the CBD reflects the colours and patterns found in the surrounding agricultural fields.](image)

The CBD/mall is the central stage in Methven for shopping and services and stimulates a range of taskscape performances. Young mothers and fathers were observed pushing prams, often conversing...
with another adult as they walk along the main street sidewalks. Their destination was often the playground or to run an errand in the town mall area. The parking area in front of the toilets, which also services the playground, is used by visitor and local alike. Locals in their vehicles often stop on the street or in this parking lot for a quick chat with a friend or neighbour. This parking lot was important for not only stopping to use the toilets or to visit the i-SITE, but appeared to be an important place to organize the car, switch drivers, read a map, or simply take a break.

A number of car and motorcycle clubs were observed, at different times, making the Methven pubs their destination for a day outing. Recreational motorcyclists, not on a club ride, were also observed travelling through and stopping at a cafe or pub in town. These motorcyclists demonstrated performances of arriving travellers, such as gathering outside their vehicles and using their vehicles as props forming social space. These performances were also observed elsewhere in other towns.

Figure 5.14 1) Stroll towards the CBD; 2) Young adults ‘hang out’ around the pizza place at the mall in the early evening. The youth in the right image is retrieving a rugby ball from the roof

Figure 5.15 1) Public parking for public toilets and playground across from first i-SITE location; 2) Locals have a five minute chat in the parking lot, after a Saturday afternoon rugby game. Locals were using the public toilets therefore parking in this lot
5.6.1 Night time Methven

The dual nature of Methven as a rural service and snow sport town results in daily movement, a rhythm or flows of people that are accentuated by the seasonal visitors using the town. During the snow sport season, from June to October, the town is manipulated by Mt Hutt’s operational hours, where visitors and workers leave Methven in the morning and return late afternoon or evening. During day light hours the CBD was primarily a taskscape where locals shopped and used the playground facilities near the central courtyard. The evening hours in winter were more active as a touristscape for visitors, where people returning from Mt Hutt were spotted getting money from bank machines on Main Street and moving between restaurants and the pubs. The Last Post, a restaurant/bar had a large (approximately 15) group of people standing outside their establishment to drink and smoke. These people basically were standing on the sidewalk beside the main street and socializing with few amenities for comfort. They were ‘performing’ as there was a deliberate choice to spend their leisure time standing outside (there was room inside) socializing with other people. The sidewalk was not altered or staged in any way for this performance. Many of these people were smoking which is no longer allowed inside.

Figure 5.16 Methven at night. 1) People gather outside the “Last Post” restaurant and bar. 2) In front of the Blue Pub in early evening prior to patrons using the outdoor picnic tables

It is notable that few people were seen performing in the central and expensively staged square, located across from the CBD’s shopping centre, either at night or during the day. The occasional person would sit on a bench for a few minutes before moving on. Most people walked through the courtyard as a short cut to somewhere else. One night, two or three people, on separate occasions, were spotted wandering away from the adjacent Blue Pub into the courtyard while they were smoking and talking on a mobile phone. They spent only a few minutes strolling through this space, concentrating on the phone conversation. Unlike the public space in Akaroa where locals and tourists use public space during the day, and have a range of natural stages which make the town a destination, Methven does not have those natural features and is mostly experienced in the evening after Mt Hutt is closed for the day. The square appears as empty event space, which has limited use by locals and tourists.
It is also noticeable that although all the public spaces in Methven are shared between residents and visitors, the performances are scheduled at different times of the day. In Akaroa people would have a choice to experience the more typical small town street, recreational spaces or a touristscape where there is tourist specific shopping and food services. Methven is attempting to provide similar staging by developing a tourist space with the Methven Heritage Centre beside the town square and popular pubs. As a gateway community however, the attraction is outside of town, therefore the town should be supporting spaces that compliment the daily flows of people, and focus on opportunities for tourists at night and other peak tourist times. From the performance perspective, the public spaces should then focus on local needs and scale outside of tourism peak times. The scale and open spaces of the heritage centre and town square is relatively new and how these spaces are used by locals performing their everyday is still in question. These spaces do not provide cues for possible use or comfortable spaces for everyday life. The scripts are ambiguous and the resulting performances disjointed and unresolved.

5.7 Design Studio: Performing Methven

In addition to participant observations, and reflections testing the performance perspective, a design studio was conducted where students used and applied the performance metaphor to analyse and design for Methven as a tourist gateway community. This section will first give a brief description of the design studio, and then describe student’s observations, their first impressions and site analysis. This will be followed by descriptions and examples of the student’s proposed designs and an interpretation of their significance for understanding Methven and the results of student interviews explaining their work and use of the performance perspective.

Student designers come from varied backgrounds which are helpful in understanding the range of perceptions that people may have towards tourism development, whilst their design education provides insight into the process and assumptions involved in creating stages.

The two week project addressed four questions. They were:

1. What are the main issues in providing public space for tourists and locals in a small town?
2. How do you resolve the main issues?
3. How do you bring tourists and locals together?
4. How does the performance perspective help the understanding and analysis of the issues and opportunities?

Students were asked to use the performance metaphor, considering stages and scripts to assist with developing Methven’s tourism potential for specific tourist types. Students were also asked to consider public space and performing place as physical space, symbolic space and phenomenological
or ‘used’ space. It was up to the student to determine what types of development and design features were important, how much change was necessary for tourism development and what were the desired ‘scripts’ and ‘stages’ needed to fulfil the expectations of their tourist group and local residents.

There were 30 students enrolled in the studio, and of those students, 11 students agreed to be interviewed about their designs and process after the studio was completed.

This section will identify what all student designers in this two week studio considered important. Students submitted their analysis and design solutions as written and graphic submissions. Explanations of their design decisions, obtained from interviews, are also presented. The following are the main themes that emerged from the student’s work.

The predominant themes that emerged from the four main questions are as follows:

1. Main issues in providing public space for tourists and locals:
   - Need to provide things for people to do; need more active spaces
   - Tourists want ‘holiday things’ to stay longer; also want ‘hidden’ and intimate places
   - Locals want everyday things; places to interact; social places (to sit) and conduct business
     - Limit the number of tourists spaces
     - Need to encourage growth; attract people to move to Methven
   - Need to develop the identity of the town, as it draws visitors
     - Therefore need to understand place and key characteristics
     - Localness is important; global tourists are here to experience NZ country towns
     - Towns need a central focal point, and organised routes
   - Spaces need to accommodate mixed groups as well as intimate space
     - Spaces need to expand and contract with the tourism season
   - Needs better connections between spaces
     - Direct circulation, legible (visible) and comfortable

2. Resolve main issues by:
   - Enhance identity – based on rural/agricultural themes and separate and combine local/tourist spaces
   - Create beautiful places
     - Ephemeral colour changes; accessible and friendly town square; more logical organisation- need visual connections to ‘read’ town layout

3. How do you bring tourists and locals together? (Also, is it necessary to bring them together?)
4. How does the performance perspective help the understanding and analysis of the issues and opportunities?

As noted below, the use of students as ‘surrogate’ decision makers, and the short duration of the project, both impose limitations on the nature of the findings. However students proved to be useful in providing insight into the nature of ‘design’ thinking that might be expected from a range of stakeholders who had some exposure to design but were not experienced professionals (as is the case with most ‘small town’ citizens and decision makers). It thus ‘scopes’ the design issues that are examined in more detail in the final case study.

5.7.1 Movement from the Global to the Local

Students recognised that visitors were looking for specific types of places. However they did not specifically identify that there was a transition, gradual or sudden, between a visitor’s home region and the visited location. Their attention focused on the immediacy of the town and of the town’s features. Impressions were varied and based on the broad range of experience students had with Methven. For some, Methven was a familiar small town

> They have a really good high school there, and an outdoor pursuits programme that brings people in. Otherwise they would be studying at different colleges. They have a lot of active people there (B.R. 20s New Zealand student).

Others had connections or memories associated with the activities and events of skiing/snowboarding and with the rodeo.

> I am attracted to the rodeo... (I) have been there a few times, with family and with friends. I’m not a big skier or snowboarder so Mt Hutt doesn’t matter. With my family we would go for the day and get something to eat after. Now, we (with friends) would go to the rodeo, get something to eat, then to the pubs. And stay overnight at the campground. ... Where ever is cheapest, usually the campground by the rodeo... The campground is quite run down. The rodeo is quite a party at night. Some people just go there to party; they don’t even go to the rodeo. I wouldn’t go there if the rodeo wasn’t there. I don’t know of any other events that work like the rodeo ... that occurs every year (A.M. 20s New Zealand student).

For some international students, Methven was a new experience, and an unfamiliar town. The international students in the class, from China, Singapore, Russia and the USA, drew on first impressions and/or their experience of small town and rural life in New Zealand.

> ... it looks the same as anywhere in the world... it has already lost its sense of place (E.H. 20s International Student).

For tourists, Methven is a base for actives, all the activities happen around the town. In providing that base ... for tourists to spend money and have fun. ... Most important is comfort... traffic, access ...road must not be very busy, quiet, and also ... for Methven, is quite different from other big cities... people from cities want quiet in the small towns. So looking for less noise and a natural setting because the activity is based on the mountains, the rivers, and nature things (L.X. 20s International Student).

Right from the studio’s onset the students were drawing on their past experiences and/or perceptions of ‘small rural towns in New Zealand’ and what they perceive ‘tourism’ to be. No two student visions
of tourism in Methven were exactly the same, but they all drew on preconceived ‘scripts’ to frame the staging and performance.

5.7.2 What Methven needs for Tourism?
Students identified several issues relevant to providing public space for tourism. There was a need to provide ‘things to do’ (valid taskscapes and touristscapes). They argued that the town needs more active space and to provide “holiday things to do, which will keep tourists in the town longer”. In addition to providing activities and providing an entertainment area, the town needs an identity to draw people there. Ideally, the students suggested a need to attract people year round and give tourists ‘a reason to stay more than one night or they will simply ‘pass through’ the area.

They believed that tourists see the identity of the town as the attraction; they are here (in New Zealand) to experience the local New Zealand country town.

My (focus was on) tourists (who) were the golfers. Since they are always in these global spaces, that’s the reason they come to this town is to experience the localness of it, watch local people. They don’t want the global surrounding anyway. They go there for something different than what they have already seen (KC. 20s New Zealand student).

Locals, on the other hand, were believed to want ‘everyday things’, comfort and ‘business related’ spaces, which include: places to interact, sit and watch other people, such as the social spaces found in cafés. It was also identified that there should not be too many tourist spaces, and, a need to encourage growth and attract people to move there.

...needs to provide something different than somewhere else. ...Methven’s atmosphere, the small town, with the two pubs, the relaxed atmosphere. Locals would want facilities to get supplies and their own place to relax. They would live in Methven because they like small towns or they like skiing. Or close activities at hand. (Is there anything unique about Methven?) It is a close knit community; everyone knows each other... it seems more cheerful, since they know each other. I’m from between Oxford and Methven, and you’re likely to want to live in Methven over Oxford... not much going on in Oxford. Tourism in Methven would give you different options. Oxford is more of a working town (AM 20s New Zealand student).

There was mixed thinking regarding public spaces as: a) shared or separated between the locals and tourists, b) large public spaces or small intimate spaces, c) well connected (direct, legible and easy access) or separated and even hidden spaces that were isolated and required local knowledge for its location.

It depends on the kind of tourist. When I first started travelling I would go to the tourist place to get information, because it was easy and you could get the information you wanted, but now, I’m sick of staying at backpackers and asked the same questions of me... if going to an English speaking place I’d avoid the tourist places, but overseas, go some place where they speak English, likely the tourist places. In New Zealand I don’t like staying at backpackers, I’d go camp. One removed from the other tourists. Buy food and do it myself. (Did you consider this when designing)... I considered how I am now, rather than when I first started travelling. I thought I’d like to intermingle with them... that was the intent (LS 20s New Zealand student).

Locals want things for their life; while tourists want more interesting things, like some focal points, have some special characteristics. (They want) some kind of entertainment (WZ 20s International Student).
We can combine both groups; they both need shopping and entertainment. They should create all space... No reason to separate, it’s a small town, too few citizens to separate (AK 20s International Student).

Put tourists into one spot... they don’t have to go elsewhere in the community. ... Geraldine for example has the one place that people go to. They stop in one place, and spend their money. It does benefit the community by having the visitor go to one area, but not everyone in the community benefits (TW 20s New Zealand student).

In order to ‘stage’ the above script the design students identified a range of actions. These included enhancing the identity of the town, creating themes, placemaking, staging, and a range of ‘improvements’.

They considered that the current ‘identity’ seems ‘forced’ and out of sorts with the rest of the town.

The new (2003) street furniture and sidewalk paving was specifically singled out:

The paving is too much, the blue things, the toilets, the doctor’s office they are all shaped like mountains... way too much. But then what would you do to create sense of place, if you remove it you lose sense of place (BR 20s New Zealand student).

I didn’t want a place with cheesy mountain signs... but at the same time... it was already there, but if you destroy what is there, that is what creates that sense of placelessness. But if it’s not working.... those signs are quite ugly, but the locals might like them (LS 20s New Zealand student).

However others still wanted to create an overall theme based on agriculture setting, the mountains, or a tourist town is focused on shopping and entertainment, highlighting the importance of a coherent script to guide design intervention.

Others emphasised the importance of attracting attention by providing information, directional signage, repeating symbols, and, by making space simplified and organized.

(W)e should provide something or they won’t stop... I added paving to get people to stop... current place is not so interesting... paving is visible as you walk along... cars stopping at the square and toilet ... make special paving at the square (EH 20s International Student).

Figure 5.17 Students defaulted to more urban solutions in their designs to provide tourists stages. Asian international students provided the most ‘urban’ strategies as their proposed solutions. Both examples here are from Chinese international students. 1) Example of a proposed road sign. 2) Proposed public square
Some aimed to create ‘beautiful’ places, which suggest an ‘upgrading’, ‘cleaning up’ (removal of ‘eye sores’), and reorganising, as well as making spaces convenient to see and access- expressing the widely shared preferences for cared for and tidy places.

*We need to put in order and mediate, so visitors can understand (HZ 20s International Student).*

*Staged areas... become theatrical productions, not like the everyday (HZ 20s International Student).*

Others recognised the need to create different ‘stages’: a variety of places for different activities and experiences based on: providing choice; things to do (magnets) and separating tourism and ‘local’ places.

*The tourists need somewhere to hang out, their own little place to relax and were not on show. When I was travelling, I’d go to the botanical gardens or something like that. When you stay at backpackers you don’t have places to be by yourself (LS 20s New Zealand student).*

*Different needs for tourists with global needs, and local needs. It is very difficult. I was talking to my friend about this project.... we cook together (in the university accommodation), people from many different countries, we have different kinds of food, from different countries, this works very well... we like to try different foods. The local can join... and tourists share (SM 20s International Student).*

Provision of basic tourist facilities: toilets, food, souvenirs, accommodation, as well as more developed tourist facilities (using technology and contemporary design theories such as electronic information kiosks, video screens) was important, as was convenient parking and activity specific infrastructure such as amphitheatres, skate parks). However too much ‘advancement’ is also a problem:

*If you become more modernized you become another city. So tourists will lose their interest... the tourists come from the city, they have that experience, so they won’t come here. Locals want more money every year (LX 20s International Student).*

Figure 5.18 The use of technology was considered important in some solutions to provide for tourists. The use of ‘advanced technology’ was a strategy used primarily in the information and entertainment services. 1) Proposed LCD screens provide information. 2) Proposed open air cinema using video technology

One student recognised the importance of the performance of walking, that is so notable in Akaroa, providing a ‘walk’ (promenade) to move through the town and have people spend more time in town:
I tried to pull people around the town with plaques and specialized features around the town. I used sculptures, of the tractors, that related to the history of the area, to attract people. The intent was to get people out of the one place and move them around the town, rather than back onto the bus and going again. Have a wee walk... almost guided. You see the next one from the last one (TW 20s New Zealand student).

Others explicitly drew on spatial ideas from other contexts (precedence) as found in urban settings or other countries.

I compared Methven to towns in central Otago; (where) people came for the outdoor activities. Are there towns that have the outdoor, up and coming atmosphere...Cromwell, (however) they are all on the water. And they have old buildings, a historic layer (BR 20s New Zealand student).

Some places just won’t attract people to stay overnight. you could develop the snow... Hanmer has the hot pools ... develop spas in the snow (BR 20s New Zealand student).

The modern art centre.... aesthetic... being natural wood and stone, and brightly coloured, so it was warm feel, so not old and run down. A combination.... I’m not describing it very well. The western feel could be old and rundown, weathered.... did not really want that... wanted old but not run down... also the orange, red and blue, and the cabbage trees.... Do locals appreciate this? -- it fits, its more appropriate than what is there now.... than the modern mountains.... I think a nice attractive aesthetic... people would like that... What is it drawn from? The town I live in, (in the United States) it has always been nice, just added more public space, parks, put in small spaces, and benches (SM 20s International Student).

Students were explicitly asked to identify the main issues in providing public space for tourists and locals in a small town, and highlighted a range of factors. Prominent among these were the need to create taskscapes that are unattractive to visitors (17). For example, students indicated that parts of the town centre were ‘dead space’ (nothing was occurring there) or that they were noticeable empty of people; were ‘dark’; were ‘difficult to access’; or were confusing. In other words, the town needs to add interest to generate people’s interest (12) or there needs to be ‘something’ for travellers (10).

The outdoor spaces were considered not to be meeting the expectations of what it means to provide for tourism. For example, the park needs to be changed to encourage use (12). The playground area was considered to be ‘hidden’; the toilets were considered poor quality; and the park did not have features that were attractive for use.

Figure 5.19 Student site analysis: 1) spaces were empty or uneventful therefore they were ‘dead space’. 2) Considering separate spaces as stages where some are working well while others are not
The uniqueness of New Zealand towns was considered important (6) and the uniqueness of New Zealand was also identified and developed with references to the surrounding landscape and using ‘local’ or indigenous materials and species.

Eight students highlighted the tension between locals and visitors. When speaking to local residents, the students found a need for ‘local only space’. This was reinforced with what happens at the town’s two pubs, where locals are separated from visitors by using the Brown Pub, and visitors primarily use the Blue Pub. The Brown Pub doesn’t turn people away but provides them with their own separate dining room. However few students indicated seasonality was a ‘problem’. Site analysis was focused mostly on the current season and day time use, and only three highlighted the seasonal nature of the town which is unattractive where businesses are closed.

Overall, the student’s site analyses followed a standard process of inventorying infrastructure and using a SWOT analysis identifying strengths weaknesses opportunities and threats. Many students applied the performance perspective by describing the ‘characters’ staging, and scripts of people currently using the spaces and people they hoped to attract.
5.7.3 Staging for Tourism: Bringing Tourists and Locals together

In addition to asking the students to identify the main issues associated with tourism in small towns, and how to resolve these issues, the students were also to consider how to bring tourists and locals together. They were to consider if these groups should be provided for separately or together, or a combination of the two. The students expressed a range of opinions. First, each group has basic needs as humans (toilets, food, and place to rest) therefore these needs should be shared between the two groups (locals and tourists) - that is, a common taskscape. Furthermore, to bring these two groups together, a sense of place was required, where a sense of ‘home’ was important. Creating a theme from the surrounding physical context or from history wasn’t necessary. Although this was identified by a few students (5), most students (11) chose to develop themes that modified the ‘local’ or ‘home’ setting with a ‘tourist’ stage that included a tourist information centre, shopping facilities (resembling a pedestrian shopping mall) and ‘attractive’ landscaping.

It was believed that different groups would come together if there were ‘spaces for all’, including different ages, for all seasons, and, according to one student, a range of spaces from ‘intimate’ (assuming solitude) to social spaces. One intuitive student contemplated the need to consider “large enough spaces to hold large numbers (of people) in the peak season”. This idea was not developed any further than this, but given time it would have likely evolved to challenge the design of spaces where they could adapt or change with the numbers of visitors according to daily and seasonal flows. The two groups would also interact if spaces are developed that were comfortable, safe and relaxing spaces. Exactly how to make spaces ‘comfortable’, ‘safe’ and ‘relaxing’ are unclear, except that direct sight lines and being open (as opposed to being enclosed) makes spaces ‘safe’.

Improving and increasing the communication (interaction) between locals and tourists was also considered important, since “tourists want to know local people”. This is accomplished by providing attractions in close proximity for both locals and visitors. Most students suggested placing the information centre near amenities that locals would use such as a cafe, bakery or other shopping experiences (11), and it was considered important to cluster shopping and attractions (10) and add more restaurants and shopping (11) to attract visitors and locals into this space. On the other hand, eight students considered it important to separate the two groups and keep local necessities free of tourist access and influence.

In summary the students found that existing space and streetscape is not working for tourists or locals. They perceived the current streetscape and public spaces were not providing for the needs of tourists or locals. This was determined by the poor use of existing spaces. All New Zealand students thought this way while 4 of the 11 international students thought the existing outdoor space was appropriate and could be developed further.
There is a need to provide things to do (active spaces). There was a general belief that to provide for tourism, visitors need activities ‘to do’ while in the town or there needs something to be added for interest and to ‘generate people’s interest to visit’. Therefore the town as gateway community was not enough and the town needs to develop more as a destination. Since the students were asked to consider specific types of users, there was a range of activities that were suggested. This included intimate spaces where tourists could consider their own. Another way it was expressed was that *Tourists need ‘holiday things’ for them to stay longer*. Such spaces should provide for both local and visitor, and some identified a need for separating them and local only spaces. Locals want everyday things: business related; social places to interact (like cafes); not too many tourist spaces; attract people to move and invest in the town. Finally spaces need to accommodate mixed groups and intimate space, and a need to expand and contract with the tourism season.

It was believed that the identity of town will draw visitors. The town’s character and identity are important as it is chosen as the place where tourists want spend their leisure time. Students identified that they need to understand place and key characteristics that make it a *certain kind* of place. Some students suggested *localness* is important; the global tourist is here to experience a New Zealand country town. Identity, according to the student work can be created and they identified this as a central focal point and organised routes.

Finally, the town needs better connections between spaces, improved circulation, and make the spaces more legible and comfortable. The focus of many students was to structure the town by ordering and connecting spaces. There was a general belief that making circulation in the town safer, with zebra crossings, narrower streets, and using plantings to ‘direct’ movement was an important contribution to staging the town. Improving comfort was primarily an aspect of being able to visually see the space from the road, and providing seating and easy access (close proximity and ample car parking).

5.8 Using the Performance Perspective to understand tourism issues and solutions

This section looks specifically at the use of the performance metaphor in the design process. Students were asked to comment on this perspective of understanding space as stages, scripts and performance. Students found this perspective helpful in that it required them to think more about what people were doing in a space and what features are required for them to be there:

*I like the idea of performance.... I think of the two sets of performers... spectators and competitors... it’s a way of categorizing, I think. And predicting people’s movements because of why they are there ... and what role they are in* (BR 20s New Zealand student).

For some students the metaphor was at first confusing. However over the course of the studio it became clear that this metaphor helped with the design of not only space(s) but as places where people do things.
At the time it took time to understand the concept, but after I caught on, it helped me with other projects. … You have to think what people should be doing in that space and give them cues for what they should be doing there (LS 20s New Zealand student).

Categorized roles, the non-scripted performance, the skateboarders, you can design for it…. design the square so kids do hang out there… allowing people to interpret differently…hint at, or suggest other uses (BR 20s New Zealand student).

I like it a lot. The third project… the idea of performance is more active and more interesting… it works better when I talk to other people, reading books isn’t working very well. We talked as a group after being in Methven; we shared our ideas, like we were tourists. We were a part of it, like we were a tourist, and we also tried to be like a local (EH 20s International student).

Students started to see that people use spaces differently which may be culturally based:

In China we would like to spend more time and be more local, but in international trips, we spend shorter amount of time, that is what we do (HZ 20s International student).

Students found this perspective a bit confusing at first, thinking the performance had to be dramatic or theatrical,

It confused a lot of people, in trying to understand the performance because performance was something that people had to go and do… like a game of rugby, … you are doing something, … then thinking about a space, is a stage, or performance, it didn’t really make much sense, to me. …, how would someone perform when there is nothing here, no one is doing anything… there’s two pubs, a cafe and a shop, it didn’t really seem like much going on (TW 20s New Zealand student).

Later this student realized that performance was what people did:

The performance is very subtle… mother walking a pram down the street (TW 20s New Zealand student).

(Talking about the performance perspective) Trying to understand why you do something, for what reason, and visualise it as an end result and how does it affect you, is it (the designed space) too big, too small, is it comfortable, is it closed off, open, there are so many options, you can create that by just moving something around and close the space off, it’s so simple (TW 20s New Zealand student).

(Talking about the performance perspective) It was good to image going there, getting out of my car, walking … sort of thought about it, all the way through, … and if I was a horse rider (relating to another design project) I had to consider what they would do, … pull up, get some water, whatever for the horse, warm up, do your thing, put the horse away…. you have to get into that zone… just associate, become that person, through the process, how it feels and fits, it’s probably my biggest learn this semester (TW 20s New Zealand student).

Another, this time an international student, relates the importance of what people do:

Yes, it did help. …. you need to know what the tourists or the locals want, you have to know their performance activities, what they actually do, then design to meet their demands. Not just what they ask for, or say, but what they do (WZ 20s International student).

Spaces were considered for what they offer to the person occupying the space:

Made me think what the purposes of the space were and if they are used as intended (KC 20s New Zealand student).

And the performances that occur may prevent other performances from happening:

You can imagine yourself in the space, or watch how people use the space… In Methven there were a lot of mothers out with their kids and taking the dog for walks, and lots of kids when they got out from school, just walking down in big heaps and sitting on the seats, staring at people. … I interpreted that they were wandering around the streets probably because they had no where better to go, and so I
decided to make the skate park or the skate slash children’s park for them. They would probably be a big deterrent for tourists ... maybe they may scare people off (KC 20s New Zealand student).

The stage was important for performances to occur:

Performance perspective was very helpful because it is what people do in a special place. It gives people things to do, things they want and like to do. If you are in one place and if there is nothing to do, you leave, it’s boring (LX 20s International student).

Interviewed students found the performance perspective useful in the design process. For one student this was a good way of perceiving the spatial problem:

(It) forced (me) to think about individual characters; instead of types of people ... (I) envision specific performances that people would do... With the different stages, I considered what props are needed for each stage, and then translate the prop into design features. It was a good perspective to identify what was needed both physically and spatially. Having a theatre background, using this perspective was also fun for me (SM international student 20s).

Another student identified that he started to question how people use space and this may include ‘unscripted’ or improvised uses of designed space. The performance perspective “made me think of the purpose of spaces and if the spaces are used as intended. And if not, what can be done. For example school kids loitering on the street are not a planned performance... what can I make (design) somewhere so they can hang out and enjoy themselves and not be in the way of others?” (KC 20s New Zealand student).

Although students did not express problems with the performance perspective, some (3 interviews) expressed that it took some time to understand how this metaphor could be applied to the design process. One domestic student found that this perspective ‘changed people as individuals to having roles and playing a part’, this way I ‘was able to predict how they will act by categories, then creating stages for them’. This student however ‘found the idea of creating a stage for characters “hard” ’.

It was a bit hard to understand but helpful once you got it. ... you notice there are people there, but you don’t really notice what they are doing and why they are there. So that definitely helped (KC 20s New Zealand student).

People go to places to do something, not just to be there. (KC 20s New Zealand student)

I found it easy to understand, I’ve done a lot of theatre, so it was an easy analogy to make in my mind... It was a really good way to think more in-depth about an individual character, usually we think, of... mothers, we don’t picture only one mom, I don’t normally, picture somebody and exactly what they are going to do... in each space... it was a good way to get into detail. What props and what the props need to be, I think it relates well to design (SM 20s International student).

5.9 What does the design studio contribute?

Although the design studio was limited in time and by the experience of the student designers, it resulted in some important insights into designing for tourism. The studio experiment highlighted the way that student designers rely on preconceived notions of design and tourism in their work. Many students worked from a preconceived script and preconceived notions of props which were, in their
understanding, needed to ‘improve’ the town for tourism. They had a sense that design should do a number of things to make a town more attractive for tourism. These design attributes include: adding objects with symbolic reference to context or history; adding trees and ‘green’ vegetation; connect and define spaces with paving, street furniture and entry ways; spaces need to be easily accessible; increasing scale and becoming more urban; to name a few.

What some students missed in their design presentations was that although the focus was on creating space for targeted tourist groups, locals also have to use this space and they also have certain expectations. Methven has a unique town layout and with the exception of the new town square and street furniture still has a local town (taskscape) character. Although using the performance perspective is intended to prevent homogenisation from global processes (ski town scripts), it was noticed that design homogenisation was occurring with many students perceiving similar design solutions. These solutions are what the students consider as appropriate tourism development and included symbols that are were considered tourism necessities. As will be seen in the following chapters on the third case, Geraldine, the tendency to homogenise character through the application of a tourism script is a critical dynamic in small town transitions.

5.10 Chapter Summary

Methven as a gateway community provides a number of insights into the travel model, touristscapes, and the unique aspects of this seasonal rural town. First, Methven is highly seasonal, well scripted (in the imagination) for the winter ski season. There are few outdoor tourist performances beyond moving from one building to another in the winter climate. Secondly, as a gateway community it does not have or need an attraction and lacks the views and recreational features such as waterfront activities. The third point is, like Akaroa, it is within a few hours drive from Christchurch, and while Methven does not have such an interesting driving experience it does receive day trip excursions. Fourthly, Methven does not have the range of stage options for people to wander, play or find personal spaces. Fifth, the ski town script, as well as the rodeo event reinforces the youth drinking performances that are currently (and have been historically) popular. The sidewalks are still social spaces where locals meet but the purposely built square is poorly used outside of the farmer’s market events. Sixth, the streetscaping does identity the CBD, and more so at night, the design however is less appealing during the day and summer season this space and nature of the props do not prompt the performances that tourists and locals desire in a small town setting.

The Methven studio also provided some insights upon the nature of staging, of the performance metaphor and touristscapes. First, it was found that many student designers work from touristscape archetypes which resulted in a homogenisation of public space. Applying a tourist layer to a rural taskscape defaulted to urban precedence and focused on visual consumption. It appeared students
were not intentionally designing with this prejudice, but it was more of ‘how we design’ – that designers feel the need to do something. Many students follow a design process which formalises and objectifies a desired script. In other words they place objects which signal a new tourism script. A new and different ‘authenticity’ is introduced. Methven’s tourism needs are being ‘solved’ by embodying scripts symbolically into particular objects that will stimulate economic performances. Their belief is to make spaces, script the space and this will make it become a tourist place. The experience of examining Methven’s new square and streetscape however shows it doesn’t actually happen in the way it is being scripted. Just scripting and expressing that script in objects doesn’t actually make it happen.

It was also revealed that changing a taskscape to a touristscape is fraught with problems of seasonality, sense of identity and scale issues associated with increased numbers of visitors. Touristscapes are not particularly useful as taskscapes, and for small towns the faults of these spaces are emphasised and experienced on an everyday basis. Touristscapes based on scripting for tourists hasn’t worked. It also doesn’t work for locals as it doesn’t fulfil their needs either. The key point is that there is a relationship between scripts, staging and performance and the different types of staging, taskscape, touristscape and the designer’s intention.

The touristscape of a gateway community in particular became problematic with the seasonal and diurnal use of the town. How spaces are used or not used during non-peak times needs to be considered when designing for tourism in small towns. Large parking lots and open spaces were suggested, like the current town square, which would be left empty during much of the year. The strength of the gateway theme (ski town) and public spaces may also conflict with other performances (family, off season). Methven’s radial town pattern, although potentially unique and interesting, offers few options for pedestrians to experience the town. During the off season the town acts more like a stop along the way (with intermittent flows), with few stages and performances to interact with the local population.

In conclusion, the Methven case study contributed five key insights to the overall project. First it provided an example of a gateway community which provides stages quite differently than a destination community. Second it provided a contrasting case to explore and test the performance metaphor. The third contribution was a design studio using Methven as a context for tourism development, which was helpful in understanding how interested and informed but relatively inexperienced design/decision makers perceive and use the performance metaphor and issues of transitioning from theory to configuring space. Fourth, the Methven case study further emphasised that travel spaces are not consistently used, as they are diurnal and seasonal, and this impacts the perceptions and use of designed space. A fifth contribution to this research is endorsement of the
travel circuit model, highlighting differences between a destination and gateway, and designs should reflect those differences.

Methven is a gateway community, wanting to be a destination, but due to seasonality and limited ‘natural’ destination attributes functions mostly as a stop along the route.

The next chapter will look at the last type of tourist town on the travel circuit, the stop along the way. Geraldine Township, as case study, will build on the insights found in this chapter and use key informants to test what town features contribute and influence a tourist stage in a small town.
Chapter Six:  Case Study
Geraldine: the stop along the route

This chapter looks at the third type of tourist town on the travel circuit: the town of Geraldine as a stop along the route. The chapter follows the same pattern used in the previous two chapters by first describing Geraldine as space on the travel circuit. The chapter details Geraldine as a local place, as authentic experience, uses the lens of the performance perspective, with notions of script, stage and performance, to explore tourist activity. The chapter then looks more closely at three different tourist stages and what they contribute to tourist experiences.

The chapter unpacks the complexity of the performance perspective in more detail - specifically looking at existing scripts and stages, and current performances. This level of attention is needed to delve deeper than the outward appearance of the town and reveal the hidden and nuanced experiences associated with tourism and the everyday. For reasons of complexity it was necessary to separate the ‘staging’ and key informant responses to new tourism spaces in Geraldine into a separate chapter. Having two chapters for Geraldine helps to keep the data organized and maintains the progressive nature of the analysis, building on earlier observations and conclusions.

6.1 Global Spaces to Local Places

6.1.1 Locating Geraldine
Christchurch is the South Island’s largest city and primary air transport hub. Like any modern cosmopolitan city, Christchurch is linked to the global tourism network and establishes general expectations for tourism services. International standards shape the ‘global’ spaces which many visitors expect, as they provide a certain level of convenience, comfort, safety, and controlled experience which are familiar to the visitor. On the global stage tourists can visit new places without losing the familiarity and comforts of home. Christchurch however is not the main reason to visit the South Island. With Queenstown, Mt Cook and Fiordland as iconic tourist destinations on the South Island, most tourists, both domestic and international, travel along the state highway system that connects Christchurch to a variety of tourist destinations. The highway acts as a conduit focusing tourist movement. The places along the travel circuit (introduced in chapter 4) are therefore not just connected to the adjacent community, but are also connected and synchronised to much further reaching global processes, such as the timetables and facilities associated with transportation and hospitality. These processes move and deposit tourists, as well as information and materials into local everyday conditions. As a stop along the route Geraldine provides examples of how this globalisation process happens in a small town.
Geraldine (population 2244, 2006 census, Statistics New Zealand) is located about 140 km south of Christchurch. Situated in the highly modified agricultural land on the Canterbury Plains in south Canterbury, the town is nestled at the foot of the Geraldine Downs, a set of rolling hills spilling off the Southern Alps located to the west. The town is also bisected by the Waihi River and within a short walk to Talbot Forest, a remnant native lowland Podocarp forest.

Over the past 20 years Geraldine has developed as a tourist and domestic travel stop on a busy travel route between Christchurch and Queenstown. The overall attractiveness of the town is shaped by being nested in rolling topography, a small stream flowing through the town, and having large trees that were planted over a century ago. The focus of the tourist development has become a cluster of shops and facilities now known as Four Peaks Plaza, subtitled: Uniquely Geraldine. This plaza is located on a corner at the western end of the main street which makes up the central business district (CBD). The rest of the main street consists of well maintained buildings and what could be considered attractive yet traditional and functional small town New Zealand. Recently another tourist stop, Kiwi Country Tourist Complex, was developed on the east end of town. This is a tourist enclave, catering specifically for, but not limited to, scheduled coach tours. Using the terminology developed in this thesis, these areas – Four Peaks and Kiwi Country – can be considered as ‘stages’ for tourists and are the focus of the chapter.

Figure 6.1 1) The rolling downs behind Geraldine 2) CBD or main street with verandas, street parking and placards; Typical main street for small town New Zealand
Figure 6.2 Plan of Geraldine with emphasis on town centre: Town layout locates main street (Talbot Street) and the two tourist stages: Kiwi Country to the north and Four Peaks Plaza to the south (bottom of this image). This plan is for spatial orientation.

Figure 6.3 Sketch: Black arrow indicates primary tourist flow through Geraldine. The town’s main street is bookended by two tourism stops: Four Peaks Plaza on the left of this image (south) and Kiwi Country to the right (north).
6.1.2 Geraldine as a Stop on the Tourism Circuit

Geraldine is approximately a two hour drive from Christchurch and Christchurch International Airport, which provides enough distance to be removed from the city but close enough to take advantage of the city’s services and international airport. Geraldine’s proximity to Christchurch and connections to global networks provides a major source of tourists (and other global commodities/information) which flow into and out of the South Island.

It’s the first stop from the airport and it’s the last stop to Christchurch, so most people are here for morning tea, and in the afternoon, the buses stop, not huge numbers come for lunches, they all have to go to the loo (Group of 5 female volunteers 50s-70s).

The central location is also good for domestic tourists/visitors who live in other parts of the South Island and are travelling on to meet friends or family halfway:

This camping ground is just chocker during the summer and we have friends that come down every year and meet their friends from Invercargill. So geographically it is well positioned, so those coming from the north or the south... People coming in (to the town) and meeting. You can be in different places quite quickly. Swimming, fishing, there are lots of things to do (AB 40s LA).

Geraldine is connected to this network along the state highway system and subject to the timing and demands as well as the fluctuations that occur in both the national and international tourism systems. However, although Geraldine is globally connected it still continues to function as a local place connected to the region’s agricultural and natural landscapes.

6.3 Geraldine as Local

6.3.1 Historical context: the Imagined Script

While Geraldine’s historical context is similar to many other towns on the South Island, originating as a rural service town, it was, according to one historical source, perceived ‘unique’ from the start.

No wonder the first settlers, when they came to the Geraldine district, said, ‘Well, this is good enough for me- we will make this our home’ and they planted trees. They planted pines and macrocarpas and blue gums but they not only planted those but they planted the trees of their homeland, the poplars and the willows, the oaks and the ashes and sycamores perhaps, worse luck, but they did that and they made their County lovely and beautiful. I think they realised, those early settlers that man does not live by bread alone. The Creator has been kind: the trees have grown and multiplied and the physical advantages make this, I think, the gem of all the counties in Canterbury (Davey 1952 p95).

“Born in 1857” (Button 2006) Geraldine was like any other town of that era formed to provide support services to people living in the broader region and eventually for some, it has come to be considered home. Towns are shaped both by the landscape (an array of related natural features) and taskscapes (an array of related human activities) (Ingold 1993). The inhabited and repetitive use of space formed Geraldine, as the township’s spine is an old bullock track that parallels the stream that runs through town.
The first roads were constructed along the tracks that had been formed as a result of the movement to and from points further afield. Later, roads were planned to meet the needs of industry (Davey 1952 p50).

The town grew from a simple track; track became street; then main street (Talbot Street), and eventually formed the nucleus for the CBD. Talbot and Cox Streets continue to house the CBD as well as comprising the main travel route connecting Christchurch with Queenstown. Most people travelling through the area only experience this route along the main streets where the tourist facilities, shopping and nearby domain are located.

The people of Geraldine think of their community as being a certain way and present this self image to outsiders through how they describe themselves. One ‘official’ version of this presentation of self is a posting found on a town information board. The town describes it’s identity as a country village and as simply unique. This way of describing itself appears credible and authentic as it is simple and unassuming in its portrayal.

Figure 6.4 Town’s Script: Near the Talbot –Cox Streets intersection a 1) Town and District Map is located. 2) A description (or script) of the town is outlined including a brief history of the area. People reading these descriptions are informed of how locals (or a marketing strategy) perceive their own town and therefore the local’s identity

The weathered sign and matter-of-factness of the wording suggests a long and honest representation of how the town sees itself. The town’s identity or its localness is derived from this sincere depiction of a town created through the surrounding landscape, its history and features that survive today.

Geraldine’s identity was analysed in this project by asking respondents how they perceived small New Zealand towns in general and Geraldine specifically, according to their knowledge and experience with the town. Residents have developed strong attachments to where they live and associate their identity to where they live and with the town’s identity.

I’m very proud to be a New Zealander. I’m very patriotic. We are the best country in the world ... When I was young I hated living here. Can’t go anywhere, everything is too far away. (It is) too expensive to go to Australia. Now that I’m my age, I love it. You change as you get older.
Christchurch is home, to my husband’s disgust. I’m still a city girl. Small towns have a different way of seeing things (PB 40s Tourism Business).

I’m a New Zealander first, then a provincial New Zealander, from rural New Zealand and I’m certainly a resident of Geraldine. It’s my home (BC, 50s Community Active Resident).

I’m a person who, or my family, we fit into this ... I’d call it almost a little, English town, and we love the people, we love the climate, we love everything about the town basically, yeah... the town is us (SH 50s Business Owner, emphasis added)

Local residents see their town as certain kind of place that reflects upon who they are as a people.

(Small towns) They usually have a rural service role, why they were put there. That’s what I associated them with. They have a working side to them that is prominent (SR 30s LA).

Outsiders however, depending how well they know a place, may see Geraldine as any other small town in the area.

I don’t know if it has much of a sense of place, this could be anywhere. How do you make it Geraldine is a good question ... Topography, river.... yes that gives it a strong sense of place, but once you are here (the CBD), you are not really aware of that driving in from the north you see a lot of exotic trees, it’s nice with the camping ground, the footie field, the domain, and this side you get a more sense of arriving. ... (You said it was idyllic). Yeah it has a sense of charm, and it’s probably because of those things, of where it is in place as opposed to what is going on in the town (AB 40s LA, emphasis added).

People who are from the outside may see other aspects of the town’s identity. From a designer’s perspective, one designer perceives Geraldine as having a sense of place and fragile charm:

Geraldine more than many others because it is on the meeting point of two or three things. It’s a transport identity, a productive farming identity; it’s a retirement identity, the industries and business that use to be there. ... (Is it unique?) The pattern of the town, with the grid streets, is like any other town and the houses that got built there is typical south Canterbury. You can detect the differences between north and south Canterbury and Otago you can detect typically of how people did things. And the way … the materials they used. The further south you went they used more brick and stone, and further north was more timber. Stone was less common. It is a typical town in that sense in that it has recognisable patterns. But because it straddles a river and has a rural hinterland it does have a unique sense of place, and its microclimate which is not so common. (Does Geraldine have charm?) It’s a wee bit fragile, but yes it does. There are parts that are crass or don’t have a pattern but by and large yes it does have charm. The old town, it is not always a beautiful charm (RW 60s LA, emphasis added).

Geraldine appears to have both unique and common town features and dependent on what aspects are remembered and important to the respondent that an evaluation of the town is made. The concept of a local small town in New Zealand is thought to be different from larger populated areas such as cities like Auckland or Christchurch. Many residents expressed that it was the small town atmosphere or ‘way of life’ (script) and values where people knew each other and it was safe. Its location and relation to nature and outdoor activities also made Geraldine a small town and a great place to live and to visit.

Most towns central around a rugby club, the hotel, always a pub, a way of life, and rugby is a way of life. A factory freezing works where people work. ...Where everyone knows everyone. ... Good because there is a lot of caring people, caring for each other, know neighbours, not so much in the city. Sometimes they know too much (PB 40s Tourism Business).
No crime, it’s beautiful, quiet, friendly, a lovely place to live. For visitors, they enjoy it too. (They) love the stars, few street lights... blown away that you have walnuts, plums ... the trees, and the quaintness to it too (RN 60s Tourism Business).

(O)ften the attractiveness is that they can have a pretty good house and section for not as much money as they would pay in a big town. But the down side is if you want your kids to go to ballet, or to violin lessons, it tends to be much harder, there is less range of things, and for that reason, a less range of people, by and large, you won’t get the professional people, and those who want something better for their kids, a lot will send their kids away to boarding school. There is a relaxed life style and the ability to go down to the river for a swim on a hot day (RW 60s LA).

There are some elements that are historical to New Zealand towns. Like the wide main street and things like a memorial, to World War 1 and World War 2, taking a centre point within a town, and things like a community centre. And the last two are often associated with each other. They respond to each other and are quite typical. Small New Zealand towns have a collection of shops, whatever, next to each other along a very wide street. Now you see those elements in many towns. Then in search of identity for small New Zealand towns they also become quite typical which I think is quite ironic in their search for making themselves different. Then they become quite the same (AB 40s LA).

You can get your pie and sit in the park and eat it. People are looking for peace… rest before embarking on the journey south (SR 30s LA).

Residents are attracted to the pace and lifestyle a small town has to offer even though they are quite aware that small towns have limitations such as fewer choices for shopping and cultural activities. Small towns also operate on different, usually more limited hours than cities and what occurs in other countries. (We) have to travel to do things. (We) can’t buy things locally. Need to travel to go to the show or concert. I like the convenience of the city (PB 40s Tourism Business).

Geraldine goes to sleep in the winter, and nothing much happens after five. Everything seems to shut down except the pub. The Village Inn is great (pub/restaurant) but they want to shut down at nine (PM). It was their first winter (under new management) so things close earlier and Europeans have a different time (wanting to dine later) (RN 60s tourism business owner).

6.3.2 What makes a Small Town Stage attractive for residents and tourists?
The specific attributes of a town’s identity are represented by what respondents considered important and/or attractive to them. Residents expressed that certain attributes make the town attractive, primarily natural features such as flora and fauna, the town’s green spaces and the area’s topography. (Geraldine is) very close to nature, we’ve got a lot of Totara trees, Wood Pigeons all that ... (I live) very close to town, and the tourism aspect of the town, and a pretty good balance between the two; (What are the unique qualities that make Geraldine- Geraldine?) Ah, probably nature walks, green areas, its friendliness, that everyone knows everyone, which is indicative of a small town; it’s quite good to be acknowledged. ... Good small towns have its uniqueness, and Geraldine certainly has its uniqueness. (Are there any negative elements?) Um, (Pause) No, I don’t believe there is much negative-ness here to be honest (SH 50s Business owner).

There is a more limited range of retail type things, ... But the thing is in those smaller towns, they will still be laid out on that 19th century, on that one chain width, 20 metre width, 66 feet width, so a lot of the streets will have that spaciousness ... Which is one of the characteristics of it ... and there isn’t a lot of traffic necessarily, unless there is a state highway somewhere, going through it. Apart from that the streets are quite comfortable and the towns are comfortable to move around... pedestrians, and for your kid to bike off to school, if there is a school there. The smaller they get the more luxurious is the spaciousness, the feeling of spaciousness. And they will have often originated from an original survey; therefore they will have some sort of structure, like a grid, or another (structural) system...
common to have squares or land set aside like that in a visionary way, but they are quite different than European towns which tend to have evolved in a much, from a pre-traffic era, and secondly, evolved according to market fairs and spaces for defences and that type of thing. We don’t have that. They are more homogeneous because they come from a more survey (based) history (RW 60s LA, emphasis added).

Long term residents who have retired in the area see the town as safe with many outdoor activities available to them. A couple of elderly residents describe why they live in Geraldine and describe the town’s values:

Because we like it! … It’s a good place to retire, for retired people. … (I like) the community and for Peel Forest. The trees, bush walks it has everything. It’s a safe and secure place that has traditional country values, we all grew up with. And we wanted to bring our kids up with... Farming values/townie; that’s what Geraldine is, it’s an outdoor country town … It’s close to ski fields, close to swimming, close to everything, … And we are also very close to the two major cities; we’re close to Christchurch and close to Dunedin. Close to the West Coast, close to the sea, close to the mountains. (Group of 5 volunteers 50s-70s).

Most importantly the attractiveness of Geraldine (as stage and script) is that it feels like a community. The physical attributes of the small town are important but the intangible aspects of the people and relationships really distinguish the nature of a small town. The majority of those interviewed see the town as real (authentic) because of how the performances and the stage meet their ideas (script) of what they believe a small town to be:

It’s an extended family. At this scale that is effectively what it is. There is a strong community feeling and strong community spirit, and strong community pride. People have different views and visions, and all that but it all revolves around the community rather than just themselves. It occurs in many communities, of a certain size, and that could be a community within a larger community too, a particular suburb in a city. (What are your impressions of Geraldine?) Well it has a real community feel to it. It has a size that can do it. It’s not overly large. It’s a typical New Zealand town, with a main street and domain, and residential bits and pieces, domains and parks, there is nothing that is extraordinary, except perhaps the bush. That a lot of other towns don’t have. It has a good feel about it, you know, people communicate and move around and the river is an attraction that certainly has not been used to its advantage (BC, 50s Community active resident).

It’s a real town. People (have) been here a long time, or (will) come back. There are some business open for tourists. But (there is) a good feeling here, and people notice it. …(I’m) worried that it may lose the village feel. Too many people who want to change it. (I have) already noticed the number of English people who moved here. They have a lifestyle they wouldn’t have in England. Therefore the prices have gone up (PB 40s Tourism Business).

I like it. I’ve always thought it was an attractive location. Quite an attractive sized town, and nice climate and things like that. One of the things that raises, … is for a town, to attract people who live there … what does it take for a town to attract people to live there… from a regionally economic development point of view it’s really important…that you have a base of residents (LC 40s Tourism Consultant).

(This is a) lovely town. What do you judge a town on? … Top three of where we have been. Spend another (unplanned) night. We walked the main street, watched the Melbourne cup in the pub, and, been to a few shops. People are hospitable, (and) friendly. (They are) very nice country people. (We have also been to the) Peel Forest walks (and) was at the museum in the morning (AC 50s Australian tourists).

The town itself is well laid out, has good parks and reserves, good walks in the town itself, the infrastructure inside the town is basically there, particularly for the visitor, good toilets… commented on many times. The toilets in Geraldine are good. There are lots of cafes catering for the tourist,
(although) not the best or how they are run... no I don’t think there is an undesirable... we don’t have crime, the anti-tourism thing.... it’s got some nice walks, nice places to visit but nothing spectacular. (We) haven’t got the icons. (BW 60s Tourism Business).

Although Geraldine is like many other towns based on grid patterns it is also described as: quiet, close to nature, friendly, and unique, and is attractive because of physical attributes such as: the windy road, wide streets, walkability (ease of walking), location beside the downs and forests, variety of building types and large trees. These attributes are considered authentic because they are born out of people living in these spaces (taskscapes) and not built specifically for tourism.

It seems likely that it is exactly this sense of realness or authenticity that makes the local spaces in Geraldine attractive not only for those people living there but also for visitors looking for a ‘small town’ experience.

6.6 Travel Circuit

The most important feature of Geraldine’s location for tourism is its position on a main travel circuit route. This circuit is comprised of connections between entry points, transportation, and destinations. The place where a town is located on a travel circuit helps to identify its tourism role. Locals, both involved with tourism and not involved with tourism, describe Geraldine’s situation as a stop along the way:

It’s too close to Christchurch for people who set off today… sorry, for those who stayed last night in Christchurch they are not going to stay in Geraldine. They may stop for a cup of tea and a pee, on their way through. They are going to at least head to Tekapo perhaps Mount Cook, …or perhaps further on… The afternoon traffic out of Christchurch, afternoon flights, yeah, they reach Geraldine, four thirty to seven pm. We get them (arriving in our tourism facilities) (BW 60s Tourism business owner).

Where does Geraldine fit in? Probably for those who want to get off the beaten track and get back to a nature way of life, basically, and just explore a unique town without being told where you go, told what to do and break the cycle. And they do, we are the first stop, when they climb off the plane in Christchurch, get their car, we are the first town that they hit, and they hit, the tourist operators know we are here, with the facilities that we have, so we are getting hit, but, I agree with what you say, the first night stop may be Queenstown, Mt Cook or Dunedin, they are rushed with those itineraries, so much is crammed in that tourists don’t get enough time to experience New Zealand uniqueness (SH 50s Business owner).

The travel circuit is the route or connection between transportation systems (air terminals, roads, walkways) and major tourist destinations. In addition to arriving at a destination, moving from place to place is part of the desired experience, unlike travel experiences where tourists stay in one place for the duration of their holiday. Travelling the circuit may be within a tourism bubble (tourism providers control the experiences) where the unfolding experience is managed by a tourism provider such as found in a guided coach tour. In this kind of experience, schedules, planning and expected experiences are prearranged. On the other end of the same spectrum is a self directed tour (independent tourists) where individual choices are made to use or venture away from the ‘tourism
bubble’ and include local experiences. The self directed experience is subject to local schedules, self planning and unexpected experiences occurring during travel. Both of these forms of travel in the travel circuit are appreciated:

It (packaged tourism) works in some ways. I’ve experienced that. And I thought it was pretty good, as you feel secure, but you pay for it…. There is an expectation of what you pay for... you want that control (SR 30s LA).

Need to get people out of the system. Get into the local. Need to be independent... sad that people have a set itinerary and stick to it… They don’t plan ahead. People need to be flexible. … Buses service a purpose; people don’t have much time, the busses quickly taken them to Queenstown. (Name of local shop), big shops with over priced Chinese made stuff, and the same on the next stop, has the same stuff (RN 60s tourism business owner).

Tourists also perceive Geraldine’s important central location on the travel circuit and sense of appeal even if unintentional:

(We) wanted to go to Mt Cook, but arrived late, we saw the campground so we stopped. (We) made the day trip to Mt Cook and now back at the campground (GP 60s European tourists).

(We have) no expectations of the small towns. Read more about the treks, the glaciers, the main attractions. Did a big shop in Christchurch and stopped in Geraldine because it was getting late ... Geraldine is nice… nothing too special. Arrived at half seven last night. Stopped at the supermarket, saw it as we drove past… has the same name as the supermarket in Ireland. Got brochures at the i-SITE. We want to try a number of activities. (Geraldine) seems like a small town... not very touristy... just looks like a holiday park. (We) would like this kind of place for (the rest of) our trip (IC 20s European tourists; emphasis added).

The perception of these tourists is important for local tourism as they are the ones who are stopping and spending the night. They have other destinations in mind such as Mount Cook but they do stop and buy supplies and get information from small towns along the way. These tourists are not looking for a generic tourist, or touristified (mass tourist or global) stage, but support services that facilitate their imagined (scripts of how and where to travel) tourist performances. The stage that is not very tourisy was identified and considered very appealing for this form of travel. Becoming ‘too touristy’ was on the minds of many of the people I talked to. Their biggest concerns were that small towns ‘didn’t become like Queenstown’, which they felt was overdeveloped, tourisy and not the ‘real’ New Zealand. This sentiment was echoed by well over half of the people interviewed.

Since a stage is likely interpreted differently by a range of people holding different expectations (imagined scripts) the shift from local ‘authentic’ town or taskscape to tourist town or touristscape is highly individual. The basic concept of a ‘tourist stop’ in New Zealand is generally agreed upon by socially accepted scripts:

(I)t’s about having a place that is friendly when you get out of your car, stretch your legs and certain things you need. You need some food, some coffee or something to drink, toilet stop, somewhere to do those things in, significant choice, I suppose, it doesn’t need to be huge. ... From a destination point of view... for a weekend ... (it) need(s) to have something that was of interest of me... an outdoor activity, so it would be the base for mountain biking or whatever it might be (LC 40s Tourism Consultant).

The basic ‘tourist stop’ stage is also generally accepted from the services it offers:
Most people go to the Four Peaks (Plaza), for reliable food, choice, lots of little souvenir shops, what people want to buy, its concentrated, convenient, on the corner, lots of car parking, near a couple of historic buildings with a little interpretation (SR 30s LA).

Although many people understand and accept a normative concept of a ‘tourist stop’ based on mass tourist attributes, still others have different ideas of imagined scripts, stages and performances they pursue while on holiday. A tension also occurs when locals have differing ideas of what tourism should be in their town and with other ‘non-traditional’ types of tourism. It appears a tension is created when in addition to the traditional tourists heading for established tourist destinations, New Zealand also attracts niche markets such as bicycle and driving for pleasure tourists. These tourists also use the travel circuit and contribute to tourism economies.

6.4.1 Not all tourists arrive by car: Bicycle tourists
Independent bicycle tourists were found using the town’s holiday park. They stop in Geraldine to ease into their physically strenuous tour where many of the cyclists (individuals and groups) spent another (unplanned) night before heading west towards the high country and the mountains. Many bicycle tourists in the holiday park (at least 10 separate groups) found Geraldine to be the right distance (the second day) from the start of their trip originating in Christchurch. They were just ‘getting their touring legs’ and the extra day/night in Geraldine gave them a needed rest day, time to recover from jet lag and prepare for the trip to come. One pair of cyclists were travelling in the opposite direction and heading toward Christchurch and nearing the end of their trip. The holiday park located in town provided a very attractive (clean, safe, quiet and green: good for camping) location to rest and easy walking (important for sore legs) access to food/drink, information, and the internet (Field notes, 2008, 2009). A less attractive setting (Methven was identified by the bicyclists) has influenced some bicyclists to continue on and look for a better multi-day rest location.

6.4.2 Driving is the Attraction
Independent tourists however are not all wanting a leisurely paced journey finding ‘hidden’ gems off the beaten track. On three separate occasions, tourists expressed that they were attracted to New Zealand to drive on the winding and relatively traffic free roads. For one European, it is through driving that he experiences nature.

His favourite place is Norway because of the nature. Second is New Zealand. He likes the little landscapes, where there is more change and variety and you move quickly from one to the other. He didn’t like Alaska because it was all the same. He loves to drive and is interested in connecting with nature, through driving (Field notes 2009: GP 60s European tourists).

The travel circuit nature of travelling New Zealand, as opposed to locations with all-inclusive holiday resorts where tourists stay in one location, is attractive for its sense of independence and adventure, effective way of seeing many landscapes and may be an alternative form of travel (driving tourism) that is relatively straightforward and easy in New Zealand. New Zealand’s landscape and road
networks are ideal for this type of travel especially as a land of ‘little landscapes’ (Hayward & O’Connor 1981), where considerable variation in relation to travelled distance is an appealing attribute for tourists.

New Zealand has been referred to as a land of ‘little landscapes’. That is, there is considerable variation in New Zealand’s landscape over relatively short distances and areas. These ‘little landscapes’ are distinct from one another and they more often than not occur in regional patterns. Within a region, communities identify with ‘their’ landscapes and often refer to them as having a particular combination of attributes and features that give them a distinctive ‘character’ (Boffa Miskell, 2010:10).

In summary, Geraldine is well situated on the South Island for travel access to all parts of the island and as a main stop on a classic travel circuit. Although New Zealand is considered a ‘land of little landscapes’ where landscape characteristics change quite quickly, rest stops and experiencing local places are still necessary and become the primary tourist experiences of driving and bicycle tourists. The stop along the route is experienced positively when basic needs including: toilet facilities and, food and drink are met. The stop is improved when more choice is given to accommodate the variation of personal scripts. Some people also believe the stop is improved even more if other, mass tourism related services such as communication (internet), entertainment or shopping are provided. What should be provided at the stop along the route depends upon the individual’s perception of authentic experiences. This will be considered next.

6.5 Authentic Experiences

This section is interested in how authenticity, a well contested concept in tourism studies (Wang 1999, MacCannell 1999; Knudsen and Waade 2010), plays a role in informing and enabling tourism and tourism design in small towns. MacCannell (1976, 1999) introduced the concept of authenticity as a modern way to understand issues of truth, reality, and front and back regions in tourism.

“Authenticity expressed the desire for insight in the intimate back-stage life of others, the past or the exotic cultural otherness” (Knudsen and Waade 2010:10).

There are many ways to experience a small town. As well as visitors creating authentic town experiences, local residents also create experiences with an understanding (possibly different from tourists) of what is authentic for them (see existential authenticity Wang 1999). For locals authentic experiences are associated with everyday practices and places (taskscapes) and individual understanding of appropriate changes to traditional ways of practicing life in small towns.

6.5.1 Authenticity

The terms authenticity and authentic were introduced and inferred during the interview process where key informants used these terms to express positive values of a place or experience as being ‘real’ and in some sense ‘truthful’ or ‘sincere’ in their representation. Places that are considered ‘authentic, real
or normal’ are the ‘back-stages’ as described by MacCannell and are what many tourists expect and desire of experiencing small town New Zealand.

(We) want to see normal small towns. (We) don’t really want to see the backpacker towns like Byron Bay ... (I) want to spend more time with my friends rather than the touristy places. (We) spent the last year in Australia. So want to stay away from the touristy places (IC 20s European tourists).

(Regarding tourist areas) I bypass them. It’s a gut feeling ... I don’t do crowds, too individualist for that (AK 20s European tourist).

For these travellers the authenticity of the towns they visit is important as they provide the physical setting or stage that contributes to their preferred tourist experience: in this case non-touristy and not crowded. While the above examples are preferred stages for these particular independent travellers, other tourists, especially mass tourists on coach tours, may expect another authentic version of the small town. Their search for authenticity is not related to the authenticity of toured objects (‘things’ they experience while travelling) but is an existential authenticity, where their motivation to travel is achieved by creating a state of Being activated by tourist activities (Wang 1999: 352).

For the coach tourist, getting off the bus and experiencing the town, even for five minutes is a very real and authentic tourist experience. Tourist mobility and the stops along the route are repeated performances by mass and independent tourists where existential authenticity is the goal. Using the performance metaphor I consider existential authenticity as the script used to guide the performance.

They don’t (go beyond the tourist system). They only have water, a piddle, a spit and back on the bus. And they’re gone; ... they are not really interested when they get off that bus. They (are) stuck in their itinerary. The bus driver has told them they only have a five minute stop and then they are off to somewhere else (SH 50s Business owner).

Performance authenticity, on the other hand, is not only the expected script, that makes the experience real, but the interaction and proximity to people and things, the phenomenological nature of being there that makes the experience real. Not all performances take place in standard forms but are more negotiated, creative, ironic and opposed activity (Knudsen and Waade 2010:14). Performance authenticity explains why some tourists enjoy performing traditional tourist stages in conventional ways while others contest convention by ‘acting out’ or by looking for different stages to perform their authentic tourist activities.

This section will look at Geraldine’s three tourist stages in terms of the types of authenticity in tourist experiences (Wang 1999, Knudsen and Waade 2010) and their relationship with design. The three stages are: main street which is considered an ‘everyday stage’, and two other stages, the Four Peaks Plaza and Kiwi Country which are predominantly tourist stages.
6.6  **Main Street Geraldine**

Talbot Street, the main street in Geraldine, is authentic in a number of ways. It has objective authenticity by retaining an original town layout and scale, and by preserving historical buildings and trees. Over time changes have occurred to buildings and outdoor spaces but generally speaking the overall appearance and function of the town has been relatively maintained which people understand to be the image associated with Geraldine.

![Image of Talbot Street](image1.jpg)

Figure 6.5 1) Geraldine’s main street is not too different from other rural towns and from the town’s historic past 2) What was once a ‘village green’ this open space has been privatised as part of the Village Inn bar and restaurant

![Image of Talbot Street](image2.jpg)

Figure 6.6 Sketch: Talbot Street has gradually changed but retains many aspects of ‘traditional’ New Zealand towns: building set backs; on street parking; and rural scale. Current additions include paving stones, street lights, trees and street bollards on corners

Geraldine has a connection to the past and has retained a sense of its origin through gradual changes that have respected vernacular forms and local design, scale and building methods. This has been accomplished by maintaining building setbacks, road width, and a relationship with its context, as well as reusing buildings and protecting historic trees. Geraldine is thus considered to be an authentic
New Zealand small town. Key informants saw the town as English, and as a romantic notion of its history and picturesque setting.

Geraldine, which reminds me of an English place. One, it doesn’t have a straight road going through the middle of it. The road is quite windy and the river. It’s a much more attractive place on its own. I like Geraldine. It’s one of the few places, as you drive through it ... it appears attractive… variety of building types... it has a nice openness to it ... the river, the wide street, the downs, it’s not that flat (SB 60s Tourism Consultant).

For a tourist in Geraldine the attraction, I think, is … authenticity. Like the movie theatre. Yes, exactly like the movie theatre. The scenery, the walks, the river. The unique movies that are shown. (Should Geraldine be more authentic?)…. What wearing old time costumes? I think you can easily tip into the… crass, touristy. We are what we are. Why should we pretend to be something that we are not to attract tourists? I think part of the attraction is to come and go around, is to mix and mingle with people just going about their daily. And that’s one of the reasons tourists come here. ... They arrive back from Queenstown saying why did we go there? (Group of 5 female volunteers 50s-70s).

The authenticity of original objects provides visual cues to places for authentic experiences. Geraldine has preserved original objects and marked them as significant. Examples of this include a Totara tree planted to commemorate the birth of Samuel Hewling’s daughter and a turning stone used to turn bullock carts on Talbot Street. However, while these artefacts may have historical significance for local residents, little attention was given to these objects by visiting tourists. This raises the issue that although authentic objects contribute to the authenticity of a place they do not necessarily make a place a tourist stage. Having objective authenticity may assist with tourists searching for authenticity, but in and of themselves the objects are not enough to attract tourists.

Figure 6.7 1) Original Totara tree planted in the 1850s 2) Eclectic buildings on Talbot Street 3) Turning stone on Talbot Street, Plaque reads: TURNING STONE TO GUIDE DRAYS INTO LANES (CIRCA 1880)

Geraldine’s main street also has constructive authenticity, where “imagery, expectations, preferences, beliefs, (and) powers” are projected onto objects (Wang 1999: 352). The earlier reference to Geraldine as being ‘English’ has been projected on to the town from people’s perceptions of traditional English towns. Locals also perceive themselves in this way:

It’s a good place, a good central attractive little town. The first impression is that it is gorgeous. It is English. The gardens, and green open places, the trees, it’s so English, not European, it’s English; the
visual impact… It’s (the) arrangement along the river, (and) the fact that it’s not just one long main street. You’ve got the hill behind. It’s got walk ways (Group of 5 female volunteers 50s-70s).

I like our attitude to life. I like our laid back-ness. The reason is that we are down here, out of the way a bit, and not influenced by other things that (influence) other countries, like Europe. It’s not a dog eat dog world here yet, we have a quieter way of life. Especially the English people they come here because they hate England now (they) don’t like what’s happening in England, they don’t like how crowded it is, they are all saying the same thing. This is what England was like 50 years ago, or whatever. This reminds them of what England was and they all yearn for again. And unfortunately that won’t happen. They want to bring up their kids in a safe environment and they see us as a safe place. ...Same life as in England; we believe in the same things (PB 40s Tourism Business).

These are examples of how residents imagine or script Geraldine with symbolic or constructed authenticity. However it is the stages that facilitate the script that are of importance to the design of small towns. Talbot Street is still a local stage providing services primarily for residents but also open to visitors travelling through. The street is wide with street parking on both sides and sidewalk to the building fronts. As Figure 6.8 below shows, the street is lined with trees and has had a recent streetscape upgrade adding pavers, bollards and benches. The side streets and residential areas have not been ‘up graded’ with pavers as used elsewhere in the CBD. Behind the main street are also lanes which provide service access and paths along the river that are used as access ways by locals.

![Figure 6.8 1) Early morning main street 2) Dairies (convenience stores) in New Zealand are easily recognised with colourful and abundant signage.](image)

Although a rosy picture of Geraldine as a small town stage has been painted here, changes to the main street and the town have occurred where key informants have noticed the encroachment of global influences. More people and the increase of tourism spaces have challenged the authenticity of this small town, shifting it from a local place to something more global (placeless or generic) and perhaps a tourist town.

Geraldine is funny! It has always struck me as almost an idyllic village, with its elevation, which is quite nice, where other places are just flat. It is just this wee idyllic town. With dealing with tourism to date, I don’t know if it is ... I don’t know if it’s that good actually. You have your wee bit of main street upgrade. And then you see these very big barn/cafe style things happening that when no one is in them they look terrible. … when you are driving, in that one of the first things you see, in the township apart from the Subway, and then inevitably spend time around here (public toilets) because of the toilets. We beat a pretty quick track through here, last time we probably stopped at Subway (AB 40s LA).
(Is Geraldine touristy?) I think it is getting that way... 5 years ago I wouldn’t say so… I don’t consider it was touristy but there were a lot of tourists there. Probably because of the tour buses that drive here. There would be a difference if it were only individual tourists stopping in the town... the buses changed the nature of the town (SS 40s LA).

People are really concerned with commercialization and this is getting too touristy … We do not want to be another Queenstown. ... They use that term, quite a few people use that term... they meant that the town wasn’t for them anymore, it became for the visitors. So essentially the nature of the town … who it catered for or who is its primary audience (LC 40s Tourism Consultant; emphasis added).

(Defining the term) local… I defined it by what it is not, it is not global. So it doesn’t have a Subway, which Geraldine does now and I don’t like that. It doesn’t have cafes that all look alike… that big one as you drive in from Christchurch… yea that’s it ... Kiwi Country. It doesn’t have places like that. An authentic town has small, some old, some might be crappy looking as I was describing from Hokitika, I’m not saying they are necessarily beautiful, often they are not beautiful at all. But that is what a small Kiwi town is. And when it shifts across to become a tourist town it looked like any other town (LC 40s Tourism Consultant, emphasis added).

This small local town, ideally located on a travel circuit, has evolved from its ‘authentic’ rural roots and is now focused on capturing the tourism market. This has been accomplished by the creation of the two stages described next: the Four Peaks Plaza and the more recent Kiwi Country.

6.7 Four Peaks Plaza Stage- the Tourist Stop along the Route

People travelling the ‘classic route’ from/to Christchurch to/from Lake Tekapo -Aoraki/Mount Cook - Queenstown travel through Geraldine and make a turn at the intersection of Talbot Street and Cox Street. This corner has become a small tourist centre consisting of the Four Peaks Plaza, the town’s intercity bus stop, public toilets, bank machine, i-SITE (information centre), Geraldine museum, and a small green park area with picnic tables. These facilities are supported with a cafe/deli and clothing shop in an old post office building across the street and a holiday park beside the park and behind the plaza.

Instead of making this turn on the State Highway, and instead one continues along Talbot Street there are local town amenities such as a church, heritage cinema, and public library (with free internet access and district council facilities). In front of the public library is a small parking lot and lawn area which doubles as the town’s Anzac Day event space. This ‘back area’ is an extension of the main street rather than being a part of the Four Peaks Plaza. Small towns often do not have the luxury or resources to have specialized spaces, so like this lawn/parking area, most places are multifunctional and adaptable space.
The recognised tourist stage, Four Peaks Plaza consists of a set of ‘front shops’ and ‘back shops’ which provide a range of food, beverage, tourist souvenirs, local products, banking, tourist information, and toilet facilities. The ‘front’ shops were identified by locals who interpret these shops as for tourists: cafe, souvenir shop, I-site, ATM (bank machine) and recently added sushi shop, white-water rafting outfit and fruit juice bar. The ‘back shops’, situated behind the front shops, are businesses that are more likely to be also used by locals: bakery, Barker’s fruits, souvenir shop, Talbot Forest Cheese, a wood working shop and a cafe. Beside the Four Peaks Plaza is a small museum, well maintained public toilets and park/picnic area which hosts a local crafts market. The plaza (actually a small local shopping centre) is a hybrid space, both reasonably integrated with the local everyday, and a tourism enclave (self contained consumption space) where almost everything a passing traveller would want is available. However this balance is changing, with more spaces are being focused on the consuming tourist. In addition to domestic and international independent travellers, coach tours as well as domestic intercity buses stop here for a break.
The plaza has a ‘touristy’ aesthetic using a local woodworker’s signs and sculptural elements (the pole people: first sighted outside of town and seen throughout the town and holiday park). Although the shops are located in two large buildings, the shops appear to be independent with separate frontages and signage. The space between the two buildings is accessible for cars and parking is provided. However, unlike most small local shopping centres, there is outdoor seating encroaching onto the parking area and people wander through and linger in this space as in a pedestrian shopping mall. This stage is comfortable with outdoor seating (tables and chairs, some with umbrellas) however it is best observed from the outside looking in. Once inside the space the attraction is to enter the shops, and like the tourism enclave encourage people to spend their money. This is a form of globalisation where local spaces are more focused on commercialisation and start to look like every other (homogenised) retail space. Nevertheless, the space is still also local, where building ‘embellishments’, sculptures and signs are locally produced on site by a locally owned business and the shops are locally or regionally owned and operated. This dialogue between global and local or glocalisation helps to mitigate the globalisation (commercialisation and homogenisation) and retain some sense of local Geraldine in this shopping centre space.
Figure 6.12 1) Corner of Talbot and Cox Streets: Café with large umbrellas and the i-SITE next door. Intercity buses as well as scheduled coach tours stop in front of the i-SITE and across the street, as pictured, between 10 and 4 everyday. 2) Entry into the Four Peaks Plaza: cheese shop, café, woodworker’s shop and parking are part of the ‘back area’. The fenced in cows in the foreground are accompanied by pole people crafted by the woodworker.

Figure 6.13 1) Four Peaks Plaza ‘back’ area: parking is shared with people wandering and seating areas. 2) Image shows a new extension of the ‘front’ area shops with parking. Regional tourists with bicycles are visible in the parking lot (right image in figure 6.8 above shows the site prior to the addition. The previous design had a blank wall, a few shrubs, and parking). Victorian Wood Works, a local company produces the pole people and signage in the plaza.

Figure 6.14 1) The i-SITE is front and centre of the Four Peaks Plaza, coaxing travellers to stop. Under the big “i” a man is just visible using a bank machine. 2) Geraldine Historical Society Museum located in the old Town Board Office building beside the Four Peaks Plaza. People stopping at Four Peaks Plaza to use the toilets or to get something to eat/drink, and if they have time, will often have a quick look at the museum.
Figure 6.15 1) Public toilets are beside the museum, and next to the toilets is a linear park. Larger vehicles, especially those that are towing trailers often park along the linear park. 2) Looking back at the intersection, toilets and Four Peaks Plaza (i-SITE) are on the right. At the end of the road is the old post office building, which was being used to sell clothing. The flower beds in the foreground are intended to narrow the road and slow traffic.

Figure 6.16 1) Four different (local) musicians have been observed at this location, near the toilets or Four Peaks Plaza entry, playing for donations. The toilets are well maintained and well used. 2) The green space beside the toilets is used as a crafts market location and by travellers sitting at the picnic tables. The wear on the grass is likely from people using the crafts market. This patch of ‘green space’ is important for travellers who are avoiding the commercial side of travel and prefer free public space.

The authentic experience of the Four Peaks Plaza area (including the museum, public toilets and green space) is primarily constructive and existential. While the museum building and artefacts contained inside have objective authenticity, the Four Peaks corner experience is more about the experience of a rest stop along a journey.

The toilets are the focus. That is what most people need. Then building up from that is the shops, the cheese shop ... building on the dairying, from the hills behind, ... And beside the toilets is this nice treed parkland here, and you know you will get a park along here somewhere ... You notice, a large proportion of the people stopping are 4x4s towing a boat or a caravan, kayaks on top, probably Christchurch based, ... but it is very common to see 6 cars parked, maybe 2 or 3 are rentals....They know it’s a route ‘A’ to ‘B’, and along this route its time to pee. ... The old world has gone, but there is a passing trade with people’s body clocks. ... Omaram has something that causes people to come here, I don’t think Geraldine has in the moment, and it would be developed around bush, forest, rural produce, I would hazard to guess.... and outdoor experiences in the hinterland (RW 60s LA).
This rest stop originates as a logical stop on a travel route and continues to be developed to provide tourists services and spend their money in Geraldine.

(It is) on a route where tourists typically go from ‘A’ to ‘B’, when they are visiting say the South Island, secondly if it happens to be a place where often it is convenient after a day’s journey to stop over for a night, there is also that type of thing. [example?] Quite a few of these towns, Geraldine is a case in point, that’s got a campground, campervan parks facilities, where people come... they arrive late in the day, they plug in, they do their thing, pay their money and go off in the morning. So some places are better set up for that than others (RW 60s LA).

Stop every time when we go there. Stop at Four Peaks and stop on the main street for a coffee. I usually stop at Four Peaks first, for parking, and if I’m tired. But if it looks very busy I would drive through and go to some place on the main street. Main street would be a second choice (SR 30s LA).

Scale of the town and the landscape context makes it one of the most attractive towns on the South Island. …We stop when we go through, quite often by the Four Peaks complex for food and toilet break, but we also go to Peel forest. (When we) come into town (while staying at Peel Forest), ignore that (Four Peaks) and just do something else, (like) the art gallery. Park where ever available. It’s interesting when you pass through you focus on what you know, and the rest of the time you stop anywhere, and just wander (NM 40s LA, Emphasis added).

The Four Peaks Plaza has developed as a tourist stage from decades of catering to people having a ‘tea and pee’ stop. For the traveller, the space provides services that make their trip more enjoyable therefore essential in their tourist experience (existential authenticity). The plaza’s identity has changed from ‘happenstance’ space to a self-aware tourism stage. The stage was once only public toilets and the local Barker’s fruit store. It has now evolved into a complex that includes global foods like sushi and opportunities to book white water rafting trips. The ‘development’ of the tourist stage, making it more commercialized and what some called ‘touristy’ not only impacts tourist experiences but also local experiences. These changes were interpreted in a variety of ways by the key informants.

When I knew it (Geraldine) there was Morrison’s department store here, a country store you could buy anything, it closed down about 10 years ago. The old functions of the town have lessened. Just outside of this town was a flax mill believe it or not. … So all of these are gone, or contracted so adding on this thing of the tourist industry is important as it allows the town to continue, and therefore people to live here. Therefore new things develop, and Barker’s is a case in point. … Well its being going for 40-50 years, has become a commercial enterprise. So they have made a business of the produce of this area to the world (RW 60s LA).

The Barkers complex (Four Peaks) … has changed over the last 10 years … I went to the bakery and I thought as I walked through as a pedestrian how awful it was to walk through. It was absolutely appalling; it was just built for cars. I thought this was ridiculous and then bought my sandwich... ate outside and thought it awful and looked across and thought that is so touristy, and thought what am I doing here. I’ve been stopping here, at the bakery for years, and its not the world’s best bakery but it was convenient, fine, nothing wrong with it... I won’t stop here again. It just didn’t do it for me at all. … I guess I was, in a very small scale, expressing that it’s wasn’t my zone anymore (LC 40s Tourism Consultant).

Geraldine wouldn’t become more than what it is. Four Peaks cluster of shops. Kiwi Country is something new... caters to bus market... (I) would not go there again. (I) would go to a coffee shop along the main street (VF 50s LA).

When you drive into Geraldine, you turn in, turn right off the main street, heading towards Mount Cook and Fairly, and suddenly on the corner there is quite a lot of obvious commercial activity. There are broad car parking lots you can drive in. There are people walking there. While the main street there is a kind of traditional veranda sort of strip development, which looks so traditional, for the most part
looks like it stayed that way for a long time. But a lot of tourists might think “ahh, that might be a bit daggy” (SR 30s LA).

Stopped there all my life, when travelling with parents… it was the right distance from Christchurch… but easy to bypass and stop in Fairlie. (What are the attractions?) Not a ‘bogan’ town. (Describes bogan as) Rough, no class, traditionally supported by agriculture… Geraldine has always been busy, the pub… there is a buzz… food is always good in Geraldine… a bit less quality now, because it is busy…. Good local products like Barkers, the cheese factory is a good reason to stop. Use the public toilets…. Don’t take a walk, or stretch…. Like the café in the back… it was alright- not amazing, a bit too busy…. Like those little places that are fantastic but no one knows about it… (I) use them before they become popular (SS 40s LA).

Four Peaks Plaza still retains enough local authenticity for residents to support some shops and services.

Locals don’t tend to go there (Four Peaks Plaza). Well, they may go to a specific shop for a specific thing. They don’t go there as a destination, collectively, they keep away… they have no reason to go to the i-SITE. People don’t go to the one on the corner (Café in the front area) because a bus load of people will go there shortly (BC, 50s Community active resident).

I prefer the real. … I think you need to create things for the tourists to make money … Geraldine tries to be a real as possible (NP 20s administration).

There is a general understanding that tourist towns, places like Queenstown or Franz Joseph are somehow less authentic as the towns are created specifically for tourism and populated by non-local service personal.

Service people are the locals while they may not be, such as in Franz Joseph. Towns are being created… a bit of a Disneyland (SS 40s LA).

6.7.1 Strategy changes

Over the time of this study two changes have occurred that indicates the changing nature of tourism in Geraldine. The first occurred at the front of Four Peaks where a service/ employee parking area was removed to accommodate additional office and retail space. At the same time a new Sushi restaurant was added to the ‘front’ building. The second change is associated with the first change in that one of the new tenants is Rangitata Rafts, a local rafting company, who is attempting to increase its profile by opening a store front (Sleeman, Tourism consultant, personal communication, 2009). Prior to opening up this booking location, Rangitata Rafts operated by picking up clients at the bus stop at Four Peaks Plaza and in the back parking lot at Kiwi Country. This new location is a strategic move for better exposure and to compete with the more famous rafting outfitters associated with Queenstown. These changes indicate a desire to be more competitive and an increase in sophistication when providing tourism products. The implication of this strategy is subsequent tourism developments that are more commercialised and globalized (Sushi restaurant) and may lead to the creation of more enclavic tourism stages. This type of development will be discussed further in the Kiwi Country Visitor Centre Stage.
Figure 6.17 1) Changes to the Four Peaks Plaza: the front area had a service bay (for the cafe) a private parking space, cabbage tree and two fenced cows and three pole people. 2) The new addition to this space has four new shop fronts at ground level and offices on the 1st floor. The cabbage tree is gone but the parking lot stays the same. There is now only one fenced cow and a sign for a cafe in the back area of the plaza

Figure 6.18 1) Travellers on a youth coach tour prepare to go on a Rangitata Raft trip. Prior to 2009 tourists were transferred to different vehicles in the Kiwi Country Visitor Complex back parking lot to be shuttled to the river. 2) In 2009 Rangitata opened a store front in the Four Peaks Plaza. The store front includes monitors showing video of what to expect on the river trip. There is a distinct difference, between local adaptation and global formulae, and how people experience these spaces and what it means to the overall tourism experience

In summary, the Four Peaks Plaza is a glocal tourist stage that has evolved to a configuration that provides tourist focused goods and services as found in global spaces but continues to retain features that are still attractive (tolerated) and authentic for local use. The authenticity of the tourist experience using the Four Peaks Plaza is subjective and likely related to existential and constructive authenticity as opposed to object authenticity.

6.8 Kiwi Country Visitor Complex Stage

In contrast to the main street and Four Peaks Plaza stages, Kiwi Country Visitor Complex is a discrete tourism enclave. It is physically enclosed in a single building and is separated from the rest of the CBD in its location and physically separated with fencing. It appears as a ‘shopping mall’ with architectural referencing to the site’s agricultural past with corrugated iron facade and silo form. Parking is focused on coaches which are placed behind the building somewhat hidden from the main
street. Similar to many shopping malls, the outdoor space is uninspiring (although there are flower beds) and people are drawn into the building to purchase their goods and experiences. The complex provides souvenirs, food and drink, internet, a money exchange and toilet facilities. A first impression of Kiwi Country is that it appears to be very similar to what you expect to see and experience in an airport.

Figure 6.19 Kiwi Country Tourist Complex located on what was the sales yards and livery stables site. Geraldine’s only remaining petrol station (Shell) is located next door. Mundell’s Cafe and Restaurant is located in the complex. Note: Coaches park at the rear of the building and short term visitor parking occurs on the street. The traditional building frontage found in the rest of the CBD is maintained.

Figure 6.20 1) Kiwi Country Visitor Complex: across the streets from a petrol station and 2) Subway. Does Geraldine need two visitor centres on either side of the town?

Figure 6.21 1) Buses park at the side entrance for loading and unloading. Passengers are directed right into the building. There are few things to see or do surrounding this visitor complex. 2) Buses park behind the building.
Figure 6.22 Sketch: Kiwi Country Visitor Complex: Tourist flows. Primarily coach tours stop in this tourist enclave. The space is designed for people to enter the building and spend money. There are few connections with the surrounding town.

The Kiwi Country Visitor Complex provides a node along the global mass tourist network. For the time attentive traveller within the tourism network system, this stop provides convenience and consumer activities.

Of the three tourist stages in Geraldine the Kiwi Country Visitor Complex was of most concern of key informants. The concern was most directed at the complex’s strong connection with mass tourism and the coach tours which the complex targets.

Kiwi Country is something new... caters to bus market... (I) would not go there again (VF 50s LA).

(We) didn’t go in, but saw it. Don’t remember it (Kiwi Country) as we came in. If a Japanese tourist bus comes in (to town) there is a place for it. (However) we don’t want it (AC 50s Australian tourists).

The coach market is a part of that system where you don’t make the decisions. But you will always have that (not allowing for individual choices) because there are a huge proportion of tourists, of people in life who need guidance... Asians buy into that system. A lot of people even domestic (tourists) who will go on the coach because it is organized. They don’t have to worry with other people going, safety factor; there is also a confidence factor with the driver, etc... They get value for the money. In Geraldine we will never be a part of that. I don’t believe we will ever be a (overnight) stopover or that type of thing... unless things changes. I don’t see that sort of money being attracted to the town to develop that type of accommodation (BW 60s Tourism Business).
The primary concern with Kiwi Country is with the complex’s lack of authenticity as a local experience. Kiwi Country is not viewed as ‘tea and pee’ stop, but as an extension of the global tourism network where the facility provides a standardized space that is homogenized and placeless. Standardization provides a tourist experience for mass tourists on coach tours but it removes the features that are important for independent travellers.

If we provide that then everyone would have access to it... then the independent traveller wouldn’t have anything to discover... I would rather have buses move to point ‘a’ and I would go, (independent travellers) would go to point b (SS 40s LA).

That (Kiwi Country) has never struck me as a place you want to stop at, unless you are on a tour bus, I have nothing against it it’s just that we have always stopped here (Four Peaks)... tradition and you have a few more options, and plus the toilets (AB 40s LA).

Need to stop the global look, building design, architecture, would help a lot. Perhaps, strengthen the sorts of everyday things like…. Offer more things like mountain biking routes that were visible when going through... people with bikes on the campervan… it’s not only good for the locals, but it’s a real thing but it’s also good for the visitors... so it’s the aesthetic, nice space type things... might draw you in for visitors and local… it doesn’t have to be staged, and not just for the locals. (Does real or staged matter to you? Matter to your professional perception?) Yes it bothers you. I will not go to places that are too staged and I have a choice. I just avoid them... I encourage the more real in my professional practice (LC 40s Tourism Consultant).

Since locals perceive a problem with Kiwi Country’s local authenticity they are less likely to use these facilities. Places that are not use by residents appear to be less ‘local’ and therefore less authentic as a rural town.

Create a destination, a place to go (where) the locals have got to go. In Italy and Paris it’s the locals in the parks and squares... we need to mix them. It has a sense of place (SB 60s Tourism Consultant).

I like Geraldine … I think it is on the cusp of going from a local town to a tourist town... some of the things that I have seen developing there, in the past 5 years, possibly the last 3 years… I don’t like. And I think it’s because I think it is losing its authenticity as a local town (LC 40s Tourism Consultant).

This section has looked at three stages which provide for tourism in Geraldine. The stages provide a range of experiences from authentic local experiences to authentic global experiences that are provided primarily for mass tourists on organized coach tours. I have used Wang’s three types of authenticity in tourism experiences to explain how the stages work as a means for authentic tourism experiences. As a designer however, Wang’s authenticity theory is problematic when trying to apply it to the design process. Authentic objects are important, but in and of themselves do not create authentic tourist experiences. Constructive and existential authenticities are subjective and socially negotiated and therefore quite difficult to apply when designing space. This is difficult as designers need to understand and measure what people ‘project on to’ objects and space as well as their state of Being. This is made even more difficult as authentic projections change as societies and individuals change as well the ephemeral nature of a person’s state of Being. To overcome these challenges the performance metaphor as well as the concept of performance authenticity has been used to make sense of three tourist stages in Geraldine.
6.9 Performing Geraldine

In tourist studies the visual culture of tourism, informed by Urry’s (1990) tourist gaze, has been challenged by a more anthropological-phenomenological-inspired viewpoint- “tourists do not only gaze but are also bodies performing at specific sights” (Knudsen and Waade 2010: 12). This thesis is exploring the proposition that design disciplines need to also take a more phenomenological stance. To do this the performance metaphor was chosen, as well as the concept of performative authenticity (Knudsen and Waade 2010) to render a more complete understanding of the three tourist stages in Geraldine. The new perspective gained from understanding practices and places as cultural and social performance will then be used to organize my understanding of the tourism stage and the staging of tourist places in the following sections in this chapter.

6.9.1 Performing Main Street Geraldine

Talbot Street, Geraldine’s main street provides both access through the town and access to the shops lining the street. The wide street, as mentioned by key informants, is typical and signifies rural New Zealand towns. The everyday performances of a small town are comprised of scheduled and informal meetings between residents going about their daily lives. During the movement of daily life, people’s movements intersect and become opportunities to socialize. The copresence (physically being with others) exchange occurs in all sorts of public and private places, such as standing beside their vehicles on a street, outside of shop entrances, and while sitting in idling cars parked driver window to driver window, sometimes in the middle of the street or parking lot. The wide street makes this social behaviour possible. Locals perform this stage as a familiar taskscape where repetition rather than reflection of practices guide their performances.

Figure 6.23 Locals and travelling groups often use the street, space by their vehicles and sidewalks to socialize, and organize their lives. 1) Locals organizing their car while two groups of motorcycle travellers plan their trip. 2) Two local men talking (they talked for approximately five minutes) beside a truck on the traffic side of the street.
Outdoor performances include moving between shops and services by car, bicycle and as pedestrian, parking as close to the shop destination as possible, youth ‘hanging out’ outside the dairy, strolling with children/dogs while running errands and meeting up with acquaintances. Some unique performances also occur such as locals leaving farm trucks/Ute’s parked on the street with animated dogs and sometimes sheep in the back. For people unfamiliar with ‘rural life’ this scene is a new experience and is of interest.

One possible exception to the otherwise small town everyday in Geraldine is a knitwear shop, which viewed from the outside appears to be an ordinary shop on a side street but is home to the Guinness approved, world’s largest jersey and mosaic replica of the Bayeux Tapestry. While this initially could be considered a ‘tourist trap’, spending time with the creator, Michael Linton, quickly reveals this is not a trap at all but one man’s passion to exhibit his interests in history and puzzles. Although it has become a small tourist attraction, it is experienced more as an honest expression of an everyday man and his interests.

Another very unusual type of art is seen at the Giant Jersey Shop, where Michael Linton has a mosaic replica of the Bayeux Tapestry on exhibition. The initial reaction to hearing about it is a bit “ho-hum, just a copy of something old.” The reaction on actually seeing it is one of astonishment at the sheer scale, and disbelief at the incredible patience needed to complete such a monumental 25-year task. The work is a mosaic of more than 2,500,000 chips of spring steel from knitting machine programming discs, hand-painted, on canvas. It is 42 metres long and weighs 275 kilograms (Button 2006: 404-405).

I met a number of tourists who support this sentiment and expressed their astonishment after meeting and experiencing Mr. Linton and his work. The reason to visit this shop/exhibition is not necessarily the subject matter or as spectacle, but to meet a local man and the expression of his passion. This example is important to this discussion as it identifies what experiences tourists find important and they do not have to be those most associated with mass tourism.

Tourists use the everyday stage on Talbot Street because it provides the right stage for their performance (they deliberately avoid tourist stages because they are ‘not authentic’ or are too ‘touristy’) or they are using what is in front of them, unaware of other options available to them. Tourists perform Talbot Street by engaging with a number of activities that include: strolling obvious routes up and down the street, window shopping, gazing (and sometimes photographing) localness (including: architecture; real estate displays and community announcements; and vegetation), socializing with members of their travel group and with locals, and based out of their vehicle they organize their travel lives. Tourists were observed (re)packing their camper vans and relaxing (eating and reading) in their vehicles. Main street performances mix tourists and locals where everyday life is the predominant script.
6.9.2 Performing the Four Peaks Plaza Stage - the Tourist Stop along the Route

Four Peaks Plaza is performed quite differently from the main street stage. This stage is intended for tourists taking a break from travel and consuming products targeted to them. Time is important in this stage, where schedules need to be met with coach tours moving through the travel circuit. International and domestic (independent) tourists also use this stage as it conveniently provides the necessary services as a comfort stop.

![Image 1](image1.png)

Figure 6.24 1) Many people in the Four Peaks Plaza are waiting for their coach tour to continue. For the mass coach tourist, Geraldine is a stop along the route. After using the toilet facilities and getting something to eat or drink, people spend quite a bit of time standing near their bus or pick up point. 2) The buses and building facades enclose the sidewalk space in front of the i-SITE. This sense of enclosure keeps the focus on the shopping centre space.

![Image 2](image2.png)

Figure 6.25 1) Directly across from Four Peaks Plaza is a privately owned house. The overgrown and brightly coloured garden attracts many people to take photos, touch and smell the flowers. 2) When buses park on this side of the street, the buses create a visual barrier directing attention to the house and garden. The ‘localness’ of the house and garden appears to soften the commercial/‘touristy’ aspects of the Four Peaks Plaza.

The physical presence of buses in the Four Peaks area dominate the stage and indicates the difference between this tourist stage and the more local main street. Performances here become more like an ‘event’ with the arrival of buses which physically transform the space by adding temporary ‘walls’ and framing views. More importantly the buses bring people who pour out onto the sidewalks and bring life to space. On one occasion, an older local gentleman sitting on a bench near the museum who during a conversation revealed he enjoyed sitting here so he could watch the people getting off the
buses and have conversations with them. The buskers who play at the Four Peaks Plaza entrance rely on the flow of tourists moving through, and they also add to the overall tourist performance of this space.

The presence of buses however is not always taken positively and is considered a nuisance by some by blocking views, taking prominent parking spaces and fouling the air with noise and pollution. The higher concentration of buses does reshape this space and has been interpreted as more ‘urban’.

The performances of the coach tourists were largely found to be predictable and likely to be scripted and led in part by the tour companies. After leaving the bus, the first scene is usually a direct line to the public toilets. The coach tourists then regroup for the second scene, in the Four Peaks Plaza (some use the toilets in the Plaza) where they get something to eat or wander into the shops. As time goes on, there is movement between the shops as the Plaza is explored, but few coach tourists venture out of the Plaza and down the main street. Independent tourists (both international and domestic) are less regulated by the clock and are more inclined to move outside of the Four Peaks and explore the main street. Once the biological needs are attended to, the Plaza stage becomes a waiting room, where people mill about, gather with others on their trip and have conversations, stand waiting near their tour coach, and checking their phones for messages. There are few places to sit near the street so most people are required to stand. The café’s seating was once popular for coach tours that were waiting. However the owners of the café were not gaining from tourists using their seating but not buying from them. This outdoor sitting area has since been re-claimed by the café with the use of a fence and more structured seating.

Figure 6.26 CHANGES: 1) Asian tourists wait in front of the café often not buying from the café who are providing the seating area. This space was open to people on the street and was attractive for mass tourists waiting for their tour to continue. 2) A new fence and larger umbrellas have been constructed on the same site to claim the café’s private commercial space. The sidewalk and road are the only public spaces in the Four Peaks Plaza

The script and stage do not always provide the cues or the experiences that are sought out by people performing these spaces. It was very common to see tourists using whatever they could to ‘sit and
wait’ and one tourist was observed looking for a physical challenge by *buildering* (like bouldering but climbing on buildings). Many people were observed stretching their limbs after exiting their vehicles.

The mass coach tourists were not the only groups arriving in large numbers. Large touring groups on motorcycles and bicycles also found Geraldine a convenient and important stop along the route. While the Four Peaks Plaza was the most common place to stop, other spaces were used such as a church lawn across the road from Four Peaks and the private *village green* at the Village Inn. These spaces allowed large groups and their equipment to congregate and create the ephemeral stage for their touring performance. Touring motorcyclists and to a greater extent bicyclists are less intrusive to town stages, when compared to coach tours or even campervans. This appears to be a reflection of the scale of the intrusion and the compatibility of their presence has on other tourist and local performances.

The travel performance requires certain, and sometimes special equipment, we can call ‘*props*’, as well as specific clothing or *costumes* and other people or *actors* to enact a desired performance. Tourist vehicles and the tourists themselves found in the Four Peaks area became the cues to tourist performance. One motorcyclist was observed spending about 15 minutes with two Asian tourists,
answering their (broken-English) questions and taking photos of various poses with the bike and with them. Parking spaces are also used in different ways as places to rest, read, organize, and eat, to name a few. Seeing other people occupy space draws more people to use that space (Whyte 1980). Cullen’s (1961) concept of occupied territory suggests some permanent indication, such as furniture, helps to provide the town humanity and intricacy and for the purposes of this research a cue for a spatial script. However there were few permanent ‘props’ found in the Four Peaks Plaza, other than those that were part of a commercialised setting.

Figure 6.29 1) People and their vehicles become new and interactive props on the tourist stage. Motorcycles and antique cars were commonly observed temporary props that add to the holiday stage. 2) People inside their vehicles also become a part of the street scene as is the case of this sleeping child; suggesting a safe relaxed place.

6.9.3 Performing Other Tourist Stages in Geraldine

Tourist performances do not solely occur on the commodified tourist stages such as the Four Peaks Plaza. Tourists on holiday also share services and facilities used by locals and other types of tourists such as those who are working or visiting friends and family. Verdé Café deli is a good example of a tourist stage that is removed from the more popular stages. Verdé is tucked behind the old Post Office building across the street from the Four Peaks Plaza. This café is situated in an old house and takes advantage of its somewhat secluded location and garden surroundings. There are signs indicating the café’s location. It is mostly locals and domestic tourists (who were told about the place or ‘happened upon it”) that are aware of its location and the quality food and coffee it offers. The café’s quiet and (relatively) removed location requires some ‘prior knowledge’ of its location and quality which adds a layer of ‘insideness’ or ‘localness’ to the place. Customers are predominantly made up of locals and domestic tourists familiar with the area, but more ‘outsiders’ are discovering it. Although Verdé is not any ‘more local’ than the bakery in the Four Peaks Plaza or Mundell’s restaurant in Kiwi Country, it appears to be ‘more local’ because of its removed relationship to other tourist facilities and has a domestic scale and aesthetic (garden and veranda in an old house). Verdé is also no different from other cafés in that it is a business trying to sell its services to its customers, but it is different in that it has created a stage and script (physically and symbolically) which suggests a connection to the
concept of ‘small town’ and not an extension of global efficiency and mass tourism. Verdé is not set up to accommodate the coach tours.

Another tourist stage that appears ‘local’ but not is intended for locals is the Geraldine Holiday Park. This holiday park is located in town behind the Four Peaks Plaza and adjacent to the public toilets and green space. The park is also associated with the town’s domain which has a cricket pitch, outdoor swimming pool and large children’s play area. Both the holiday park and the domain are well planted with mature exotic tree species that were planted well over a hundred years ago. One tourist with horticultural experience described the park as a wonderful ‘botanical garden’. The owners of the park have created a well considered strategy (script) for their stage and believe their customers will return and recommend their park if it is well run and maintained, relatively quiet (a family place), and, quite importantly, kept very clean (personal communication, 2008, 2009). This high standard of service and relaxed green space makes this an attractive holiday stop. This attracts not only people on the move, but this park is also a regional destination for domestic tourists who book sites often for weeks.

What makes this park appealing for some travellers is its location next to the tourist facilities and CBD. The holiday park stage is very dynamic and changes with the various types and arrangements of caravans, tents and campervans. People also change but the seasoned holiday camper knows the script and how to use this stage. The holiday camp performance is a research topic in and of itself, but it is worth noting that the performance is routine yet relaxed, friendly, slower paced (compared to urban settings) and influenced by living in temporary structures in a more simplified way. This simplicity is however changing with the appearance of satellite dishes and larger more sophisticated motor homes. The holiday park can be considered an extension of the small town lifestyle (performance) where a stage is provided for visitors to perform in a less complicated, quieter and more basic way in a ‘natural’ park-like setting. What is unique in the Geraldine stage is that if the ‘camping’ lifestyle is not to your liking, there is the option of the tourist facilities and CBD only steps away. The holiday park is also desirable for international tourists who want to meet and mix with New Zealanders.

Figure 6.30 1) Verdé restaurant is tucked behind the Old Post Office, opposite the Four Peaks Plaza. This restaurant is open 9 am to 4 pm and used by locals and people who know of its location. 2) Geraldine Holiday Park.
Park, behind the Four Peaks Plaza is a mix of domestic and international visitors. Holiday park performances by domestic tourists include the very common morning walk to the service block in a house coat. The holiday park provides a temporary yet local-like stage, for non-residents

6.9.4 Performing the Kiwi Country Visitor Complex Stage

The tourist performances at Kiwi Country are different to the Four Peaks Plaza. It is an indoor enclave - outdoor space is limited to parking. Similar to an urban shopping mall or airport, tourist enclaves provide little for outdoor performances. Outdoor seating, shade, access to other amenities or any form of outdoor entertainment is not provided. This stage works by attracting people inside and keeping them contained (and spending) within the enclave. For the mass tourist and for some independent tourists and locals, the performance is desired for its convenience and familiarity. In some ways it was considered more authentic than glocalised spaces, such as Four Peaks, as it is quite clear that this place is intended for a specific kind (globally connected, mass) tourist experience. This type of complex is relatively new for New Zealand and new enclavic complexes, such as Farmers Corner outside of Ashburton, are appearing on the travel circuits. Farmers Corner has been designed to be viewed from the highway and uses lawns and gardens to soften the isolated and enclavic nature of the building. Outdoor spaces on this stage are passed through and experienced from inside the vehicle.

![Farmers Corner outside of Ashburton](image)

Figure 6.31 Farmers Corner outside of Ashburton. The outdoor space is landscaped to be experienced from the vehicle and provides the primary function for efficient traffic flow and parking

6.10 Changing Stages

6.10.1 Daily Rhythms

The stages and subsequent performances that have been described in this section are not static but evolve with daily rhythms and have changed, at larger scales, during the three years of this study. The daily rhythms of a stop along the route are obvious, and are the product of scheduled coach tours and the time/distance from other starting and stop points along the route. Prior to coaches arriving for morning tea the tourist stages are being prepared for ‘the rush’. Deliveries and staff move in and out of the tourist space, cleaning, maintaining and preparing. Occasionally locals have adapted to the
tourist rhythms and use the space for their needs. A local tradesman was observed, using the tables in the back area of the Four Peaks as his office and place to have his morning coffee. He was gone by the time the buses arrived. It was also noted that coach tours and most independent travellers have moved on or have settled into local accommodation by late afternoon. The purely tourist shops (souvenir and retail shops) close with the departure of the last mass tour bus. While the tourist space looks empty without people moving or vehicles on the street or parking lot, it has a flexible scale, where the scale of the built form is appropriate with a range of use (light to heavy use) and when it is empty. The stage is actually not empty at all, as locals and tourists spending the night use the café that stays open into the evening, use the bank machine, and use the space between the buildings as a short cut, although the number of evening performances is quite a bit fewer than the day time ones. The public toilets are also used during all hours of the night.

Another daily rhythm that changes the stages is the New Zealand use of sidewalk signage. Put out in the morning and taken in at the end of the business day, placard or sandwich board signs are used on public space, usually sidewalks. Often associated with dairies (small convenience stores) these signs fill up space on sidewalks creating a sense of ‘something happening’ in a space and often, for some people, become a nuisance as an obstacle course on the sidewalk. The hand-made aesthetic and non-permanent nature of the signs equates to the nature of small towns. There are also more sophisticated and permanent signs being created which demonstrates the changing of the times. Geraldine, like many small towns have until quite recently had only had locally produced and nationally branded signage. There are now however quite sophisticated signs displayed, most notable the Kiwi Country and Subway restaurant signs at the north end of town.

Figure 6.32 1) Sidewalk signage is popular throughout New Zealand and seems to increase as time goes on. 2) The local handicraft sign is handmade and simple, while 3) the Farmer’s market (no affiliation with the other markets) is more upscale. 4) The pole people (local symbols) stand guard near the more sophisticated and brand conscious signs of Kiwi Country and the internationally recognised Subway restaurants. The obstacles increase co-presence between people moving around the smaller spaces on the sidewalk. This does create a ‘buzz’ of people in this space and for some is a nuisance.
Figure 6.33 1) Tourists wander around the parking lot of the Four Peaks Plaza. When the tourists leave the tourist space is still at an appropriate scale for local use. 2) What appears to be Geraldine’s village green is actually a private space for patrons of Village Inn restaurant and bar. A children’s playgroup structure is located in the centre of this image and provides a domestic as opposed to a commodified sense of place. The scale of the empty stage is important to ‘work’ for the community when not being performed by tourists.

Figure 6.34 1) The public toilet area is the hub for the quick stop in Geraldine. Like a village green, many performances are occurring from stretching the legs, resting in the shade, boy playing a violin and cars being aired out. 2) A coach tour, for young adults, is left waiting at the Four Peaks Plaza corner. These tourists grew tired of the shops and preferred to entertain themselves by socializing, reading, and throwing a rugby ball around. The presence of this large group of people transferred this corner space from the usual small market passive performance into a more park-like and active performance space. The ball routinely went into the street and caused traffic to stop which gave entertainment to the waiting travellers.

The nature of small towns is to be resourceful and make use of spaces in multifunctional ways. Parking lots are never just for parking your car, but are also event space. This is illustrated at the Harcourt parking space becoming a small market space. Private spaces can also be multifunctional and adaptable, as in the case of the Village Inn’s ‘village green’ used to display heritage motorcycles on a day ride. The performances by the motorcyclists provide potential performances for visitors and residents alike to interact with the vehicles and their owners. Everyday spaces change to accommodate and transform into tourism space. Parking lots turn into market spaces and the ‘village green, a privately owned restaurant space is changed into an antique motorcycle exhibition space.
Figure 6.35 1) Harcourt’s parking lot is used to sell handicrafts and imported goods. This is the same space the coach tour group took over in Figure 6.29-2. A young North American traveller, who was waiting for her coach tour to continue was looking at the merchandise and was overhead responding to the sales person: “I’m stuck on the bus”, to the question how she was travelling. 2) Regional motorcycle clubs, like the Vintage Car Club of New Zealand (motorcycle section) have club day rides and meet up at the private ‘village green’ at the Village Inn. The motorcycle enthusiasts perform their club lifestyle: wearing specific clothes and socialise around classic motorcycles. The motorcycles were parked in the green space, off the street, allowing them to be inspected while having a beverage. People walking along the public sidewalk were drawn in by the temporary spectacle, and were encouraged to ask questions about the antique vehicles.

6.10.2 Taking photographs

One performance that is quite noticeable in the Four Peaks Plaza area and to a lesser extent along Geraldine’s main street is the tourist practice of taking photographs. Taking snapshots while on vacation is standard practice: recording what you do, experiencing place through the camera and creating experiences from the social performance of taking the photograph. Observations were made in the Four Peaks Plaza of people, primarily Asian tourists, taking photographs of each other and the ‘local sights’ surrounding the Plaza. The subject matter of the photographs was focused on fellow travellers positioned in front of a number of key scenes. The old Post Office, the small house and garden, churches and the museum were the most common scenes selected by the photographers. The coach tourists appear familiar with this performance and skilfully set up photographs they desire. These performances often included having both the photographer and subject of the photograph, the friend or relative, on the street to get the best framing for the shot as possible. The photographic team moves quickly and are entertained with their antics to get that perfect photo. In addition to Asian tourists at the Four Peaks Plaza, other photographers were observed talking photographs in a less animated way of other parts of town such as the old Crown Hotel on the main street.

The photography performance also included the ‘staged’ shot of someone in the group posing in a humorous way. On three different occasions, Asian tourists were observed climbing on the cow statue for a picture of them riding the cow. This performance included a number of fellow passengers encouraging the performance along and enjoying every moment of it. These tourists may be improvising (acting in the spur of the moment) the stage, or may also be following another script provided by the tour company. Other tourists and locals may have mixed feelings of this performance.
by the mass tourists and it may interfere with their own performances. Regardless, the stage is reactivated and a burst of life energizes the space. The stop in Geraldine may be only a stop along the route for most tourists but it may also be quite enjoyable and memorable.

Figure 6.36 1) German tourists wander along and take photos of Talbot Street near the old hotel. 2) Korean tourists do not venture too far from the coach and take photos with the fibreglass cow. Some people climb on the cow for pictures which results in an entertaining performance for the performers and the audience. 3) Photos are important enough to risk injury and pose in the middle of a busy street

6.11 Summary and Contributions

The use of the performance metaphor, perceiving the town as stages and people as performers practicing scripts puts a new dimension on understanding a town’s spatial structure and how it functions. As a stop along the route, Geraldine provides two key tourist stages that provide for mass tourism as well as independent and domestic tourists/travellers. The town’s main street is the third stage where performing the local everyday is sought for an authentic (performative authenticity) small town experience. Four Peaks Plaza is a hybrid local/tourist stage where tourists perform the ‘rest stop’ and as consumers. Locals also share this stage, for more ‘everyday’ performances and are likely to avoid the peak tourist times. Kiwi Country Visitor Complex provides the most global experience where mass tourists follow a consumption script in a highly controlled and aesthetically placeless stage. This chapter also highlights the importance of people’s perceptions of authenticity, as it relates to the contrasting scripts of mass and independent tourists, as well as taskscapes and touristscapes. The next chapter will add to this by examining the staging and responses to different tourist stages proposed for Geraldine.

Up to this point, the Geraldine case study contributes to this research by revealing four main issues associated with perception’s of the town’s script and current stage. First, is the issue and nature of perceived authenticity. It was found that locals perceive the town, the current script and stage, as - ‘feels like a community’. The town feels authentic because the performances and stage meets their ideas or script of what they believe a small town to be. Residents perform local stages as familiar
taskscape from repetition rather than reflection. Locals accept change but are wary of the town becoming ‘touristy’ like Queenstown. Authentic objects were considered important, but in and of themselves do not create authentic tourist experiences. Theoretically this is important in the authenticity discussion and suggests the authenticity at play is not only based on the gaze, the place and the imagined script but also includes the body performing places by actions and behaviours. These performances, everyday performances are often uneventful and forgotten but without them the travel experience is unobtainable.

Secondly, this section has highlighted the importance of the notions of *taskscape and touristscape*. Associated with the concepts of local and global, these concepts are ideal types and some level of hybrid of glocalisation occurs in reality. Glocalisation occurred in Four Peaks Plaza where local mitigation was applied to the global nature of the tourism stop. Locally produced props, signs and regional icons ‘soften’ the global/commercial aspects of the space. Although this initially helps to mitigate globalisation, there are limits to how these changes are perceived and touristscapes move toward becoming more commercialised and globalised. At some point they become enclave tourist space and no longer ‘feel like a part of the community’. It was also found that taskscape need appropriate cues (script/stage props) or signs to ‘invite’ tourists. With out these cues the stages go unnoticed or are interpreted as extensions of touristscapes. How this is accomplished is ‘tricky’ as conventional cues, such as direct sight access or reconfiguring the street to slow traffic, change the character of the town. When this occurs in a majority of towns these spaces become homogenised and therefore lack the uniqueness essential for tourism. There is also a risk when taskscape such as a tourist stop attempt to become a touristscape or a destination. Changes to become a touristscape, although appealing for mass tourists appear to have negative consequences for locals and independent travellers.

This chapter also contributes a clearer distinction between mass and independent tourists. Mass tourists generally follow a script, stage and performance as created by the tourism industry. While independent tourists (and independent minded mass tourists) may choose to follow the conventional script, stage and perform as ‘expected’ as a tourist, they may also choose to challenge the script by spending more time in the local everyday (taskscape), avoiding the tourist stages, or perform stages in ways contrary to how they were intentionally staged and scripted. Independent tourists are particularly important for stops along the route and taskscape as they are more likely to remove themselves from the established stages and scripts and perform in a town’s taskscape. Unlike mass tourists, who have chosen to allow the tourism industry to schedule and produce their travel experiences. Unscripted and everyday experiences are excluded from the mass tourist itinerary due to limited time and the goal of commercial gain for the tourism industry. This suggests that there is a need for spaces that are attractive to ‘outsiders’ wanting a local staging where visitors can meet locals,
such as the Holiday Park and Verdé café where the scripting and stage (taskscapes) provide a ‘local experience’. Finally, related to the notions of mass/independent tourists, is the tourist performance of taking photographs. For mass tourists on coach tours the Four Peaks’ stage provides the necessary props for this to occur. The plastic cow provides for improvised photographic performances while the historic post office and ‘authentic everyday’ cottage provides the more conventional props for a photography performance. Churches and the historic hotel provide alternative scenes for independent minded tourists wishing to venture away from the tourist stage.

The final insight concerns the performance metaphor. It was found that people ‘project onto’ objects and spaces. They projected their state of being (how they feel) onto objects and spaces as well. This means that some objects and spaces have added value according to what individuals perceive at the time of experiencing. Experiences where the performer is given more freedom, more choice, and is a part of creating the experience are deemed important. How this ‘works’ with staging a tourist experience will be examined in the next chapter.
Chapter Seven: Exploring Tourist Staging

7.1 Introduction

The previous chapter described the town of Geraldine using a tourism perspective associated with: moving from the global to local, the travel circuit, authenticity and embodied performances. This chapter focuses upon the concept of staging. The performance perspective is of particular relevance for landscape architecture as it draws attention to the critical role of designed environments in enabling tourists to play out the activities and experiences they seek in the places they visit, whereby providing stages for the individual and collective tourism performances. In addition to the research methods used in the previous chapter (participant observation and key informant interviews) staging Geraldine is studied through a design exploration in which key informants were interviewed and asked to respond to four different design approaches created for a site in Geraldine. The designs feature a range of design characteristics that represent different combinations of local, glocal and global characteristics.

This chapter is divided into 3 sections. The first section sets the context of this chapter. It provides a brief description of the three current tourism stages in Geraldine in order to situate the key informant responses, and then describes the four design approaches used to stage a new tourist space in Geraldine. Each design approach identifies the features that make up the new space and its location on a local to global scale. The design features were selected from considering the student work in chapter five as well as from the tourism and design literature. The second section presents the results of the key informant interviews organised in three thematic categories related to taskscapes, modified taskscapes, touristscapes. The third section draws out the design specific issues that cut across the three taskscape-touristscape categories and includes issues in design process.

7.2 Section One: Geraldine Design Exploration and Context

7.2.1 Current Tourism Stages

As introduced in chapter six, key informants recognise three stages: the touristscape related stages of the Four Peaks Plaza and Kiwi Country, and the taskscape - main street stage. These existing stages set the context where the four design approaches were situated and were frequently referenced by the key informants during the interviews exploring the four design approaches.

7.2.2 Main Street Stage

Geraldine’s main street is a rural service town taskscape that has been slightly modified for tourists. The street retains original road width and street frontage. The streetscape has been modified for
tourists primarily with surface changes such as the addition of colour pavers and street furniture, as well as street banners, adding hanging flower containers, themed signage, and architectural embellishments to building facades. More functional changes to this street which also benefits local people include the addition of a self-cleaning toilet and parking restrictions to regulate key parking areas and restrict overnight camping within the town. The town’s authentic taskscape such as street frontage, building typology and mixed use has been conserved and functions as any other rural town. The town expresses small town necessity and thus object authenticity by preserving and reusing buildings which has resulted in an array of varied architecture and tenants. There have been small incremental changes to the main street stage. A good example of this is a change of the town’s village green which was sold from public ownership and is now private space. This space appears as traditional village green space but is regulated and managed by private interests for their benefit. However, maintaining this private space to appear like a public village green has maintained an authentic overall appearance of Geraldine’s main street.

7.2.3 Four Peaks Plaza Stage
The Four Peaks Plaza is located at the junction of Talbot Street (main street) and Cox Street (the Geraldine-Fairlie Highway/ State Highway 79). It is physically separate from the rest of the main street taskscape and demonstrates some characteristics of an enclave, as well as more homogeneous (Edensor 1998) spatial and material characteristics. The Four Peaks Plaza provides for coach tourists and independent travellers with a cluster of services and outdoor space as a rest stop. Located on an important corner, the plaza has a front stage with characteristics similar to the rest of the main street, and a back stage that has a familiar shopping mall configuration that has been modified to accommodate visitors for a ‘one stop shop’.

The plaza is a hybrid of both local and global characteristics. The local characteristics include: a location in the heart of the CBD; the scale of the plaza which resembles its surrounding rural town context and spatially appears as ‘taskscape’ where pedestrians and vehicles share the space. The more global or enclavic touristscape characteristics of the plaza include: all inclusive tourist related services; spaces that are privatised, regulated, commodified and contained; an ordered aesthetic represented by simplified and selected symbols; and is best experienced through the gaze. The more hybrid or ‘glocal’ attributes of this stage include: local access and use outside of busy tourism hours; and, a visual aesthetic that is locally produced and although more ‘touristy’ than the rest of the taskscape aspects of town has a ‘playfulness’ and scale appropriate to its context in a small rural town.

7.2.4 Kiwi Country Tourism Complex Stage
Kiwi Country Visitor Complex is a contentious new tourism stage located on the edge of Geraldine’s CBD. This stage is clearly a tourism enclave and touristscape, servicing primarily coach tours and other tourists looking for conventional mass tourism facilities. As an enclave it is physically separated
from the everyday taskscapes of Geraldine and provides all travel services within one building. The outdoor stage is primarily hard surfaced parking and flower beds decorating the building. The lack of outdoor performance cues suggests the intent of these spaces is to direct people indoors. This stage is contentious because according to some locals it never fulfilled a promise to acknowledge the site’s history (group of 5 female volunteers 50s-70s) and it is a touristscape that provides few attractions for local everyday performances. Most locals and many independent tourists said they would ‘check out’ Kiwi Country but were confident that it wouldn’t provide anything for them. Touristscapes are avoided at certain (busy) times or as in the case of Kiwi Country, avoided altogether. Kiwi Country’s location on the edge of the CBD and alternative tourism stages allows people to choose to use the facilities or not. Having a choice was important for both tourists and local residents. The simple presence of touristscapes conflicts with some people’s perceptions of small towns and intensifies with: the prominence of location; increases in scale and urban attributes; and lessening involvement (providing less for local everyday performances) with the local community.

These three stages: main street, Four Peaks and Kiwi Country, are useful in the understanding and organisation of staging tourism in small towns as they represent the range of tourism development and transitions from taskscap...
a graphic on a laminated card and provided a short description as to what changes were made to the site. Key informant questions were answered as to what was on the graphic. The key informant were asked to interpret the intention of the new design and to imagine being in the new spaces and relate their preferences and understanding of those spaces. An aerial photograph of the town was also available to the interviewee to help locate the context of the site.

Key respondents were asked to consider if they themselves would use the space, if others (tourists and locals) would use the space, and if the approach was appropriate for Geraldine. The key informants were also asked if they preferred one approach over the others and why they thought this way. The interview started with design one and followed a sequential process to design four.

7.3.1 Design One

![Design One: Local Taskscape](image)

Figure 7.1 Design One: Local Taskscape

This design approach was intended to be the most ‘local’ of the four approaches. The design characteristics that indicated ‘localness’ included:

- The reuse of a site with few changes to the site boundaries, spatial form and neighbouring spatial uses
- Existing street frontages are retained and few visual changes to the streetscape
- Retain and reuse existing buildings and outdoor space. Existing ground plane surface is retained without modification (limited resurfacing)
- Spaces are ‘open’ to public use (security fences removed) and part of the space is shared with a neighbouring church
• Space is flexible and adaptable (market space is not fixed), with mixed car and pedestrian use (similar to temporary markets in parking lots). The buildings are occupied by business or services used by locals and open to visitors
• The park strip (grass area) with parking and picnic tables is public space that performs as a village green, no cost for use, open to interpretation, and no time restrictions, however overnight camping is not allowed
• Existing methods of signage are used (sandwich boards)
• The design makes use of existing infrastructure, few physical elements are added and attempts to ‘blend in’ with current forms and spatial elements found in the town, limiting the amount of “change” to the space and therefore to the town.

7.3.2 Design Two

Figure 7.2 Design two: Glocal

This design approach was intended to be ‘glocal’, a hybrid of local and global conditions. It had a similar layout to approach one, but added global symbols, most notably an easily recognisable international fast food chain. The design characteristics of this approach, that indicated ‘glocalness’ included:
• The reuse of a site with few changes to the site boundaries, spatial form and neighbouring spatial uses
• Existing street frontages are retained and few visual changes to the streetscape
• Retain and reuse existing buildings and outdoor space. Ground plane surface is modified by resurfacing and coloured pavers are used to connect the new space to the existing Four Peaks Plaza. The old house is no longer a private residence but is now being used as a cafe/craft shop or other facility that may be use by locals
• Spaces are basically ‘open’ to public use however shared space with neighbouring church has been removed through the addition of a fence for the parking lot

• Space is less flexible, as outdoor spaces are defined with fences and fixed furniture and car and pedestrian use have been separated. The buildings are occupied by business or services used by locals and visitors but are in one case a major international brand (McDonald’s) is introduced

• The park strip (grass area) in Design One is now a surfaced parking lot

• Signage has been ‘upgraded’ to more formal and fixed signage

• Buses still pick up and drop off on the main highway

• The design still attempts to make use of existing infrastructure, few physical elements are added and attempts to ‘blend in’ with current forms and spatial elements found in the town. Change is focused on global symbols and materials.

7.3.3 Design Three

Figure 7.3 Design three: Grobal

This design approach was intended to be ‘grobal’, a hybrid of local and global conditions. It was considered to be more global than the first two approaches, by making more purposeful changes irrespective of context and adding a mass tourist script to the stage. The design characteristics that indicated ‘grobalness’ included:

• The removal of existing buildings and changes to the site boundaries, spatial form and neighbouring spatial uses to better suit the proposed design

• Street frontages are changed and are different to the streetscape found elsewhere

• New buildings and outdoor space are created for efficiency and as entertainment space.

Ground plane surface is modified by resurfacing and coloured pavers are used to connect the
new space to Four Peaks Plaza and the rest of the CBD, and to direct movement within the new stage. The old house has been removed. A new central modern building has been added (similar to Kiwi Country) and an event space with a historic replica/relocated original added as an attraction

- Spaces are private for patron use only and would be monitored
- Outdoor spaces are permanently fixed (except for the designated ‘event’ space) and are defined with fences, and fixed furniture
- Car and pedestrian use have been separated. The buildings are occupied by business or services used primarily by visitors but open to local use
- Much of the space is hard surfaced and supports access for scheduled coaches and parking for independent travellers
- Signage is formal and additional banners and lighting have been added to help define this as a separate place within Geraldine
- The design no longer makes use of existing infrastructure and is intentionally made to ‘stand out’ from the rest of Geraldine.

7.3.4 Design Four

The last design approach shown to the research participants was created to represent the most ‘global’ situation. This design approach suggested ‘global’ by including:

- A centrally located ‘international-styled’ building surrounded by parking. The building has video screens, Wi-Fi, and all the amenities for the traveller/tourist
- The space is enclosed and separated with the use of fencing from the rest of the town
The outside spaces are uneventful therefore people are drawn into building and consumer based activities.

A large object, oxen (symbolic of the area’s past) in this case provides a focal point for photographs and as an icon for the community. The trend of ‘large objects’ is common in New Zealand and North America.

Large Signs are used to name and locate the site, and to indicate what is inside the building.

The tourist stage ignores the context. The ‘visitor centre’ is experienced from inside the space, not from outside. Existing buildings were removed for the new complex.

Paving patterns are used to indicate spaces for tour buses, pedestrians and for parking.

The site resembles a coach terminal, airport, or other transportation node that could be located in an urban area.

The four proposed stage design approaches and the three existing stages provide the context or situation in which key informants responded to questions and developed a discussion of designing tourism in small towns. The next section analyses the responses of key informants to these options.

7.4 Section Two: Key Informant Responses to the Design Options

This section presents responses under three themes that emerge from a theoretical analysis- taskscape, modified taskscape, and touristscape. Prior to the theoretical analysis, the key informant interviews were coded and analysed using a more grounded approach – developing themes from what informants said as responses to the semi-structured interview and stimulated by the design scenarios.

Coded categories from the key informant interviews included the following headings: 1) Reasons for travelling in New Zealand; 2) The desired NZ travel experience; 3) Noticed changes in NZ in regards to tourism; 4) Tourism circuit; 5) How should tourism be developed; 6) Role of public spaces in tourism; 7) Changing nature of residents and surrounding landscape; 8) Reasons to stop/live in Geraldine; 9) Geraldine attractions; 10) Geraldine as unique/authentic; 11) Themed towns; 12) Materials used in new developments; 13) Tourist specific places; 14) Tourism in Geraldine/ and in general; 15) Signage; 16) “Touristy” places; 17) Is Geraldine ‘touristy’? 18) Kiwi Country Visitor Centre; 19) Bus tours; 20) Independent tourists; 21) Holiday Park (Geraldine’s RV park) performances; The Four design scenarios: 22) Design 1; 23) Design 2; 24) Design 3; 25) Design 4; 26) General comments about all designs; 27) Understanding other travellers; 28) How we travel/live and our preferences; 29) Problems with tourism change; and, 30) General design issues and process. Since these categories are diverse and varied in how they inform this discussion, it was considered necessary to reorganise this information into the theoretical categories of taskscape, modified taskscape and touristscape. The following then, are key points as derived from the key informant interviews and organised according to the theoretical analyses of taskscape, modified taskscape and touristscapes.
The sections are ordered by first recognising the three theoretical types and then are discusses staging design issues including a number of subcategories: global representation, green space; heterogeneous space or enclaves, defining and ordering tourist stages, visually obvious, large objects and town representations, parking, design conventions, staging order, design precedent, materials, and the need to do something. Each of these themes is derived from the initial themes mentioned above. Quotes are used here to link the grounded data, as interview responses, to the theoretical themes and to theory building.

7.4.1 Taskscape: retaining original town Character

Key informants repeatedly spoke of the necessity to consider and retain a town’s character. Taskscapes are born of pragmatic thinking and actions, such as intentionally organising streets on a grid pattern and unintentionally creating places from repetitive local performances of residents and visitors going about their everyday lives. Taskscapes are therefore an important foundation for a town’s character. Geraldine’s agricultural history and location on South Island as well as how locals used and developed space has made the local stages regionally and locally unique.

As a landscape architect commented

The more or the stronger the local character, and the better the history and historic fabric of those towns is preserved is ... the better. The towns where they have turned their back on that, and they go ‘hollis bollis’, to try and cater for tourism, like they are putting in big bus parks, big shops. It’s all about sell, sell, sell. I think those ones that get into that situation- cook the goose. The successful ones keep their identity like Arrowtown for example. They work very hard at that. They have had at least two rounds of community work shops where they have worked very closely with the council and architects, conservation architects, people very experienced in their field of heritage, and things. To actually create building design guidelines for those places so they can actually keep that character, it doesn’t get subsumed by modern faces, sort of development, and in a place like Arrowtown it has worked to a reasonable successful extent. There is a lot of copy cat style, where a new shop is made to look like an old building...which in some ways isn’t good either, but it’s better than something quite plain (SR 30s LA, Emphasis added).

As this LA points out successful development captures the historical fabric and emphases the uniqueness of a place from the community’s perception. Retaining a taskscape’s character, through preservation and restoration is also important for residents, as it contributes to their identity, and is associated with their memories or has in some way achieved special meaning. Locals develop attachments to their taskscapes and therefore prefer fewer changes to the places they know and remember.

First of all you can’t get rid of the tree. You would have to amend that drawing. It’s historical. That tree will never go. The tree is not allowed to go. It was planted by (the town’s founding father)... so you have to leave it. You didn’t get rid of the church. It’s still there! (Group of 5 female volunteers 50s-70s).

And it’s these cafes and subspaces around here that make it an interesting spot. Irrespective if tourists are there or not. It’s not a bulk bakery, but a nice cafe - locals would go there (AB 40s LA)

Appropriate scale is also important, where reconfigured space needs to consider the existing character and scale.
I’d find that quite an appealing spot (design 2) to stop because it’s an existing house and it has that small town scale. An old retrofitted building, it’s not brand new, and it’s quite an interesting outdoor space (SR 30s LA).

Some (towns) with huge wide main streets … human scale architecture really separates really typical rural towns and that has to do with the time that they were settled and the infrastructure they had at the time, then settled nature of landscape around it… settled trees. More towns are agricultural based. Conflict (is) now with putting visitors in there now… (Which are) based on a different scale (NM 40s LA).

By retaining the character and scale there is a perceived ‘realness’ to Geraldine because it is still perceived as a taskscape. This perception is however tenuous, as we will see in the next part of this section, since the changes made to Geraldine are being modified and shifting towards the touristscape end of the spectrum.

If you can use what is already there, that is the authenticity of the site. … The place where it happens is important… the association of what you are trying to do there and where it is taking place. Could you have things in here, which suggests its previous use? … to show its authenticity. If it has an agriculture theme that is appropriate (SB 60s Tourism Consultant, emphasis added).

Geraldine is real at the moment, because there isn’t anything consciously created for tourists to do. There are these eating and retail places (RW 60s LA).

Comparing the four design approaches, where informants were presented with explicit site changes, allowed the key informants to recognise the problems of removing the character of the taskscape.

Each of these (designs) has progressively gone away from something that I haven’t mentioned about the character of the small New Zealand town. Any town from Christchurch down has used quarter acre sections. Personal houses, individual houses on a private domain, but a main street is modelled on Europe, and where the business is built up to the street and are joined together. So you have a continuous frontage which in our case we put verandas over. Now that is what exists here still and what you have done here has blitzed it. Nah, you have gone exactly away from the spirit of the town, of a small town. You are keeping parts of the character here, but you remove it on the corner, it would be actually better say to keep that house and build a glass conservatory, which is an extension, so they can cater for 50 thousand people out of this house plus, modernise it, rather than faking it, maybe it’s in the image of the Chrystal Palace and it has a glass roof and glass sides and just feels fantastic inside. But it’s of modern construction. … On that dichotomy of traditional New Zealand, built up to the street that is progressively being swept away by developments in our central cities… this is a Los Angeles concept, where you have a something sitting in the middle of space, … A line of shops on both sides…. I’ve really liked because it has that character…. but that is changing (RW 60s LA).

Retaining town character is important for tourists as well since it is the uniqueness of the taskscape, and yet so common for residents, that attracts visitor attention. The unique-common paradox exists because visitors and residents are arriving with different perspectives and various frames of reference.

The small cottage across from Four Peaks Plaza is an excellent example of what many local and regional residents perceive as a common everyday sight in the region, but for touring international tourists the house and yard are romanticized stages worthy of a picture.

The house (existing cottage in designs 1 & 2) has been given a lot of attention… I see lots of Asians take photos… the woman still works in the garden. It would be a shame to remove. Hate to see it removed into a car park (PB 40s Tourism Business).

The stage’s character is supported by the ‘local script’ where the products and services are ‘appropriate’ for both locals and tourists.
I like the idea of using the (existing) building… It could be a permanent craft place. These markets
must freeze (located outside). … More of a community resource... devoted to the sale of local produce…
arts and crafts… social welfare, or i-SITE. It would be used by locals and tourists. Ease of access is
important (RN 60s tourism business owner).

The taskscape, for many key informants is perceived to be appreciated for its charm and provides the
necessary, if subtle, features to provide for tourism. While to a lesser extent, some key informants saw
country charm as beneficial towards tourism but not enough to make it viable.

Geraldine doesn’t have much to offer. Mount Cook has the mountain etc... It started with forestry, now
trying to do tourism... What it has is its two hours from Christchurch... it’s another town, neat, tidy, nice
people, it’s a promotional thing, last day before Christchurch. I’m not being critical it’s just another
town. But we can say that about a lot of towns. Its disadvantage is that it doesn’t have a glacier, a lake,
but its holding on very well. … (I would) keep it as it is, for its country charm. Keep its buildings. …
Clean, tidy, no graffiti, pride in the gardens. … (New Zealanders have) pride in their gardens. …No
better in the world for manicured landscapes. If Geraldine didn’t have the restaurants, and the Four
Peaks it would have problems. There are tradeoffs to developing the town. But how far do you
develop? (AC 50s Australian tourists, Emphasis added)

Just to spend it in a nice little town, that may affect a few, it won’t affect many, in my personal opinion. 
Think we can get carried away with that nice little town thing. But when the likes of Fiordland
beckons, West Coast beckons, other places in the north, and of course Queenstown beckons, sadly.
(Laughs) … The quaint township thing is nice and it is one thing if we can retain it is nice, but I
wouldn’t get too carried away with thinking that it will bring us a lot of tourists because we are a quaint
town (RN 60s tourism business owner, Emphasis added).

One informant expressed the importance of the local’s everyday and his own experiences travelling
abroad and how this relates to New Zealand. For him, performing the taskscapes of Paris is his
desired experience. Taskscapes are linked to place and it is their subtle difference that makes them a
delightful experience.

Paris is amazing and quite different, with the parks...huge gardens so many seats, hundreds and
hundreds of seats, single seats, benches etc. people live in apartments in the central city, so they
encourage locals to come out... they don’t have gardens, so they come out to sit. The activity is
enormous, people playing chess, cards, music happening, people playing tennis, we could have sat
there for ages because you are people watching and taking in what is happening ... (speaking of
Akaroa) the view is great but won’t keep you there for two hours, needs something that is linked to the
place, relevant in some way. We (New Zealand) don’t do those things very well … I enjoy actually
being involved in the community activity, not so much the attractions. Taking on board the way of
life of those people ... a place to relax, and that’s what we are lacking. ... It’s about walking thru the
place or around the place... need to take in the ambience of the place (SB 60s Tourism Consultant,
emphasis added).

Performing local place is easily accomplished by tourists and provided by the host community. There
is however, a general perception that ‘improving’ a town’s stages will improve it as a tourist stop or
make it into a tourist destination. These improvements are based on what is occurring elsewhere, on
conventional thinking about tourist scripts, and perceptions of what works (physically and
economically) in the minds of landscape architects and tourism developers.

They (town councils) have this perception that if they enhance their town centre they will get a degree
of vibrancy and bring some life back into their town centre, that is, normally it died away for various
social and political reasons, in most cases, and they see that some other communities have had
something like that done. The classic example is Gore Main Street which had a upgrade done based on
traffic issues, also the main street which is also the state highway was upgraded for better traffic flows,
had upgraded the foot paths and the verandas and other things, and other communities saw as good
examples of the work. ... They saw themselves also as being centres for tourism and being rural towns being the points on the track to bigger places to Queenstown (VF 50s LA).

The perception therefore is that for tourism to develop further the town will need to be organised, ‘tidied up’ and activities added to make the taskscape presentable for tourism. This is fundamentally the same approach many of the design students used as described in chapter five. A common design solution, as reported by key informants, is the use of precedence and contemporary ‘trendy’ design solutions. Design proposals are similar because designers are drawing from a small set of exemplars and follow the same trends (aesthetic, environmental and process) in their work. An experienced LA provides an example of this pertaining to the issue of wide rural streets.

... one of the characteristics of the small towns is that they generally do have less cluttered surroundings. The one chain wide street reserves... one of the reactions of our landscape profession, it is sad to say, it seems to be is, if its a big space to try and narrow it down and make it more personal, and I strongly disagree with it and its part of the grandness of the space and it might seem that this road going through... a town. (town x) and that is getting an increase of tourist flow over the last 10 years. ... But it also has an increase of New Zealand recreation traffic with people towing their boats up to the lake, and it also has the run of the things like stock trucks, petrol tankers taking petrol up to high country.... it has quite a range of functions, the town designers reactions seems to be you need to keep them a part, that trucks are bad, and therefore and you need to provide personal space. While you don’t want the trucks if you trying to have a dining table outside the cafe, you don’t want the truck going past 6 feet away going 50 miles an hour. In the towns generally there is enough space for these things to happen, and in my opinion, (town x) is a case in point, and therefore you should resist the temptation to just divide up the space for its own sake. Traditionally the character of these towns is that the ground plain was quite simple, you have a foot path, you would have a concrete, but sometimes a stone capped, kerb and guttering, and a carriageway comprising of a parking lane and a two lane carriage way and then another parking lane on the other side. And they were all very simple. When you start fiddling around with design, with edging and stone bits here and there, and rumble strips and to force people to slow down... it does take over the character of the town, in my opinion, and therefore decrease it. You can’t entirely have it that way, since if you have strangers in town you do need; you have to define places for them to park, and places where you should and shouldn’t drive, and all that sort of stuff. You do have to define it but it is one of the key characteristics of the small town is there sense of unfettered... more.... simple space (RW 60s LA).

A taskscape provides the stage for both the physical, social and imaginative needs of locals and tourists, but for some reason this is not enough. Perhaps due to the overly familiar everyday nature of taskscapes, these spaces are unrecognised for their tourism potential. There is definitely a shift occurring where original rural taskscapes are being modified to accommodate for tourism. Although many tourists, especially independent tourists express a desire to ‘get off the beaten tourist path’ and experience the local everyday, and much tourist time is spent in the tourist everyday supported by travel taskscapes, there is a perception that towns need to be modified over and above the local taskscape.

7.4.2 Modified taskscape

Change is inevitable even in small towns. In addition to the incremental evolution that occurs within local taskscapes as a result of changes in how people perform their daily lives, advances in technology, availability of energy and materials, and theories of design and construction, there are also deliberate modifications made to accommodate tourism.
Providing for tourism in a small town taskscape becomes another performance, added to existing ones, that coexists with local scripts and shares existing stages or requires a new stage of its own. Rural towns were not originally built for tourism and therefore need some alteration to accommodate for the scripts and performances associated with tourism. The question is not if change will occur in the small town, but how the town will change to accommodate tourism.

The first step of modifying the taskscape for tourism is initial acceptance by the local people. This can be difficult since locals often resist change and fear they will either become like any other town (homogenised and global) or they will become ‘touristy’.

Main concerns of locals (is) don’t change us we don’t want change, we like it as it is. Population is actually declining, difficult to get people to work there, due to seasonality... December to April. During winter many business close down... especially accommodation... You solve one problem you create another... in these sorts of places... if you keep them longer, it may be more problems. The longer people stay the more money is spent (SB 60s Tourism Consultant).

Very good for local people, there isn’t too much change. Would use for the market. Think tourists would use. It is nice (KH 40s retail sales).

If you can use what is already there, that is the authenticity of the site. ... The place where it happens is important... the association of what you are trying to do there and where it is taking place. Could you have things in here, which suggests its previous use? ... to show its authenticity. If it has an agriculture theme that is appropriate (SB 60s Tourism Consultant, emphasis added).

(Reacting to design one) I think it is quite feasible. It wouldn’t be onerous to get it happening. Wouldn’t cause a lot of fuss to put it that way... well, you are not doing major sort of structural work ... (you are) changing the use of buildings. It’s very rural in its character... its utilitarian as how people use the space... parking around a court yard... it’s quite appropriate (SR 30s LA).

A modified taskscape solution complements the way change has been traditionally managed in small towns where residents are familiar with their relatively small and intimate surroundings and change is gradual and relatively slow to occur. For these reasons when changes do occur in small towns they are noticeable and welcomed if beneficial, but also open to resistance if the change challenges a place’s identity. These are changes that people recognise to be inconsistent with the representation and perception they have regarding small towns.

(We have) seen big changes. Eleven years ago there were empty shops, now it’s a hustling town. (Geraldine) has a better feeling now... (There is a feeling of success with) a bit of money. The recession hasn’t hit here. People are spending money, when they are moving around (PB 40s Tourism Business).

Service stations are being pulled out... changing the nature of the town. (There is an increase in the) cost of servicing, repairs...etc. (as) many (new service stations) are pseudo dairies (VF 50s LA).

(I) don’t expect new buildings to mirror the old; I don’t think it’s necessary. ... The Four Peaks, next door, is all new; Geraldine was a rural service town; its reason for being (is) service to the farmers. I’ve seen in the last 15 plus years that I’ve been here, I’ve seen it change, I don’t have the same experience as these women but I’ve seen dramatic change. I still think it’s wonderful and I don’t want to leave. I don’t want to live anywhere else, but tourism is a fact, it is a part of the economy, it’s not going to go away (Group of 5 female volunteers 50s-70s).

In comparing the towns of Fairlie and Tekapo, rural towns near Geraldine, a LA makes the connection between rural character with authenticity and town success.
Simple rural character is the heart of Fairlie. Tekapo is really developed (and) that is not really authentic… (it is) why it didn’t work… People see opportunities to provide things that are not necessary … Trashy outlets are a blockade (to) the landscape (and) the lake. (In the) Fairlie instance… not a(n) urban styled BP station it’s a garage, fixing tractors, 4 wheel drive with a dog. Low key, not what is in Christchurch (VF 50s LA).

As stated earlier, taskscapes evolve and modifications are made to accommodate changing community interests such as tourism. When staging focuses specifically on tourism and less on the taskscape, the stage becomes a touristscape.

### 7.4.3 Touristscape: challenging the local stage

The touristscape is fundamentally different from the modified taskscape in the way it is constructed and managed specifically for tourism. The touristscape is intended to provide viable facilities and services for tourists, and is most often associated with mass tourism and conventional ideas of tourism. The term ‘conventional’ is used to indicate the usual script, stage and performances that visitors are likely to experience in tourist areas such as resorts and urban tourist districts. Small towns, with an agricultural or natural resource origin have historically not been associated with touristscapes unless they have been reshaped into a resort town. Towns that have become tourified have done so by modifying the stage and creating scripts focused on tourism. These stages are authentic for tourism but are not authentic as traditional rural small towns. For most small towns, adapting for tourism will not be an all encompassing transformation but a site specific reshaping to accommodate tourism.

Touristscapes challenge what it means to be a small town, its sense of identity, and for some people the change that accompanies tourism is neither appropriate nor welcomed.

Little house is gone... what a shame… a big swanky building. No… I’d keep away from that… not a place for me. It’s still very tourist focused… the scale is not right for the size of Geraldine... too much space… it looks like a tourist stopping place. ...It wouldn’t be enough with a change in the building style. It’s the large open hard surface that is the problem. A village green would help but it’s the big bus stopping place (SS 40s LA).

This is what Geraldine needs (being sarcastic with design four). I wouldn’t rate this at all for Geraldine. It is completely kitsch, totally tourist driven. Locals wouldn’t have a hell of a lot of empathy for it, and therefore... it would be an empty void with no character. I can’t see any redeeming features about it what so ever. ... Tourists would use it and it would be for buses, the openness of it these getting in and out by way of buses ... a tourist driven spot. No I don’t see it in the scale of Geraldine (AB 40s LA).

Touristscapes conflict with small town sensibilities. Key informants identified problems with removing rural character, changes in scale, increased volume of people, and seasonality of use, as some of the pitfalls of adding touristscapes to small towns.

Touristscapes by their nature cater for larger flows of people, therefore having larger scale spaces and urban features to support the larger number of people. These urban tourist oriented attributes are perceived as inappropriate for small towns:
That would be right (design 4), the tree is back ... (now it looks like) New York. No, that’s not right. Sorry, no, it removes the town. … You can turn Mundell’s (Kiwi Country) into that, that’s alright, but not next to us (location of where they volunteer) (Group of 5 female volunteers 50s-70s, emphasis added).

If you want this… use more environmentally sound vehicles... push bikes.... You don’t want big coaches ... you cater for big coaches you lose the soul of the place. I don’t like that area (Four Peaks). I prefer the market, a more community feel. No glass front buildings … they don’t realize they are doing that and may regret it later (NW 40s Long term UK tourist).

Now you are talking about a strictly tourist area, where locals would refrain from going to. If we are going to build a tourist area, great, let’s do it, and then let’s build it tomorrow, because the spin off there would be a lot different. That is really the concept of the Kiwi Country. It is touristed. And where it’s right for a small town like this I got my doubts. But truly the locals would not buy into that (BW 60s Tourism Business).

Touristscapes are associated with the addition of something that will reshape the current stage with ‘tourist’ features to attract tourists. Adding ‘things’ to the stage removes the ordinariness or everydayness of the space, and makes it more like a stage associated with being on holiday, special events and organised entertainment. Touristscapes are associated with urban tourist precincts, resorts and tourism enclaves such as theme parks.

From a tourist perspective, if we can find a way of keeping tourists here, then we create a bigger tourist centre. The problem is finding something for tourists to do. One example… they are flooding 800 acres, on the Rangitata River. Could be used for water sports, or a salmon farm… if something was developed that was really big, a ski field, a lake, (something you) can’t find in Tekapo. It’s really just a passing through point .... (There) needs to be another reason to increase the number of people stopping. (This) applies to the backpacker, motor camp and hotels... also difficulty to get people to stay more than one night ... We try to sell people the rafting … but they have already done it... they have spent their money… they didn’t know it was there... same with horse trek. All the activities are so expensive, but will also do the free walking in the Peel forest... not necessarily something that will spend an extra night ... Natural is better, so many overseas tourists are blown away by nature and the open space. The staged can occur anywhere in the world. If you haven’t got it you can’t use it. If we have more we could get one or two more people (RN 60s tourism business, Emphasis added).

Quite difficult for a small town to develop a man made attraction that isn’t based on the surrounding natural attraction. Even in Akaroa, (it is) still a natural or nature based attraction... (This is) different in the city, where they have museums, conferences, etc. In New Zealand (tourist attractions are) based on the natural attraction or an event that is short lived (SB 60s Tourism Consultant).

These attributes also contribute to perceptions of authenticity.

The buses in the middle there really get in the way of the space. It’s becoming to my eyes a tourist space. The problem is finding something for tourists to do. One example… they are flooding 800 acres, on the Rangitata River. Could be used for water sports, or a salmon farm... if something was developed that was really big, a ski field, a lake, (something you) can’t find in Tekapo. It’s really just a passing through point .... (There) needs to be another reason to increase the number of people stopping. (This) applies to the backpacker, motor camp and hotels... also difficulty to get people to stay more than one night ... We try to sell people the rafting … but they have already done it... they have spent their money… they didn’t know it was there... same with horse trek. All the activities are so expensive, but will also do the free walking in the Peel forest... not necessarily something that will spend an extra night ... Natural is better, so many overseas tourists are blown away by nature and the open space. The staged can occur anywhere in the world. If you haven’t got it you can’t use it. If we have more we could get one or two more people (RN 60s tourism business, Emphasis added).

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These attributes also contribute to perceptions of authenticity.

The buses in the middle there really get in the way of the space. It’s becoming to my eyes a tourist space. Clearly you have a progression from (designs) one and two ... over time, from the local space, to a mix, then to a visitor’s space. Nothing that you describe would appeal to the locals, at all really. I personally find buses quite intrusive really, they are quite large, so they are a visual block and especially if they keep running... the diesel smoke... I don’t like them where you are, if sitting outside... very unpleasant... It is for tourists... it’s too glitzy looking… I would check it out… maybe consider looking… look around and never go again (LC 40s Tourism Consultant).

There is a perceived notion that to develop for tourism change is necessary, but to what degree and at what expense to the town is up for discussion.

As tourism becomes bigger they need to lift their game a bit if they want to get people in. But if they change what’s there, it may be at odds what is there (SR 30s LA).

It (the tourism stage) has to have huge significance over and above, for it to be worth it... like George Washington’s house... it needs to be significant. You have a conflict between a big tourisy thing and a village green. Activity in and out of buses is a huge thing. I don’t see a synergy between the buses and
local activities. If this is the town square … it would be fine … Fountains … if artistic, sculpture, if it were art then that is okay (BC, 50s Community active resident).

Key informants were sensitive to the transition from modified taskscape to touristscape in more ways than just the physical expression. They also recognised the shift in design perspective involved, and the next section considers issues in the design of touristscape stages.

7.5 Section three: Staging Design Issues

Staging tourism not only requires decisions regarding how (or if) a town retains taskscapes and how (or if) it develops as touristscapes, but also requires decisions on other design aspects that inform the (re)shaping of individual stages and the town overall. Staging needs to acknowledge potential impacts design strategies may have when developing a town for tourism. The following design issues were indentified themes in the interviews with key informants: Global Representation; Green Space; Heterogeneous Space and Enclaves; Defining and Ordering Tourist Stages; Parking; and Design Conventions.

7.5.1 Global Representation

Global ideas and information, materials, and people flow through towns on the tourism circuit and other global networks. One example of globalisation that is apparent is the entry and use of international symbols and products (including certain brands such as restaurant franchises) in historically taskscape towns. This ‘invasion’ is highly contentious in developing tourism for small towns. The problems were not primarily associated with facilities such as restaurants, but with the introduction of symbols and associated trappings of an international or global icon into a small town setting. Global icons were perceived to challenge a town’s identity, healthy living, and issues of time and scale.

I really don’t like the MacDonald’s thing. I don’t mind the café and the restaurants... no that makes sense… its much like across the road... it becomes a precinct. It’s really the MacDonald’s I am against …it’s the global thing I am anti. Kiwi alternative to fast food … just have a milk bar (SB 60s Tourism Consultant).

Having MacDonald’s there creates a traffic issue, through here …I think it takes away from the town’s identity. McDonalds is the corporate thing, takes away from the small town. Even a larger accommodation complex stuck somewhere in the middle of town is really quite commercial, 100 beds, … it ... doesn’t fit the bill. Reusing the building is an excellent idea (BC, 50s Community active resident).

I hate the McDonalds, don’t need junk like that. There is definitely a need for fast food, we have Subway. But I don’t want to go down the road with everyone else and have McDonald’s. … Antiques would be good. Use to be in the old post office. Used by local and regional tourists. International tourists would have a look, and compare with what they have at home, the prices … Like two better without the McDonalds. I like outdoor cafés; we have lost the village green haven’t we? (I’d like) only half a car park, and a meeting place and a fountain (PB 40s Tourism Business).

Using the house is good, rather than tearing it down and putting up a glass building; it’s good to retain some of its historical nature. I’m not sure about the parking. But that’s the trade off isn’t it... you need
parking. If you provide more and more parking... when is enough. Keep going and it has no identity (NW 40s Long term UK tourist).

Although there was predominately a negative view of global icons, a few key informants see the positive side of globalisation, specifically standardisation and convenience. Not all global brands were treated equally. For example, the ‘Subway’ brand was perceived to be more small-town friendly and therefore less of a physical impact (regarding the demands put on traffic and parking) and psychological impact on the small town image.

On the other hand, travelling with children in other countries, you know there is a standard, and if you go, and want a quick meal and not expensive. …Buses users will flock to it... and even the independent traveller; there is familiarity and a level of comfort in that. It has its place. I would associate it with bigger cities, more (larger) than Geraldine. If you have a McDonalds, you would have a drive through... even if around the back... a requirement. (I would) probably use it (more) than the Four Peaks... use the old house look, (it) is something I would like (SS 40s LA).

The Subway is largely going to feed the local population and secondarily it’s there for passing trade, but the future might see more a serviceable local food to tell people they have been to Geraldine. That (Subway) doesn’t tell you have been to Geraldine. …. You could concentrate on other things other than fast food (RW 60s LA).

The parking between the church and house would be too much ... (McDonald’s) I think a lot of people would go there. Because they know it, and there is no risk, and this would be dominated by all the activity, happening here, it would have to be buffered from it, needs different access... it’s a major operator McDonald’s... It’s a major brand in the world... if it was a Subway it possibly (would) be better (SR 30s LA).

Accepting a global brand was determined by what it represents and its impact on the local stage. Icons were more readily accepted that support the current representation of the town, and that did not cause additional community problems such as traffic congestion or poor eating habits.

7.5.2 Green Space
Many key informants identified green space as a necessary design strategy that will help improve Geraldine and other small towns generally to become more attractive for tourism. In a way, green space is the local default foil to global incursions. Informants suggested ‘more trees’ and maintaining green space, the Village Inn lawn – previously the public village green, was important for the character and script of rural towns. When the designs appear to be more touristscape in their appearance, adding ‘green space’, such as trees and other ‘rural’ features were encouraged to compensate for the urban aesthetic associated with tourism.

The green spaces which in the centre city (speaking of the domain) is such a draw card, for the people in Geraldine... because you can run events, you can have meeting, in different times of the year, you can have Christmas parades, events, and we also have this green space in front of the hotel, people use because of its central location (SH 50s Business owner).

Village Inn area is private but feels public. (It) has events in the green space… sheep shearing and wood cutting (RN 60s tourism business owner).

For the bus traffic it looks good, but lacks the green. Need for trees. Could have more grass and trees... don’t know if you need that much room for buses. It’s fine. Only use it for the i-SITE or the café. The tourists would like it because it is nice and open. (It) gets them off the road. It’s fair (RN 60s tourism business owner).
Greener, grass, fountains, place for people to sit. Like the bus concept, to get buses off the streets 
Get a proper crossing- I quite like that. Use of banners ... (I) like the building place to meet. More 
green to have lunch... people meeting (PB 40s Tourism Business).

It’s quite a good idea... but a wee bit unnecessary as there is not that many coming through. Showing 
people where to go… is good...Too much concrete isn’t very good. Needs more grass… like in front of 
the sports bar… looks nicer than hard concrete... not as nice to sit on (US 20s Local Student).

Many of these key informants have a preconceived idea of the script that informs tourism stages. 
Green spaces were perceived as rural stages which are important as multipurpose places that provide: 
local event space; are respites from being on the road; and are comfortable social places for meeting 
other people and are generally less-consumer driven. Green spaces and adding trees to tourism stages 
was generally perceived as a good idea.

7.5.3 Heterogeneous Space or Enclaves

Edensor (1998) distinguishes between heterogeneous tourist space and tourist enclaves by whether or 
not it has clear spatial distinction. Rural towns have traditionally been taskscapes, heterogeneous 
space that mixes locals with visitors.

In townships they (tourists) stop for food. You mix with locals… in township designs… nothing really 
different for providing for tourists and locals. I can’t think of any township plans where we were 
considering providing just for visitors (GE 60s LA).

However with the importance of tourism for economic development townships are reshaping local 
stages for tourism. Many key informants saw it necessary to cluster tourism facilities (enclavic) to 
make certain spaces obvious tourist places as this makes them easier to identify (not hidden in the 
everyday) and protects other areas from being spoilt from the adverse effects of tourism.

Concentrating tourist facilities, making them obvious for what they are, also gives people the choice if 
they want to enter that stage or not.

(The space is) getting big for a small town. The place is for tourists and not for locals. Good to 
separate. Especially when you go some place and it’s too busy from tourists. Don’t go to places at 
certain times. (TM 70s Regional NZ tourists)

Is it better to focus (cluster)… it was like what the glaciers were like, all the focus was on Franz... But if 
you wanted to wander up and have a nice look at a glacier you went to Fox. It was further in and there 
were some disadvantages but it was the local one. Well that has changed, as tourism has grown up … 
that’s the concentration thing, you can get away from it, if it’s concentrated you can get away from it. 
From a local’s perspective, the New Zealand perspective, the concentration thing has a lot going for it. 
You can simply avoid the concentrated space. You are displaced or you are self selecting not to go 
there (LC 40s Tourism Consultant).

Tourists would love it... it’s all there in the same area (NP 20s administration).

People like me would use it... passing through …both one and two. One has a stronger local flavour. 
Bus tours use it? ... it doesn’t really look like bus tours... perhaps not enough paving… I don’t know. … 
(I say) no to bus tours, and park somewhere else and walk in (SB 60s Tourism Consultant).

A consequence of defining stages in a certain way (as touristscape or taskscape) strengthens the scripts 
associated with the stage. Perceived in a positive light, a concentration of tourist facilities and
identifiable physical markers (such as banners, large icon objects, or parking areas) is welcoming as the visitor knows this is a place for them. These spaces are for tourism and therefore are staged for ease of access, for comfort, have the necessary amenities and have removed incompatible activities and objects. Touristscapes however are also considered less authentic for tourists and locals who want to experience ‘real’ local people and culture.

(As you) move into Geraldine, it’s becoming more urban but is still attractive, the river, the slope of the downs, and once in town … you see, not industry, but retail. The coffee retail place … Kiwi Country has a relatively attractive building … But because of the way you come into town, you don’t see everything at once… lovely little café… this is (a) concentrated area for tourism … the lack of industry is attractive (SB 60s Tourism Consultant).

Regional travellers stop at the park / picnic space… they go there because they don’t want the tourist experience, the crowdedness … there is an exclusion process. They have been marginalized, or displaced… looking for more seclusion. Interaction with tourists... only from a commercial exchange, financial gain from the tourists... the locals would want to spend time with tourists, they are not on holiday… as a local (may) not necessarily want to meet tourists, but tourists want to meet locals (SS 40s LA).

The separation of touristscape and taskscape also means a separation of tourist and local. As already mentioned, some tourists seek out interaction with locals as an authentic local experience. Creating touristscapes where locals avoid will prevent this from happening. Modified taskscape, where locals and tourists are likely to interact, may be more accommodating.

Hard to get tourists and locals interact. As a tourist I would like to interact with locals but I don’t know where to go… even just to find a place… you need to find a local to show that hidden place to eat. I like to discover the local … it’s more real … you find a café, with local people, a place where only locals go, the coffee is better the food is better, they cater to repeat customers (SS 40s LA).

No, don’t keep them separate. I think there are examples all over the world, where there are totally over run parts of towns where tourists go, there is a total invasion, and you often read in these books, we got off the tourist trail it was really lovely, we took the back roads away from tourist route, it was a wonderful experience, we experienced the real Italy, or … you often hear that. That sort of thing could happen in New Zealand just as easily (SR 30s LA).

Having tourism mixed through out a town was also seen as important from an economic equity standpoint. A few informants saw the need for all businesses to profit from the tourist trade and this was best served when tourism is mixed through out the town. How a town benefits however is not always understood by all.

It’s important that one end of the town isn’t for tourists and the other end of town is for locals. It needs to be mixed. The tourists produce revenue from not only my store but from any other store, in my opinion. As a local I’d like to also see it that way. Still encourage to spend their dollar anywhere in town. It doesn’t matter where it is as long as it stays in Geraldine (SH 50s Business owner).

(I) wouldn’t like to go there (designs 3 and 4). Too many buses and cars,… too many people. Not good for the other shops on the main street. Its all right … but not a good idea to keep people away from the other shops (US 20s Local Student).

Most persons in the town, I think, can relate to tourism as a whole. And they see the coaches and don’t like that side of it because, of course, aside from a cup of tea and a pee they don’t derive a lot of benefit from it. And not to be bloody too silly about it, that is big income for the town. But they don’t see that (BW 60s Tourism Business).
Clustering tourism facilities helps to create a stronger (concentrated) identity which allows for individual choice to enter a tourist stage or not. The tourist stage becomes another component in the larger heterogeneous town space. Spreading tourism throughout a town creates a homogenized tourism layer and when considered in a conventional tourism way is likely to commodify and sanitise spaces therefore affectively producing a (less authentic) touristy town. A homogenized tourism layer also reduces the choice of being in a tourist stage, as all stages will have been painted by the same tourism brush. Geraldine provides an example of a town that has initially clustered tourism services in one area; the Four Peaks stage. Visitors and locals choose to enter the defined tourist area for the services it provides. Geraldine also provides a range of tourist stage choices from a strongly defined global stage (Kiwi Country) and glocal stages (Four Peaks) to a more local experience (main street). Most key informants could distinguish between these types of stages and select the one which most suits their needs and identity. For locals the distinctiveness of the stages is helpful in their decision making and allows them to avoid tourist congestion and places they perceive as less authentic.

Another alternative is to develop the tourist enclave outside of the town therefore preserving the local character.

Might be better off to have something outside of town and leave the town alone (NM 40s LA).

There are some like in Te Anau, and it reminds me of Farmers Corner at State Highway 1 and there is another one… do we put another one in Geraldine? I’m doubtful. There are two or three of that concept. They are outside of towns. The reason they are used by the drivers because the people don’t escape. … That’s why it may not work. It’s all about time. Because they need to push on to their next … they have their next x, y, z to do before they get to their next port of call (BW 60s Tourism Business).

The big signage is 1960s, Route 66. It just doesn’t fit. If it’s part of a small town, it is separate from the rest of the town itself. If they are totally independent and separate … I guess (an example) is the Farmers Corner one, by Ashburton… is set up like this… outside by itself. If in a commercial point of view it takes over the town, if you have to have one, it goes outside of town (BC, 50s Community active resident).

One last consideration in regards to heterogeneous space and enclavic space are the issues associated with tourism inconsistencies and seasonality. Tourism in New Zealand is highly subject to market trends and seasonality therefore resulting in stages that go unused. For this reason staging needs to consider how to attract locals and multiple uses unrelated to tourism.

The spectacular spaces can be left redundant if they don’t have the everyday sort of use as well, especially in a small town (AB 40s LA).

What happens when there is no market? And when the season is over? … There needs to be something there (It needs some other use) (Group of 5 female volunteers 50s-70s).

7.5.4 Defining and Ordering Tourist Stages

Tourist stages are defined, given order and often themed to ‘classify’ it for tourism and distinguish the site from the heterogeneous space found in the rest of the town. Characteristics that help define a stage for tourism includes making spaces obvious by marking the stage with symbols and tourism
‘things’, increasing the scale to accommodate for more people, and adding more formalised parking. This section will briefly expand on these characteristics.

7.5.5 Visually Obvious

A common strategy for tourism stages to get noticed is to make them obvious from the main roads transecting towns. Business operators and designers agree with this strategy and stages are created based on the gaze and few other senses.

I don’t like the (existing) farmer’s market (in a parking lot near the river) right now... don’t like where it is, needs to be more visible. Would like it to be seen more (PB 40s Tourism Business).

(Design 1) has a view problem with people perceiving what is happening behind. How would people know what is going on behind there (BW 60s Tourism Business)?

If I were doing this ... I would get rid of this stuff (existing buildings). Get more exposure … to see from the street (GE 60s LA).

Positive to bring people into the space. … You can see the space from the road. … Put strong things in to bring people in. Locals would use it more, and slow visitor traffic. It wouldn’t pull the fast traffic into it (NM 40s LA).

The easily seen and accessible tourism stage provides immediate attention for the passing tourist. For convenience this works well, but many people were looking for the ‘back stage’ experience (MacCannell 1999) and interactions with locals. These stages are less conspicuous and are somewhat hidden in the taskscape. Verdé Café described in chapter six is a good example of this.

I wonder if many tourists use Verdé (café), it’s a bit hidden. It took me a while to know that it was even there. The wee sign down the drive way was … what’s that? They (the new little house café in design two) wouldn’t take customers off of (Verdé) there… it’s just another option isn’t it (NP 20s administration)?

Another way tourism stages are made more visible is by ordering the space by indicating where people should go. This is achieved by using coloured pavers on the ground surface to visually identify place and articulate safe passage by connecting spaces and directing people. Large open spaces, as suggested in designs three and four were considered unsafe since they did not indicate where people should walk. Pavers are also thought to tidy up a space and indicate a space separate from the everyday.

That surface change across the road would work quite well, especially in Geraldine. It articulates safe passage to cross here (AB 40s LA).

Needs better linkages, could make the spaces work. (I) wouldn’t want to cross that bus parking (SS 40s LA).

This is quite clever; it doesn’t take much to make a connection (referring to the paving patterns to the rest of the town). (It is) quite a simple thing (LC 40s Tourism Consultant).

7.5.6 Large objects and town representations

Large iconic objects have found their way into the New Zealand landscape; representing towns or regions and their people. A large ox was used in design four to initiate this discussion. There were mixed feelings on large objects. Some respondents are quite familiar with them and consider them as
another feature comprising a modified taskscape, while others see it as kitsch and too touristy (tacky).

In the past, town committees have considered creating a large icon but in the end could not agree on a single icon for the community.

Brilliant! That’s one thing Geraldine lacks is a big iconic animal or fruit. Rakaia works well. A bit like the fore mentioned one but worse. In that it wouldn’t do a lot for Geraldine as a town. The gimmick-y would wear off pretty quick even for the tourist. I wouldn’t see it being successful what so ever in this town. Obviously tourist driven. ...Screens provide information in Franz Joseph. Small screens in windows. We did a competition for Auckland waterfront and big screens were part of that. Totally urban. Not Geraldine but might fit into Wellington, Auckland or Christchurch (AB 40s LA).

Don’t like that … anything about it … not village-y... the big screens … hate the big objects, not a big fan… would rather see a fountain… or rather see… trees, beautiful trees, seats, meeting places. Incorporated the need for the buses and the village green concept … better in three, used by tourists and locals as well (PB 40s Tourism Business).

Big object … get rid of that. We have had people already proposing things like that. But it hasn’t gotten very far at all. They wanted oxen, cutting along. Hauling logs out of the forest, or whatever that was, many years ago (BC, 50s Community active resident).

How the town is represented with objects and themes plays a key role in people’s perceptions of the tourism staging. Objects used in tourism staging need to compliment the stage’s script. The object’s perceived authenticity plays a key role in its acceptance.

Also a replica of a cottage that is not the right place there. It’s just lost. If it were brought here, reassembled here and was genuine ... If it has genuineness about it, I can live with it. But if it is just the faux thing, forget it. You are much better to make a new building (RW 60s LA).

Could you not get a historic building and put it there. I don’t know about remodelling something because that’s pretty fake. If you’re going to do that you are going to need to relocate something from within that area. Authenticity is important (NP 20s administration).

That’s becoming really fake and tourist focused. ... And that’s about having a real experience is connecting it all together. Connecting the locals and the tourists together. And keeping them connected. Locals would use the market area as they are already using it over there. Tourists will use that (old house café) since it is closer and easier to find (NP 20s administration).

7.5.7 Parking

Tourist parking in small towns has usually been left to driver initiative to find street parking or a small lot associated with larger stores such as supermarkets. Developing for tourism as a stop along the route or as a destination requires the town to contend with more vehicle traffic and opportunities to park. Roughly speaking, the general attitude amongst local business is ‘more people mean more money and more parking’. Simply developing new and more parking however is not the answer, as many view large parking lots as inconsistent with character of small towns.

(Design three) allows for more people to come through … and allows for more money coming into the town and that’s a good thing (NP 20s administration).

More parking would be good. More parking is needed because there are more cars. Seen camper vans with stoves out the back cooking (on the street in Geraldine) (RN 60s tourism business owner).

(What are other aspects that make a town good for tourism?) Easy to park, In Geraldine I have never parked in a parking lot, always on the street. It has its good and bad... everyone parking on the street can impinge on the vistas, and create feelings of crowdedness. But (I’ve) never had a problem. The
smaller the community the less people want to walk. Because they want to drive and park outside of where they want to go … Akaroa is like that (SB 60s Tourism Consultant).

Our biggest problem in Geraldine is car parking. And that is what is lacking in the central city area. And it’s something that troubles me. In the next 10 years where are people going to park their cars. While I (his business) have 2 or 3 sections as car parks, when it gets busy at peak times there is no where to park. They can’t shop or do what they want (SH 50s Business owner).

Four Peaks Plaza provides zoned street parking for coach buses and has an overflow parking lot on council owned land, formally a light industrial site. Kiwi Country has a large bus parking area behind the complex and a loading space beside the side doors of the building. Parking might be anticipated to be a significant issue, but this was not necessarily the case when observing parking in Geraldine. Most people were content with parking where they could and walking into the area of town they desired.

I know there is a problem of parking buses. It is an issue. (Does this fit in with Geraldine?) I think it is a ten years into the future, I can’t see it at the moment. The same scenario is virtually occurred at the other end at Kiwi Country that is purpose built to get the buses in and while I’m not privy to their revenue earnings, it does the job perfectly. And encourages the buses off the streets, but if that unit was to stand alone and to say if it is viable or isn’t, it wouldn’t be. I know the amount of buses that go into it. (Four Peaks) is busy, the amount of people coming off the buses and spending money in his shops is minimal. They buy water, and they go to the amenities, and then they are gone. … The duration of the stays are not (long), and that is what we are trying to encourage is to get people to stay longer. How do we do that? And how do we manage that (SH 50s Business owner)?

This is the main route to Queenstown, (it) will get busier. Is the potential to get people stopping an hour longer … can create traffic and parking problems … need turn over … . Changes from half to two hours … do you have specific parking areas. … The parking will become the issue in Geraldine. To change people from stopping for 2 to 3 hours to overnight… is a massive task (SB 60s Tourism Consultant).

The presence of vehicles signals people that there is something there (NM 40s LA).

Usually (tourism will) overload… infrastructure. … For example, six tour coaches turn up at once, they can dominate the place. … It’s hard for them to find a place to park. And you may get a deluge of people descending on the local pie shop. It might be at odds with local’s experiences of those facilities. It’s this kind of boom and bust occurring on a daily basis (SR 30s LA).

You never resolve, enough parking for the big event (NM 40s LA).

The over flow lot is seldom used although it is only a few minute walk to the Four Peaks Plaza. The perception that parking is a problem is unfounded. Because Geraldine is a stop along the route, there is a continual flow of vehicles arriving and leaving. Even large vehicles with trailers have been observed parking along the street by the green space and by the domain. During the town’s large Arts and Plants Festival, where thousands of visitors arrive at one time, parking can be found within a few minute walk of the festival site. Although this research does not perceive parking to be an issue, many residents are quick to point out that there is a problem.

What about the traffic thing? What about parking is what I’d like to know? We are very very short of parking. (There is an) extreme shortage of parking. (I point to parking on the plan) but that’s not very much. That parking will only accommodate that block. … (Should there be a big parking lot then?) Is that Geraldine?) No! (Group of 5 female volunteers 50s-70s).
If the intent of tourism is to keep people a little longer in the town, to spend money, it seems counter intuitive to provide facilities such as parking lots that efficiently focus and direct tourists to the main tourist stages. Requiring tourists to ‘explore’ more (get out of their cars) would likely help tourists to get a better appreciation of the town and its services and spend more time in the town. Convenient parking is counter productive as it helps tourists to move efficiently through the town and be on their way.

7.5.8 Design Conventions

Designers and tourism experts were found to follow conventions in creating tourist stages. Conventions are used as guidelines or best practices in their work as they have been previously tested and accepted in their discipline making the work more efficient. The following are key design conventions that informants considered while staging for tourism: order, precedence, materials, need to do something and design process.

7.5.9 Staging Order

Design conventions recognised in this research included: ordering space by breaking down large spaces by- separating pedestrians and vehicle traffic; separate parking from other uses; corners are very important and should be special or eventful; and finally, tourist stages should provide order so they are attractive and easily located. Setting order also implies less attractive spaces like wide parking lots should be less prominent and signs should be used to indicate what is occurring on the stage.

I think the idea has potential ... the idea is good ... (there may be) conflict between people moving around and cars parking in there. Tourists would use it ... because of what is going on across the road. (It) could well work for locals (SS 40s LA).

Corner decision makes people slow down (VF 50s LA).

What I don’t like about this, is the corner has become a non-event. Very much so, if there was a huge historic tree at the corner, known as Morrison’s tree, and something that has been here since 1856, … I think there should be something memorable on the corner. (It should be) much more than an open thing (RW 60s LA).

You had fun with this one. It’s very open. This little historic building is totally dominated by this scale of that one (building). I don’t know if that works, next to it. ...The idea works (something to take photos of), but it needs to be on the corner. This corner is weak. … It’s too open, wide open it’s a hostile space, wind swept, trees would help a lot. ... Person driving the coast would like it... very handy to pull in there. [it would be a one stop shop, event space]. I’m a fan, of putting a strong statement on a corner. …corners are quite prominent places ... they often have landmark buildings on them. To my mind … put parking out behind... the performance would have to be internal ... Arrowtown has that, a bit out of the town. ... A green area, with a big rock… a natural type of town…. People might feel exposed (otherwise) (SR 30s LA).

It never feels great to have the parking fronting the street. It happens more with commercial real-estate experience. Try to isolate the parking, create a visual cue to get to the parking lot. (There are) strong connections between here (and across the street). Help create cues to bring people in. ...The McDonalds would bring in the fast tourists, because of the perception. It alters the identity, but then once you go down that track, clear signage and identity you will need a degree of simplicity, a conflict that needs to be resolved (NM 40s LA).
The place itself has to be attractive (SB 60s Tourism Consultant).

I would use it... time wise I could get to it easier than the current market... a bit hidden away for tourists. Sandwich boards would be used for signage. More parking would be good (RN 60s tourism business owner).

Most of the key informants consider conventional ways of providing for tourism as indicated by the design solutions mentioned above. A few landscape architects however saw things differently preferring authenticity, playful and flexible space and more subtle design interventions.

I like ... there are activities here that are tucked off the main street and by the alley ways so it’s another way to get through. Breaking down boundaries between tourists and church ... nice permeability at a scale that is quite nice. Used by locals and tourists. ... the odd bus, campervan. ...Nice thing about it - it seems there isn’t a huge provision for parking within it ... it’s more for pedestrians (AB 40s LA).

The more specific we try to provide for one thing it rules out others, therefore, if an object we put in a space is more generic like a railing, to direct people, and can be sat on, ... I think definitely, as designers to try and not rule out people’s options, and it is best to leave a space open, a square with decorated walls where people can go in 15 directions, skateboard, or an impromptu dance rather than have a patterned (surface) with cross paths and grass... the more flexibility the better (RW 60s LA).

The redevelopment (of Four Peaks Plaza) has made it a bit staged compared to what it was before. The old churches set the tone for Geraldine and have been submerged with the new designs. I don’t think the tourists like it. …I think tourists want a genuine experience and they recognise when they are not getting it. … I think some of our own profession are gilding the lily a lot in some places, especially some historic places. The trend with some of the younger designers is that we need some kind of intervention, there has to be some kind of stamp on, my stamp on it. You have to pull yourself back from intervening too much. and all you really need to do is provide for people to get in and out and park their cars without providing pieces of sculpture. Without adding elements that you don’t really need. You don’t really need a clever footpath, you only need is a dry foot path, because you are there to see the gorge or the historic site … or x’s paving pattern. It is a temptation to intervene much more in a design sense it’s a little more difficult to draw back and say I’m not worried if we use a regular round bollard because I don’t want to do anything that is too clever (RW 60s LA, emphasis added).

It should be noted here that respondents refer to places being staged, in the same sense MacCannell uses staged authenticity, where places are constructed specifically for tourism. This research however, uses the term stage to indicate all physical spaces, be they natural or constructed for tourism or everyday life.

A common thread in this discussion is that there is a preference by key informants for the tourism strategy to work within a town’s physical, historical and imagined context. They consider the most appropriate tourism development considers a town’s natural attributes and connection to surrounding landscape, the development works with historical identities and provides a local experience. Although they believe and verbally expressed this in the interviews, many of the key informants also understand and support some aspects of the attraction of convenience and conventional mass tourism development to provide the mediated experiences or ‘pseudo-events’ (Boorstin 1964 in Wang 1999) which tourists have traditionally consumed.

The addition of Kiwi Country in Geraldine is a case in point. The addition of a global tourism node in a small town which has already successfully created a sophisticated tourism stop along the route (Four
Peaks) indicates the economic and symbolic power of traditional mass tourism development. The belief that the level of development, as a stop along the route is not enough, and towns need to be well developed (provide what is traditionally thought as tourism) destinations suggests the power of conventional thinking. Conventional tourism development needs to be contested for a locally focused stop along the route to be considered the most appropriate level of tourism development for a small town.

I’m on one end of the spectrum as landscape architects, … where we are mostly urban based and we bring our prejudices … with us, so point one, our current practices have somewhat tried too hard because we have a job for council, so we have to prove that we earn our money. … We have gone past trying to make things ye old Victorian, but we haven’t fully cracked it yet…. and made it slick with modern materials. In modern drainage lessening the use of kerbs and things, not entirely eliminating them, but making some thoughtfulness about how to deal with rain events … I think we have come a long way in the past 12 to 20 years, and those are important characteristics of small towns. I think heavily engineered structures …The use of ecological and sustainable… concepts… so as long as you don’t just start talking about the use of native plants, ecological in the sense of natural processes, but the other thing about these traditional towns is that they didn’t have much planting in them at all, what they did have consisted of shade trees … They are not entirely devoid of native trees, but the character of the planting was traditionally much more about trees than to do with little plants. Trees and grass was the main thing. Tussocks, well…. I think are over used but they do have their place. Ecology is, to me, not trying to manufacture a bit of the backcountry hills on the main street of the town. I think it is trying to make sure that the life giving cycle of air, water, nutrients, sunlight, is still going on throughout the town, but is sitting happily with human life that is going on (RW 60s LA, emphasis added).

There is ambivalence to what should be done to provide for tourism. Conventional wisdom and current practice suggests spaces should be reshaped so they are ordered, tidied, made convenient, themed or marked to indicate as tourist space, and other approaches that are familiar in enclavic tourist space (Edensor 1998). Applying a set of staging standards (global in scope) is helpful to convey the script and expectations for tourists making decisions with limited time and seeking conventional tourist experiences. Mass tourism, as seen in the scripting, staging and performances on coach tours, works this way. The problem becomes apparent when tourists no longer see homogenised tourist spaces and experiences, created and managed by the tourism industry, as their authentic tourist experience and look for other ways to meet their needs. Touristscapes become even more problematic in small town stages as issues of interventions, associated with intrusion, identity and scale are made more apparent with the immediate and obvious change as contrasted with the taskscapes of the everyday. Ambivalence occurs when tourism is important for a town’s survival but in the process irreversibly changes or removes what initially made the town unique and special.

7.5.10 Design precedent

Spaces are judged and preferences made by comparing spaces with other places we have been and experienced. Design education promotes the use of precedence as a way to inform and provide an array of solutions. Stage attributes are copied because they have worked elsewhere however, many people are aware of this and understand stages need to adapt to the specific context they are working within.
Look and learn from other situations ...(but) not copy. Do the New Zealand thing in a different way. … In terms of learning from it and how to adapt to our own situation... Meet our situation; vary from one place to the other. … But if something works well somewhere else, evaluate why it works and how it could work here, how it could be adapted, if we thought it is appropriate for here. But don’t just dismiss it because someone from somewhere else if it was created elsewhere and couldn’t work here (SB 60s Tourism Consultant).

Many of the key informants recognised the design attributes in the design scenarios in the existing tourist stages in Geraldine. These associations were helpful communicating ideas by sharing common references but may also restrict design alternatives as proposals deviate from familiar and referenced design.

There are certain aspects of that that I quite like. I think it is more orderly than the last one, (would tourists/locals like it), in a way it is already what exists over here (Four Peaks) (RW 60s LA).

My way of thinking, we have become the Kiwi Country again ... not what we want ... new building taken over, car parking ... what appeals to me, the second one with enhancements. Yes to the little house development. No MacDonald’s. Keep corrugated iron building, associated with farming and rural. Depends on people, ownership, and council. What they are trying to do … A concept, something in place so someone else can’t build something bad. Most people can’t think 20-30 years ahead. They are only thinking now (SB 60s Tourism Consultant).

Although designs are proposed with good intentions of improving space, they may miss the mark by not fully understanding the nature of how people use space (performances) associated with social scripts and stages. Methven’s reshaped town square was repeatedly identified as a designed space that was copied from elsewhere and applied to a socially different situation. What is forgotten is that scripts and performances on public stages are negotiated by the people who not only use (or reject) these places with what has been officially provided, the design’s intended purpose (script) and activities (performances) but adapt and make these stages their own. One LA gives an example of this with his own experiences in Malaysia:

Village green (or) the square is not designed for everyone… in Malaysia we tend to create our own green space, or favourite place … used over time. Hang around a big drain … just hang around. Different than a square that was especially made, it (might be) beautiful but (has) no soul. Could be green or concrete just not the same (HT 30s LA).

Places function … But not too inspirational … We think is beautiful but not practical for people to use. Expensive playgrounds …. We have forgotten (about) human exploration and play (HT 30s LA).

7.5.11 Materials

The choice of materials used on a public stage is important as they have symbolic reference and contribute to perceptions of authenticity. Although the choice of materials is important, choices are hampered by availability and costs.

(I) often judge a town by its materials, by how old it is in terms of the building materials... the materials of the pub… like wood would be quite common, depends on the location. … How it was put together tells you the age (LC 40s Tourism Consultant).

(When designing) I would personally look at what has been used in the past. I don’t mean what might have been used like when they did a main street revamp ten years ago. I mean the original, so products that might have been used. A lot of that information you can get from the older buildings. The different claddings, what they are constructed of, what they might have used; the local river boulders for foundations… definitely look to what is local to the place rather than importing materials. Arrowtown
is a good example with the shiest that is a fantastic looking material, works really well with paving walls and cladding of buildings (SR 30s LA).

You won’t see anything much better than in those townships than precast concrete cobblestone, just because of the cost. Occasionally you will find clay pavers. But see they come from Australia. So they are much more durable and they keep their colour much longer but significantly more expensive (GE 60s LA).

Look at local materials (they are) used as much as possible. … If client suggests (using local materials) I would support that, encourage it as much as possible … Depends on budget … local material more expensive than imported materials. I don’t think you ever start with a blank slate … There are always context to work with … there are key indicators to pick up the context…then add on the layers (SS 40s LA).

Poor decisions or decisions taken too lightly have resulted in changes to the intended outcome of the design.

What little history is apparent is of value but I think they have lost it some how. I don’t know quite how. But they seem to have over looked how much historical heritage is. Maybe it’s the modern kind of paving (NM 40s LA).

I consider them … like precast pavers. Technology is great; there is huge potential in it. But I’m not convinced that designers select the best pallet of materials that might represent that place. Often use too many paving patterns, powder coloured furniture, sometimes they over look that the design gets over cooked. They forget about the actual town. And they are just looking between the boundaries of the buildings, going for it. If the town has enough character, and it has a good built heritage, I think the actual landscape can be quite quiet in that space (SR 30s LA).

(Current design trends are) very important, not certainly at the top of the list, but we put a lot of emphasis on it in terms of bringing out the character of that place. And that’s probably a reason that we get a comment … that places are becoming the same. (Trends and technology) Treat them with care. What I have worked on recently, current trends haven’t played a part what so ever. And we have bucked, a little bit, just hold on a minute you don’t need this stainless steel bollard or you don’t need the clay pavers because they are being used elsewhere. What makes your place special? Nobody else has got that (AB 40s LA).

7.5.12 Something needs to be done.

New Zealand is perceived to be genuine, as the advertising campaign suggests “100% Pure”. The tourism focus has traditionally been on natural attractions and cultural history rather than large entertainment based resorts or amusement parks.

It’s not less developed … but it is the real… it is one thing New Zealand does have to offer is genuine experiences. It is hard to find manufactured experiences here. Like we don’t have Disneyland, Knott’s Berry Farm and places like in Australia like Dreamworld. Even the places that people consider to be commercial are pretty low key and are genuine. It is not the level of development but that it is genuine experience. So if you go to an historic site they have not reconstructed the historic buildings, they are the original buildings even though they are just... you can walk around some of the historic sites...you could take things, and put it in your pocket …. Things are just sitting there… it’s not a manufactured thing (GE 60s LA).

Although many tourists have commented on the genuineness or realness of the people and natural areas, there is a general understanding that over time, in New Zealand in general and in small towns specifically, something extra is needed to encourage tourism and more spending in small towns.

In years to come, I can see we will need to redevelop this end of town, to get that spread of customer’s spending money everywhere in town. The old buildings need to be done up to encourage spending everywhere (SH 50s Business owner).
With this belief then, how should a town stage itself for tourism? There are many different perceptions of the ideal tourism stage. It could be a stage that highlights a historical past and showcases preserved or restored settings. It could also be more modern and provide entertainment spaces that are common to and expected in cities and other jurisdictions. While there are different schools of thought as to what should be done, most people recognise these decisions are not just business related but they impact the memories, identities and lives of its residents. Changes to a town need to be sensitive to a wide range of people and their various needs. Town’s people are not resistant to change and understand the need to diversify. Even people with strong attitudes to what a town should be are open to change.

Materials do matter how it looks, its quite important that it is attractive: clean, the stone of the toilets... shows a bit of class, money has been spent. (There is) limited graffiti. Lots of places depress me…. I wouldn’t like to live in places that look old, rubbish, ugly old buildings. I feel quite strongly. ... Sometimes I like them (modern design and technology). (I) don’t like them too far out. Too far out that wouldn’t fit in here. … Old things need to be looked after, painted. ...Don’t mind old, needs to be ordered, sharp clean clear minds. Ultra modern (designs) could fit in Geraldine if done right (PB 40s Tourism Business).

I would (prefer design) number two. You do have global things coming in. They are dealt with a sensitive manner aren’t they? .... Where you could retro fit an existing building with a McDonald’s. There are some good examples, like going to Sydney’s old brick buildings where it’s tucked away; it’s not on the corner with a drive thru. It’s in the context of the city. Although you can have global features, it’s all about the setting. And then the local identity can drive that (AB 40s LA).

7.5.13 Design Process

The design process also determines who and what is included in a design. Current design practice promotes community engagement and public consultation for a holistic approach. Although most everyone would agree there is a need to include all interest groups in the process, this does not always happen in practice. A tourism consultant explains this view:

(We) completed a study of tourism carrying capacity ... (where) I learned something too. There were 3-4 stakeholder groups in the small town. (The consultants) often ignore the residents, who live there for quite specific reasons, ... who love the place and who would rather have it without visitors except they fail to realize sometimes that it is because of visitors that they have so many facilities and services they have. One thing that came out: with smaller communities in particular is that you need to meet the needs of all people or you will get people angry (SB 60s Tourism Consultant).

The tourists themselves should also be considered in town design as they arrive holding a certain perspective and are looking for specific experiences. The New Zealand experience is strongly connected to natural attractions but is also about the social and cultural uniqueness of place.

If we think of international visitors who come to New Zealand, this is on the first visit, they are quite sophisticated travellers, those people they are not wanting to sit on a bus, they are looking for the differences between the regions, and we haven’t done that very well. (We haven’t) differentiated the regions in food and culture. Many food things associated with an area… have a little in the wine area. ... focus too much on the natural attractions… need to attract the visitor that stays longer, and spends more, we don’t want to get into the mass tourism thing… but (I’m) afraid Air New Zealand and China are likely wanting to fill the seats ... and we had huge problems with Korea when they first started... with rip-offs, and it was from their own people on their own people. Same is happening with China. Need to be quite careful. It’s the social and cultural differences that people are looking for (SB 60s Tourism Consultant).
The design process is also hampered when final decisions are being made and there is difficulty getting consensus and agreement to spend money. Initially people can agree with general concepts and are willing to spend money on generating more proposals, but it is much more difficult to have those same people to commit to a specific design and have to live with it.

A lot more proposals, council or group get ideas and then its a Catch 22, there is a lot of enthusiasm at the time… easy to set out what should happen and people see that but its difficult to get people to agree (NM 40s LA).

The designers themselves and the profession of landscape architecture also contribute to the way tourist stages are produced. Most of the firms said they have completed tourism planning and designs for townships in the past, especially during the mid 1990s when the government sponsored Main Street Programme was funded. However when those funds dried up so to did the work involved with tourism in small towns. One LA perceives part of the problem lies with a disconnect between the nature of landscape architecture concerned with how a town functions, and communities and councils who are more concerned with ‘decorating’ their towns.

Firm did town planning in the pass, but not too much now… mostly subdivisions, and streetscapes in that … Tourism not considered… most suburbs don’t relate well to tourism, depends where the towns are… Pegasus has tourism because of the golf course (SS 40s LA).

The township plan has gone by the wayside over the years, because our expectations as professionals are different from the community’s expectations, and the council’s expectations. We see as landscape architects we immediately find things functionally we ought to deal with, to make it work better, like traffic, and parking. I think the community and the council almost always think we are going to decorate the place… you have a plan where you suggest to close a street, and narrowing streets, and putting in sidewalk cafes or whatever, and they had in their heads that you were going to put in hanging baskets along the main street. During the ‘hey day’ of these township plans, there was a thing by the Department of Labour … Main Street Programme. It was very popular. Basically what it was … was decorating. It was a cute sign and planting flowers on the main street. It was more appealing to the communities than what we were suggesting. This took place in the mid 90s … Run by the Department of Labour … (It primarily looked at) main street frontage and shopping areas (GE 60s LA).

Designers tend to want to emphasise transitions and mark certain spaces as special. As spatial manipulators, designers want to assist the performer by providing strong visual and symbolic cues of the intension or narrative of a given stage.

Because I know it (the town of Geraldine) I don’t look for it (visual cues to how to use stages)... there are not a lot of physical cues in terms of spatial manipulation… (There is a) kilometre long stretch (of road), stretch along the north and south ends of town, that are broad and residential in character, and then you just happen into the CBD... it would be quite neat to have stronger markers as you head into town, stronger spatial definition as you head through those broad residential areas, and then definitely signalling the central area, (its) important to mark them (NM 40s LA).

I think it’s a fine line. How to make it more real without forcing the realness of it? I think it matters a lot. I think it matters more for designers than, then to locals and then it matters to tourists less (AB 40s LA).

These cues are not necessarily created by the designers but already exist as accepted social scripts and are then only embellished by the designer to reinforce what tourists expect and what residents will tolerate.

Well I’m sure the public toilets are a giveaway, the I-site sign… but because we have been going there for years… we just stop. Because the main street is the retail, we would consider eating at the pub…
most little hotels is the only place to eat... its ingrained in me... main streets are stopping queues... from memory they have well maintained toilets (SS 40s LA).

There will be some clear markers that we use to pull people’s attention ... there will be some large stone columns, with prefabricated steel frames over the top which are suppose to mirror the combination of grape vines and the limestone landscape. ... it’s not something you want to ram down the throat of the locals, but you want to bring attention to the main street to a particular building, but the scale drops down. In the end it becomes day to day useable ... Depends how you use your space. It’s the areas where you create a commercial identity, it’s not an area with a lot of physical access ...it’s a big brassy entrance. But then the locals will use the spaces that get walked thru all the time or have recreation and social components to them, two things that complement each other, one is the day to day and for designers is probably more at a human scale, and more low key (NM 40s LA).

7.6 Summary and Contributions

Chapter seven has built upon the analysis in chapter six that investigated Geraldine as a case study of a ‘stop along the route’, and focuses specifically on the nature of tourism stages and their design. A set of four design approaches, with a spectrum of local to global features, was used as visual prompts to assist key respondents in a discussion about tourism development in Geraldine. This final section in chapter seven is a summary of the staging findings and explains the contributions these insights have for designing for tourism in small towns. There are four key points.

First and foremost, the key informant responses to the four design approaches clearly identifies that there are two primary schools of thought in staging tourism. The first school of thought as represented by modified taskscapes considers how staging needs to consider local authenticity, building on existing site and cultural conditions. Edensor (1998) would consider this perception of tourism staging as heterogeneous tourist space where stages bridge the liminal global tourism with the reality of the local and “permit a conditional exploration whereby ‘alternative forms of play are enacted and a wider range of expressive practices and meanings are stimulated’ (Edensor 1998:53). Modified taskscapes are regulated by the performances of the everyday and provides transition between the ‘authentic’ local and global tourism or the ‘backstage -front stage’ (MacCannell 1999), which is both appreciated and consumed by tourists. Modifications and interventions are subtle and cognizant of the town’s existing scale, context; and character, and more sensitive to the consequences of tourism influencing change on town character and the residents who will live with the change(s) as part of their everyday. Although people who prefer a modified taskscape approach, as depicted in design approaches one and two, where tourism development adapts to the context, and not the other way around, they do not share a single vision of what should occur. Although there is ambivalence to the level and type of change needed to stage tourism there is general consensus that staging should not result as a touristscape, as mythical Queenstown.

The second school of thought as represented by touristscapes contrasts with modified taskscapes in a number of ways. Touristscapes are liminal spaces that are ‘staged’, in the MacCannell sense of the term, where the stage managers and performing tourists share a similar understanding that the
authentic tourist experience is about comfort, convenience, and entertainment. Touristscapes are represented by designs three and four and generates discussion as their suitability in small towns. Touristscapes may be interpreted as more authentic than modified taskscape since it is clear that they are a tourism intervention. This stark contrast with the taskscape however also fuels the argument that touristscapes are better placed outside towns because of their impact on the local character. Farmer’s Corner outside of Ashburton provided an example of this. Kiwi Country was also identified as a touristscape and provides facilities for larger scale tourism often associated with urban locations. It was thought the urban aesthetic could be mitigated by adding more trees, green space or tourist oriented objects like fountains to the otherwise ‘hostile’ environment. Touristscapes are considered beneficial economically because they are thought to attract mass tourists, capture their attention and provide activities for them to spend their money. Although they may be economically important, their impacts are considered by many people to be too great and inappropriate for the character and sensibilities of small towns.

Staging tourism is further complicated by the nature of design disciplines, particularly landscape architecture where the process and practice of design influences the outcome. Key informants suggested current design practices have likely been influenced by experience of an earlier design focus on ‘decorating’ streetscapes; the fact that there are now fewer projects specific to tourism and tourism issues; and a perception that tourism is no different than any other local stage. The design process is also likely to express limitations as clients want designs that are already proven to work, work is restricted due to limited budgets, and there is a belief that there is an increasing gap between what clients and designers want from design. It is also the possibility that there is built-in homogeneity as designers use similar processes and as chapter four illustrated there is a perception that designers feel obligated to make their mark in their designs therefore more emphasis, symbolism and objects are added to designs. Places become more complicated than they need to be.

The exploration of staging tourism using four design approaches was helpful in understanding the research and design process in three primary ways. First, the use of visual references was very helpful in the design discussions. Having hard copies of the designs during the interviews allowed specific characteristics to be highlighted and allowed for comparisons to be made of the four different approaches. The images also acted as a catalyst for prompting comments which the comparisons helped to identify- for example traditional rural townscape have a certain building setbacks and character. Secondly, the images confirmed the attributes which represent existing stages in Geraldine. Respondents easily identified and understood the relationship between taskscape with main street, and modified taskscape with Four Peaks Plaza and Kiwi Country with other touristscapes. Finally, key respondents found it helpful to visualize the discussion which helped to prevent misrepresentation and provided shared meaning of the terms and abstract ideas of local, glocal, grobal and global. Presenting
the range of design approaches in this progressive manner helped to keep order and clarifies the abstract and manages character details that could otherwise easily become over complicated.
Chapter Eight: Discussion and Conclusions

8.1 Context and Approach

This research set out to explore the nature of tourism in small towns in New Zealand. The exploration is from a landscape architect’s perspective that focuses on the design and use of public space. In an attempt to ‘see things differently’ the performance metaphor was used and tested as a theoretical lens. The choice of this lens was partially based on the successful use of the performance metaphor in other academic disciplines, predominantly geography and tourism studies, where it has challenged long held assumptions about tourism space, place, experiences and authenticity. The overall goal of this research was to investigate the use of the performance metaphor to enable and inform tourism design in light of the globalising effect of tourism. The specific objectives have been: to explore the current use of tourist-related public space in a range of small towns; to explore how these spaces are designed for tourism and their relationship with the town; and to better understand what this means in terms of designing spatial experience and designing for both local residents and tourists. The research explored three separate but linked case studies. The case studies looked at specific small towns each representing a town type on a tourism circuit model. Each town was explored through the performance lens, as well as being ‘performed’ by the researcher as participant observer. Methven was also explored through the design process of a design studio, while Geraldine was explored in more depth with key informant interviews seeking their understanding and responses to a range of possible design approaches, from global to local, developed as a design experiment.

Tourism has been seen by many communities as a viable economic alternative for small towns and has been gaining momentum as traditional rural economies, predominantly agricultural and resource based activities, are changing and sometimes disappearing. This focus on tourism has also been a result of national policies encouraging tourism development to “revitalise small towns and create a sense of local identity and pride” (New Zealand Tourism Strategy 2015, 2007:55). Towns are therefore asked to play a role in tourism both for their own benefit and for the national tourism strategy. However tourism has frequently been encouraged without a critical understanding of what is being designed and constructed, and what this ultimately means for tourists, the township and local community.

Changing the nature of a rural town’s economy by providing tourism spaces (or ‘stages’ using the performance perspective terminology) is likely to impact on the town’s character and on other aspects of the community. Preliminary field based observations found physical changes were taking place where tourism spaces appear ubiquitous and ‘placeless’ or non-places (Augé 1995) and seem to have a predetermined ‘tourist’ theme or aesthetic. Initial research questions therefore asked - are tourist spaces becoming more ‘placelessness’ and if so why does this occur? And what does this mean for designing these spaces? Initial observations lead to a closer examination of small towns and New
Zealand tourism which resulted in the development of a travel circuit model where towns have
different roles in tourism.

As a landscape architect I approached this research from a designer’s perspective which focuses,
among other things, on spatial qualities and human use of tourism places. This perspective is
multidisciplinary and draws upon a range of different disciplines from which indentified six key
concepts underpinning this thesis. The key concepts of global to local; travel circuit; authentic
experiences; embodied performances; tourism stage; and staging, provided the analytical framework to
understand the social complexities of tourism, and specifically designing spaces for tourism in small
towns were set out in chapter two and informed the case study analyses. These concepts are now used
to draw the main findings of the thesis together in the following sections. First a summary of the case
studies findings.

8.2 The Tourism Circuit

Initial scoping of travel and tourism in New Zealand helped to identify and create a tourism circuit
model comprised of three tourism town types. Each of these towns has different tourism functions and
therefore likely to have different stages providing for specific needs. The circuit model builds upon
the ideas of tourism flows (Forer 2005) where towns have different positions on a travel itinerary as a
result of timing and the overall nature of the tourism itinerary. Towns are considered to be
destinations, gateway communities or stops along a route, which depends upon the town’s cultural and
natural attributes (historical and scenic value), recreational values, proximity to other destinations and
geographical position on the circuit. This model as circuit is also helpful to indicate that tourism
experiences are spatially created and cumulative- building on what happens during travel and from
previous global and local experiences.
Figure 8.1 Travel Circuit Model

Scoping the travel routes and towns found on and near these routes supports Edensor’s (1998: 53) notion of heterogeneous space; described as “emerged in an unplanned and contingent process”. Rural towns have a range of functions that generate familiar working urban landscapes that can be characterised as ‘taskscape’ (Ingold 1993; Ingold and Kurttila 2000). These places are vernacular in origin and provide for local everyday activities. It is the taskscape that visitors perceive as authentic ‘other’- the target for tourist experiences. Towns also have touristscapes (Edensor 2007) which are connected to the tourism network and provide for the tourist everyday. Enclavic tourist spaces (Edensor 1998:45) such as Kiwi Country and Farmer’s Corner are becoming more common, and displayed the spatial characteristics, described by Edensor as being more regulated, commodified and privatised. Coach tours were observed habitually using the enclavic tourist spaces while more independent travel types were found to favour less defined and more heterogeneous space. These initial observations informed the need to take a look closer at the tourist town types as case studies.

### 8.3 Akaroa- The destination

Akaroa was chosen to represent a tourism destination town, which provides for travel and holiday experiences. The performance metaphor was helpful to unpack the complexity of the multiple spaces found in the town as taskscape and touristscapes. Using the performance metaphor and analysing spaces as separate stages, with associated scripts and resulting in a performance, spatial affordances became more apparent. Spatial affordances are characteristics such as form, patterns, layout, connectivity and materials, and their meanings which structure the use, movement and impression of place. It was necessary to retain the complexity of the notion of performance which allowed a better understanding why people use space as they do. Akaroa provides a range of distinctive stages from historical and recreational taskscape for exploratory and leisure based performances, to more traditional mass tourism performances associated with café and consumer culture. The stages have an ‘organic’ organisation working with the town’s layered cultural history and with natural geographic parameters placed on the stages.
Tourism works well in Akaroa because it provides an engaging and timely travel distance from where tourists originate, a variety of stages, and is situated in a setting with existing natural scenery and preserved cultural (object) authenticity. The blend of consumption and authentic taskscapes, as well as enclavic tourist space and heterogeneous space provides necessary cues for tourist performances but also room for improvisation. This mixed use tourist strategy, along with tourist spaces that are authentic in character and scale to the surrounding taskscapes, make this town successful.

Choices are also important as visitors and residents carry a wide range of expectations of what this coastal town is suppose to be. This success is also attributed to clear planning policies to preserve and protect the town’s historical character but also provide for more mass consumption in designated enclavic spaces. The stages in Akaroa allow for improvisation where performances are negotiated with other people and as afforded by the material and symbolic stage. Visitors become a part of tourist performance with their co-presence on stage, as exemplified by people in wetsuits in a makeshift outdoor classroom and motorcyclists playing their part near outdoor cafes. Improvised playfulness, as found on Akaroa’s beach and parking areas, is a welcomed experience which is often removed from more controlled enclavic tourist stages. Tourism success could also be attributed to the provision of non-consumption practices such as relaxing in a vehicle or public space and people watching, as alternatives to mass tourism.

Overall the Akaroa case study provided a good example of a successful tourism destination town. The performance metaphor helped understand space as not only an arrangement of material objects, but also as places of performed activities with social meaning and significance for those performing. Finally it should be noted that even towns as tourism destinations, as represented by Akaroa, may have an overall stage character that is more taskscape than touristscape in appearance. However this is in transition, as seen with the reshaping and development of the harbour side, suggesting a move towards the experience economy and conventional tourism enclaves, but not enough to alter the overall town character and become placeless spaces such as those found in themed amusement parks or all inclusive resorts. New Zealand has created a national brand based on ‘100% Pure’ and visitors have expressed their motivations to travel New Zealand are based on notions of ‘authentic’ nature and cultural experiences. A shift to more conventional mass tourism, especially in rural towns that contribute to the ‘naturalness’ of New Zealand, would have a profound impact on both the community and material places, as well as the tourists who travel here for these specific experiences.

8.4 Methven- A Gateway Community

Methven is the case study example chosen as a gateway community. As a town it is primarily a rural taskscape, which has a recent history of also providing support services for snow sport tourism. As a response to its gateway role the town has recently reshaped and reorganised town stages to
accommodate tourism. This has been accomplished through road closures and by creating new tourism stages such as the town square and heritage centre. The performance metaphor was again useful to investigate tourist stages and performances. In addition to my personal observations this case study used a design studio with students as co-researchers to better understand the design thinking associated with tourism. The performance metaphor was also tested by students as a means to understand and design for tourism space.

As a gateway community Methven is highly seasonal and well scripted for the winter ski season. Most outdoor spaces are taskscape providing for local everyday performances. However Methven is in transition, where new tourist stages are being created, such as the town square with its highly visible central location and ornate street furniture and paving. These changes are obvious additions to a context lacking the natural attractions often seen and expected in a destination. As a gateway community it is however questionable if destination-like attributes are really necessary. The stage and props used here have focused on imaginary scripts related to the Mt Hutt ski field and are disconnected from the scripts of a small rural town. The new tourist stages are poorly used by locals and show signs of neglect and vandalism, signals they are not being supported. The town square has enclav characteristics (Edensor 1998) such as: clear spatial distinction, contemporary standards through the use of pavers and street furniture, and regulating the space with anti skateboarding devices and design features that prevent alternative uses. The square’s geometric pattern, scale and hardscaping provide a stage for events like the seasonal farmer’s market but are used for little else. This stage is designed to be gazed upon and provides few cues other than sitting in an open space, and provides little in terms of improvisation or alternative experiences. The new space in front of the Methven Heritage Centre also adds a contemporary look but the grass lawn may be more multifunctional and attractive for local performances.

The Methven case study illustrates the risk of getting things wrong in small town design. The design has tried to prescribe a new ‘artistic’ identity and provide a stage for generic tourism performances, but the outcome is a stage that is primarily visual, and lacks the attributes needed to provide diversity of scripts and improvisation opportunities for locals or tourists. These new stages are touristscapes and likely a result of a perceived obligation to provide more dramatic features and obvious indications of tourist space. There are expectations that tourism stages should have a certain aesthetic and genius loci to consider them for tourism. Methven’s relative lack of success as a year round centre suggests that providing scripted touristscapes may not meet the expectations of non ski tourists. The Methven design studio provided a number of further insights about the nature of designing for tourism. Although students recognised the problems of the current tourist stages they fell into reproducing similar problems within their own designs. It appears that the normative design process, with a strong object and visual basis, contributes to homogeneity and the formation of non-place. Students tended to redesign Methven by re-ordering the streetscape to formalise and define tourist
spaces and to improve circulation and movement, which paradoxically reduced the attractiveness of the spaces for everyday authentic taskscape functions. The performance metaphor did however help student designers to consider the experiential nature of the spaces they design. As young designers this skill is still developing. Tourism design solutions were chosen by students that added levels of familiarity from media representations (themes of what tourist spaces are suppose to be about) leading to spatial homogenisation and non-place. It was found that student designers were fond of normative design solutions where stages took on a specific aesthetic or had to accommodate certain scripted activities regardless of the stage’s performed affordances. The normative or what I am calling conventional design results in designs that are more enclavic-like tourist spaces, as opposed to critical adaptations to heterogeneous spaces, ultimately changing the character and in turn the identity of the town. The student designs provided features (global attributes: organisation, objects, materials) that were tested in the next case study.

The student work also revealed inherent bias in the nature of design process. What is occurring in design can be explained in terms of Butler’s (1990) performativity theory, where difference- in Butler’s case gender formation- is the result of ‘recurring performances that makes certain social norms acquire their authority, their aura of inevitability “(Schein 1999:369 in Minca and Oaks 2006:9). Although students were asked to be reflexive and consider the performance metaphor, many were designing spaces from preconceived ideas of design and design norms that have become conventions through repeated use. Similar to Butler’s gender theory it is the ‘repeated performative enactments’ that gives credence to the formalised design process. This is paradoxical since the performance metaphor was intended to provide opportunities to challenge existing conventions. However many students, at such an early stage in their education, instead focused on practical conventions. This becomes problematic when convention is unchallenged and design produces spaces that are taken-for-granted, and in terms of performativity are unreflective and produce a hegemonic and therefore homogenised world.

Design is not just a reflection of social condition but plays an active part in its co-production. This is best accomplished when places are not considered to be fixed and stable entities but as Crang suggests should be viewed as ‘fluid and created through performance’ (Minca and Oates 2006:11). The challenge for designers, especially when considering tourism, becomes how to provide balance between providing order for comprehension and ‘disorder’ for interest, awareness and authenticity. This challenge to convention is not new for landscape designers, and this balancing act has already been addressed in ecological design; offered as orderly frames for messy ecosystems (Nassauer 1995). It is also the underpinning theory behind critical regionalism. Perceiving space as fluid and interpretive has also been considered in design and best represented by West-8’s public space Schouwburgplein. In the heart of Rotterdam this park is “designed as an interactive public space, flexible in use, and changing during day and seasons” (Paysages: Conference Adriaan Geuze.
Paysagiste, 2006). Most contemporary landscapes like Schouwburgplein are innovative and site specific in urban environments but few examples have been found adapting to rural sensibilities. Village greens would have historically provided for these types of performances, but as is the case in Geraldine they have become privatised and regulated. In the end, the performance perspective provides a means to be critical through design by not only considering the material stage but also by the use of space as understood by phenomenological performances and imagined scripts. Retaining this complexity, the affordances of stage, script and performance improves our understanding of space and ultimately improves design decisions.

8.5  Geraldine- a Stop along the Route

Geraldine Township is the third case study representing the stop along the route on the travel circuit model. Geraldine provides good examples of three types of tourism stages having a range of local to global or taskscape to touristscape characteristics. Key informants responded to a range of design approaches, which manipulated the local to global spectrum and resulted in a number of key insights.

As a stop along the route, Geraldine has been transitioning from local taskscape, as still found on the town’s main street, towards a more globally focused touristscape. This has been demonstrated by what has been occurring at the Four Peaks Plaza with an increasing concentration on consumption. This is demonstrated by the fencing of the seating area at Oak’s café and the addition of more shops in the Plaza. Some of the features that make it more globally connected and homogenised include: increasing spatial scale, adopting urban concepts of parking and circulation, accepting international icons, and creating attractions. The addition of the strongly defined tourism enclave Kiwi Country also demonstrates this move towards global tourism, although the effects are contained and do not dominate the overall local character.

Kiwi Country provides a great example of the tourist enclave where the spaces are characterised as single-function, bounded to assert distinction and sharpened definition (Edensor 1998). Edensor suggests “the imperatives of modernist planning and consumer capitalism have tended to transform space so that it maximises consumption and facilitates transit” (Edensor 1998:470). Four Peaks Plaza also has enclavic characteristics but to a lesser extent. It is a hybrid stage between the main street and the tourist enclave, and, unlike Kiwi Country, it is more multi-functional, more inclusive with the local surroundings and less defined as a separate place. Four Peaks Plaza balances the tourist familiar with local adaptations providing the cues for visitors to stop as well as cues for resident performances. For some people however the scales have already tipped and Four Peaks is already a touristscape and they, wanting more local authenticity, have been displaced to main street or to find another stop along the route.
The Key Findings of the Case Studies

These case studies suggest a trend in New Zealand where towns are becoming more homogeneous and commodified as towns move from taskscapes to touristscapes. Touristscapes are being developed by business and government interests as well as by designers to accommodate predominantly mass tourism and a particular segment of tourists, driven by a desire to achieve the best economic yield for New Zealand’s economy. The result of this is changing NZ townscapes, especially in rural areas, where the changes are particularly obvious due to the scale and character of new tourism stages that are juxtaposed to the existing taskscape. People who are content with mass tourism and other aspects of modernism will typically find these changes appropriate, while others are likely to see this as globalisation and commercialisation which downgrades the local rural character, which may be the major reason for living in or visiting these places to begin with.

Design disciplines contribute to this trend by continuing to follow normative design practices that primarily consider visual experiences and focus on site development to create tourist attractions and satisfy tourist’s interests (Relph 1976). Most key informants felt it important for tourism designers to organise space clearly and make distinctions between touristscapes and taskscape. Mass tourism and enclavic models were considered where the priorities are ease of circulation, consumption, and packaged experiences. But as there are differences in the needs of tourists, there are also different designers and ambivalence in how tourism should be accommodated. The question put forward then is how to balance the needs of the global tourism network as well as the needs of local communities and other tourist types who do not want their communities to become commodities. This research proposes the use of the performative perspective as a design approach with the potential to inform and enable a more sensitive design approach to manage complexity and change in creating liveable and meaningful places. It does this by critiquing designed space and by asking questions of how a designed space is perceived and performed. The approach focuses not only on the material environment (form, spatial qualities, and materials) but also upon what the space represents (social structure and encoding). Performing space is how people act (embodied practice) on a stage and the meaning (social and cultural meaning as well as individual decoding) for those actions.

The Performance Metaphor

The performance metaphor was chosen as a theoretical approach for the potential insights it could offer as an alternative to the predominantly visual based or aesthetic perception of tourism and of design. As a theoretical lens, the performance metaphor is “grounded in the spaces and selves of the tourist experience …to move beyond traditional activity-based analyses of tourism to an approach that is space and subject centred” (Wearing et al 2010:12). The metaphor also moves beyond the traditional visual or image-based understanding of tourism, as expressed as gaze (Urry 1990, 2002) to include all human senses and additional sensations associated with movement, memory, emotion, representation, and social value (Wearing et al 2010:10). In landscape architecture, a similar shift has
occurred where perception is now recognised to be not only visual but also connected to the body and social meaning. Design now draws on phenomenology (Merleau-Ponty 1945; Norberg-Schulz 1980; Seamon 1993, 2000) and environmental psychology (Thwaites 2001) in response to the earlier dominance of visual understanding. The problem however has been in the application of these theories to practical design. Current design methods continue to produce outputs or objects rather than outcomes or experiences.

The performance metaphor was tested as a means to take and understand subjective perceptions and apply them to the design of material spaces. The relationships between script, stage and performance help to better understand the nature of a design and its success. The use of the metaphor is not formulaic or a tool based system in which entered data results in a ‘best’ solution. It does however provide a critical point of reflection that acts as a check by asking questions of the proposed solution and how it responds to form, function and symbolic attributes. The approach considers human senses and perception of site specific conditions (spatial and socio-cultural) as well as how a site is performed. With experience, the critical reflection can occur not just at the end or later stages of design but throughout the design process. This non-linear process is comparable to Halprin’s (1969) RSVP Cycle and in similar fashion contests idealistic, finite and formal goal solutions. Halprin focuses on scoring, or the processes where creative involvement occurs in the ‘doing’ “from which, in fact, structure emerges –the form of anything is latent in the process” (Halprin 1969 in Swaffield 2002:48). Performing places are also based on ‘doing’ where the performance is produced from the affect of the material space and from social scripts. However the performance metaphor improves upon the RSVP Cycle by being more accessible through common everyday language for both designers and non-designers, and is therefore adaptable in existing design processes.

The performance metaphor is not without flaws. Two problems were evident. Firstly, students (working as proto-designers) confused this metaphor with the concepts of theatrical stages, and interpreted performative as design for passive viewing of performances. Students saw performances as theatre and entertainment events where audiences are separated from the performers and passively view and consume a scripted and staged act for their enjoyment. The students also presumed that there was a need for spectacular space since it is being consumed as tourism. The performance perspective is more complex than this, and requires the performer (includes all people) to actively engage with other people and with their environment. This theory suggests people are both performer and audience and practice on all types of stages, be they spectacular or the everyday. This mistaken understanding of performance prevented some students from exploring the advantages of using this metaphor in their design process. With this in mind the use of the performance metaphor in practice needs to be clearly explained to prevent misunderstanding from the community, other designers or anyone involved with the project using this perspective.
A second problem associated with the performance metaphor was the interpretation that spaces labelled as ‘stages’ are contrived places, and therefore staged authenticity (MacCannell 1999)- that is, places deliberately constructed for outsiders (Relph 1976). The varied stages in the case studies show this to be a narrow interpretation of this concept. Stages, as described in Akaroa and Geraldine are also taskscapes, where performances are habitual and not predetermined for outside audiences. It is best to think of stages as all material spaces, regardless of their level of staging and perceived authenticity, where performances take place.

8.6.2 Planning & Design Implications

This exploration reveals a number of planning and design implications for designing tourism in small towns. I will focus on three issues. The first stems from the importance of taskscapes and touristscapes. All three case studies indicate that towns have evolved from taskscapes where planning and design focused on the functional uses of townscapes. It is not until towns became self aware and were promoting themselves for tourism that touristscapes are created. Although touristscapes are economically beneficial, when they become the primary character of a town they are likely to be detrimental to a town’s original identity and authenticity, and how they are perceived by locals and tourists. It appears towns that lack other viable options are willing to become touristscapes more out of desperation than desire, as informants stated regularly that most towns do not want to become another ‘Queenstown’. This may be happening regardless, as the case studies indicate all three tourism towns connected to the tourism circuit show indications of becoming more global and therefore more homogenised. The structure of the industry and commercial pressures mean that taskscapes are being modified and touristscapes created in place of taskscapes despite the stated goals of retaining local authenticity.

A second implication is that touristscapes are not a necessity for tourism to take place. We have seen modified taskscapes and enclavic touristscapes regulated to fit within rural sensibilities. Tourist enclaves, such as Kiwi Country are the most susceptible to opposition and are better served outside rural communities or need to be designed to better meet local needs. Touristscapes that take on mythical tourist expectations, such as theme parks, are better suited to large cities or in other countries all together. However modified taskscapes such as Akaroa’s main street or Four Peaks Plaza retain the rural character which provides the cues for tourists to recognise and access these places. There isn’t a formula in balancing the level of conventional markers for tourism and retaining a local taskscape. We know it is important to preserve object authenticity by preserving and managing historical buildings and landscapes but there also needs to be places for tourists to express their own performative authenticity (Knudsen and Waade 2010) as they have come to understand and perform place. Design needs to provide this opportunity for improvisation and innovation where tourists co-create their experiences. These spaces may be open green spaces or taskscapes where improvised performances take place. They are important for the identity of a rural town.
Perhaps unintentionally, local places in Geraldine such as the small cottage across from Four Peaks Plaza, and Verdé café tucked behind the main street, are good examples of authentic spaces that keep this town rural and ‘real’. These symbols of rural authenticity however are tenuous: key informants recognise the importance of the cottage’s location and feel it likely to be transformed into tourist space. A restaurant without the overt goal of attracting tourists is paradoxically very attractive for many types of tourists and perhaps more importantly for local residents. However when towns try to compete with urban and more ‘sophisticated’ tourism ventures, such as what happened in Methven, they are likely to fail if they do not also meet the sensibilities of the local community.

The question then becomes ‘how do you articulate the phenomenological qualities of a taskscape in a plan or in a town’s goal and objectives’? The performance metaphor bridges this gap between the theoretical and applied. This is accomplished by refocusing design from creating objects (props) as outputs to the outcomes of the over-all experience of performances (what people do) as shaped by scripts (how they perform according to individual and social ideas of activities) and stages (where they perform as informed by symbolic cues and spatial qualities/affordances). How this is best articulated, be it a three dimensional model, a conventional two dimensional plan, a written policy, or as yet to be discovered way to envision information is not clear. Further research is required to test how experiential performances are best recorded and modelled. Current design conventions used to envision information are ‘flatland’ (Tufte 1990) and need reshaping to articulate and assist in the design process of the multiple dimensions we now want to consider in design.

The third design issue is the nature of conventional design thinking. It was found in student work and later in the key informant interviews that design is strongly informed by the designer’s and their client’s preconceived notions of tourism. Rowe (1998) recognised this tendency in his book- Design Thinking, which shows how designers have two realms of inquiry. The first realm suggests “prevailing logical-empirical orthodoxies have tended to bequeath a reductionist and naïve functionalism to the design and physical planning professions” (Rowe 1998:199) and, the second realm of inquiry has the tendency to “adhere to the rhetorical domain of architectural objects and organizing compositional principles” (Rowe 1998:200). Although these prejudices are widely known and other interpretive frameworks have been proposed, the theoretical and practical discourses of these normative positions continue. There is a strong tourism stereotype that tourism is about creating popular (in the mass tourism sense) destinations. The case studies confirm a current trend where new tourism spaces are places for consumption and tend to have a more global aesthetic. The newest tourist stages are more at home in urban environments where they provide comforts and entertainment that are familiar and expected by mass tourists. Geraldine’s Kiwi Country is an example of this, attempting to maximise the tourism opportunity and provide for a particular type of tourist.

Key informants and specifically landscape architects were ambivalent in how to approach tourism. They expressed an understanding that changes need to be grounded and reshape townscapes according
to their ‘genius loci’. They however also hold onto design conventions that ‘should’ be followed, such as making corner spaces eventful. The student work also emphasises this point where many felt it necessary to strengthen connection cues (paving and repeating objects) and design spaces at urban scale and character regardless of the existing rural context. Few designers managed to imagine spaces used in alternative or improvised ways, although places in the case study are being performed in these non-standard ways.

Designers need to reconsider how they perceive space, as visual objects or as ‘generic’ activities, and consider how people are actually performing place. Standard solutions (homogenisation) are less likely when design bridges the ‘sense of place’ with how people perform place. Design thinking needs to take another look at how people co-produce their experiences and consider the multitude of potential opportunities. So far, design typically attempts to direct and choreograph space and therefore control experience from one point of view. Spaces may be more successful if design stages space in a way that enables performances to be improvised and produced according to the performer’s needs. Cues and props are still needed to assist directing the performance, but the experience becomes that much more successful and in turn memorable when participants are embodied and directly involved in producing their own travel experience. Creative tourism and slow tourism are based on this concept. The challenge will be to design spaces that meet the imaginative needs of a wide range of tourists as well as the various needs of the local population.

![Figure 8.2 1) Women pose and ‘play’ with nude sculpture on Wellington’s Waterfront 2) People seek out their own play spaces – Akaroa waterfront away from the formal beach and consumer spaces](image)

Figure 8.2 1) Women pose and ‘play’ with nude sculpture on Wellington’s Waterfront 2) People seek out their own play spaces – Akaroa waterfront away from the formal beach and consumer spaces

This may not be as difficult as it seems. A good starting point is to consider modifying the taskscape. This stage will provide inherent scripts and stage characteristics that already inform the performance. Beaches are good examples of stages where the simplicity of a coastal taskscape is as inviting as a commercial holiday resort. If the performance literature is correct, tourist spaces need to provide more opportunities of co-production rather than a pre-determined tourism experience. Designers need to reconsider how they will provide for this.
8.6.3 Glocal

I have used the local – global spectrum as a perceptual dimension (Carmona et al 2010: 111-132) to locate small towns, with individual ‘sense of place’ on a global tourism network. Much like the performance metaphor, the lens of local – global affects how we perceive small towns, and in this case in relation to a networked world. This is important as it is how we make sense of our landscape; giving it meaning, symbolism, value, and its sense of place. Designers have long been interested in place making and local distinctiveness in their sustainable efforts to prevent ‘placelessness’ (Relph 1976). Tourism clouds the issues, as designs are deliberately made ‘placeless’ to mitigate the affects of cultural difference and unfamiliarity, through international standards, such as those used in hotel chains and airports used to make places efficient, safe, and familiar. These spaces however are not inevitably totally global in nature, but may have some local characteristics making them ‘glocal’.

This research indicates that small towns are becoming incrementally more global, and are increasing their opportunity to benefit from tourism. The resulting changes are however impacting on the town’s character and ultimately how people perceive the town’s sense of place. Towns will over time lose aspects of their authentic rural sense of place and identity. Eventually towns will become touristscapes, representations of their original authenticity. This becomes problematic when the representations become common place, or reduce their ability to compete with other tourist destinations, and the town becomes yet even more placeless or transformed into something quite different. There is ambivalence from designers and from communities how they should then proceed. This is not an either- or situation. Towns have a great deal to offer as taskscapes and modified taskscapes without turning to touristscapes. Especially in New Zealand, authenticity is important and it is a town’s sense of place, its localness that makes it unique and attractive for tourism.

I have drawn extensively from Edensor’s (1998) chapter on constructing tourist space where he explains concepts of heterogeneous and homogenous space, and taskscapes and touristscapes to make distinctions between local places and global spaces. The intent here was not to add to an over crowded list of binary sets but to refocus on spatial characteristics and how they affect our perceptions, the meaning we give them and how they are used for our imagined experiences and identity formation. In other words my interest is in how spaces are staged and perceived and their affect on how people perform them. Crang (2006) identifies the potential problem of a naïve polarity of good tourism as “interested in the particularities of the place and able to fuse harmoniously with the host society and projects all the problems onto bad tourism that is the converse” (Picard 1996:108 in Crang 2006:55). Reducing this to a question of good or bad is a mistake and loses sight of the complexities of both place and tourism and why the performance perspective is necessary in this discussion.
8.6.4 Ambivalence between Touristscapes and Modified Taskscapes

Reshaping towns for tourism is intended to capture and provide better experiences for tourists. The idea of touristscapes has particularly captured the attention of decision maker’s imagination as the ‘right’ way to develop, promote and enhance their community. This choice extends the global reach of tourism into local places and builds on distinct symbolic, aesthetic, and material notions of tourism. All town types on the tourism circuit model appear to be moving toward the touristscape model. This decision can be understood as touristscapes are successful in so far as people arrive knowing exactly what they will be consuming. This is the same rational used to explain the premise of fast food chains. These are places that have been seen before, even if only in their imagination and represented in the media. Ideally they are regulated as homogeneous and enclavic spaces where consumption of goods and services, especially entertainment are the key activities. Touristscapes are designed to control the experience even as ‘ordered disorder’ (Minca 2006:180) where there is a “clear (and unquestioned) separation between (observed) objects and (observing and, presumably, authoritative) subjects”.

However, as Minca points out, the ordered disorder is incomplete, as there is an inevitable entanglement and confusion with subject and object within the experience of place, and there is a process of ambivalence with this negotiation in place. Tourists arrive with different perceptions of cultural symbols and they have different skills and experiences negotiating space. The highly controlled touristscape does not meet the sensibilities of all tourists or local residents. Touristscapes remove possibilities of negotiation and the benefit of co-production and individual adaptation. Ambivalence occurs because people have a different sense of their own identity and therefore different ideas of tourism and leisure. These conflicts are compounded with touristscapes (as opposed to taskscapes) because visitors carry their cultures with them as they travel. It is also more likely that visitors (even more so with international visitors) have different perceptions of the script, stage and performances from the local perceptions. Tourism space needs to consider multiple ‘readings’ and be staged to accommodate the negotiation of various scripts and performances, preventing exclusion from under or over programming the stage. Ambivalence is therefore a result of getting the right balance between taskscapes providing authentic natural or cultural features, and touristscapes that provide the ‘goods’ to be consumed. This ambivalence is heightened by the impact tourism changes have on the sense of place and on the town’s economy.

8.7 Theoretical Implications

This exploration into small town tourism and the adoption of the performance metaphor has resulted in three primary implications for theory. The first is concerned with tourism, while the last two are specifically design related.

For tourism this research adds to our understanding of everyday tourist places and what they offer to the tourism circuit. Travel spaces and tourist everyday stages are equal in importance to the spectacular and to destinations, as they all combine to create the overall experiences and memories of
Further research is needed to better understand the roles of the local everyday and tourist everyday as a tourist stage in comparison with, and complementary to, the spectacular and hyper-real. The globalising and homogenising effects of tourism suggest there is a need to reconsider the importance of the everyday as tourist experience, where the uniqueness of landscape and townscape and their real and imagined experiences are the source of tourist opportunities.

Perceiving landscape through the performance metaphor introduces a new way of conceptualising and therefore understanding landscape. The performance perspective is unlike previous approaches where geographers have studied and understood landscape from a common sense approach where “landscape may be defined in terms of an objective world of physical features” (Wylie 2007:12-13), as ‘a way of seeing’ approach, and most recently to non-representational and phenomenological approaches. The performance metaphor adds to this understanding by being more inclusive, and conceives landscape from a perspective of how people use space, and how that use is related to perceptions of social and cultural meaning and embodied experiences. For landscape architects the performance metaphor can be helpful to challenge base assumptions of visual dominance and activity oriented ways of perceiving space. This metaphor asks the designer to consider why and how people use space over and above the visual and material understanding of the landscape. The idea of ‘sense of place’ plays an important part here where understanding space is tied to a number of concepts, including dwelling, embodied experiences, individual and place identity, practicing tourism and performing place as afforded by cultural scripts, and a physical and imaged stage. A performative approach is multidisciplinary and necessitates that concepts such as sense of place, authenticity and place making are not over simplified and reduced to a single concept such as gazing at a scene.

A theoretical turn to experiential outcomes as opposed to visual, material objects or even activity based outputs changes how spaces are considered and designed. Designing for objective outputs has been inherent in modern design convention, perhaps from physically sketching solutions (Rowe 1998) and with the traditional ways we teach and practice design. This has become problematic, especially for tourism, as place is increasingly becoming homogeneous by removing or constructing representations of local identity and spatial characteristics. There has been a turn in our understanding of the sociology of tourism (Franklin 2010) from the theories of MacCannell and Urry based on dualisms and staged authenticity, to an open ended and subjective understanding of tourism, where the focus is on affect, which is informed by space and the co-production of experiences. This is a fundamental change, where places are perceived with multiple authenticities and design needs to provide cues to the nature of place for negotiated interpretation and performance.

This research has also identified the potential for design to inadvertently contribute to spatial homogenisation due to designer’s insistence on imposing spatial order and by designing for material outputs that represent rather than provide imaginative opportunities to directly experience, in multiple
ways, place. As designers we need to question more of what we do and why we do things in a certain way. ‘Good’ design is not formulaic but is a result of critical thinking, understanding process and stating goals, being flexible, and developing the imagination to allow for ‘what if’ questions.

8.8 Methodological Implications

This research was exploratory and initially open ended. The exploratory structure provided opportunities to seek out a grounded understanding of what was occurring as ‘tourism in small towns’. The use of participant observation - of immersing oneself in a site and ‘observing’ what happens - is a familiar method used by designers in site analysis and to better understand ‘place’. It was helpful to use a system that didn’t require additional training or specialised equipment. The methodology became incrementally more focused as understanding the situation became better understood, and as new opportunities for investigation opened up. Three methodological implications are significant. The first is having students as co-researchers to inform and test the performance metaphor and include research as a part of their design education. The choice of using students as researchers was opportunistic as it coincided with studio teaching and the use of the performance metaphor could potentially be included into the studio curriculum. The opportunity to capitalise on a studio project was important to have other people use and ‘play’ with the metaphor to tease out the benefits and potential problems the metaphor may have when applied to design. As mentioned previously, the studio exercise revealed how people have preconceived ideas of the term – performance – as it relates to an audiences’ passive visual consumption and the performer’s act being dramatic or entertaining in some way. This emphasises the need to be clear that social performances are embodied experiences when both giving and receiving a performance, and is an expression of how people act everyday, and therefore likely to be a combination of the mundane and eventful. Having other people interpret these meanings of performance was important to broaden my understanding of the initial use of the metaphor.

The second methodological implication had to do with the use of images in the design approaches used in the interviews regarding a new tourist space in Geraldine. A good deal of time was used to create videos of a ‘drive and walk’ through of each of the four design approach scenarios. The three dimensional computer programme which produced the images that were used in the interviews also was used to produce videos of moving through the designed spaces. The intent was to provide an experience more like being there rather than interpreting a two dimensional image. Although the videos were useful, albeit a bit rough for many accustomed to current animation available, they were not used in the end as they consumed a great deal of the time available for the interview. The complexity of what was occurring in the videos required more time to comprehend and respond. The use of two dimensional images turned out to be very helpful explaining (visually) the relationships and details of the four design approaches, and were readily acceptable by key informants as a familiar way to express design. The graphics showed context, the new design and people ‘performing’ in the
spaces. However it is questionable the extent to which informants could read ‘into’ the graphics the performances that were intended. New ways of graphically depicting ‘performance’ are needed to prevent confusion. The graphics do however allow for multiple interpretations of what performances could occur. Without the use of graphics interview pre-tests found informants to rely more on conventional ideas of tourist stages.

The third methodological implication was the difficulty of recording what happens during performance. I used photographs and written description to record a performance. This however seemed to only give the aura of what was happening. Halprin used the idea of ‘scoring’ as borrowed from dance notation to record the process of design. Exploring what occurs in dance or attempting to create a new system for recording experiences was well beyond the time and energy of this current research. A system of recording movement over time, and the wide range of behaviours and possible reasons for those actions are almost limitless. But some type of recording system would be beneficial to better understand the nuances of tourism performances as embodied experiences and in turn design for them. These are problems for future research.

It is also important to note some limitations to the study arising from the methodology. Firstly, the Methven design studio provided only enough opportunities for a preliminary use of the performance metaphor due to time limitations imposed by a set school curriculum. The second limitation was the problems associated with accessing tourists during their travel experiences. I was well aware of the time needed for the depth interviews, specifically discussing the design approaches, which did not meet the travel agendas of many tourists. To reduce the key informant interviews to a few questions would have simplified the nature of the interviews and likely change the nature of the data collected. This limitation is acknowledged in analysing the data and compensated by reporting a range of results and indications rather than reporting on specific quantifiable data.

8.9 Implications for the Role of Research in Practice

This research was an exploration, and as such was helpful to understand the basic phenomena associated with the performance perspective and small town tourism. Much of the tourism performance research has concentrated on urban sites, famous locations or spectacular events. This project highlights the role of performatve and design research into everyday places and specifically small towns, in order to challenge the assumptions we already have of these landscapes. Designers use rules and design guidelines during the design process as parameters to guide their work. Research should test the implications of these types of conventional process, and it is better yet if students themselves become involved as co-researchers in questioning design conventions and process. Even students who are focused only on practice would benefit from knowing how to critically question information sources and the implications of designing by precedent.
The use of the performance perspective has only begun in the design fields. A broader application of this metaphor is useful to test existing theory and aid in the turn toward designing for experience, emotion, imaginative co-production, and authenticity. The way we perceive space is in transition. The performance perspective adds *performer agency* into the theoretical mix that changes the nature of how spaces are perceived and designed. This addition of a performance perspective will require current theories to adapt and include a component of affordance. For instance, the concept *sense of place*, which is important in both design and tourism, will need to be modified to include aspects of performance along side physical setting, activity and image/meaning which contribute to and enhance the potential sense of place (Montgomery 1998 in Carmona et al 2010). Activities can no longer be considered as routine and unchanging expressions of what people do, but designers also need to consider that spatial activity is in continual flux and is (re)created each time that a phenomenon occurs. This means that activity is never the same but in transition and dependent on the dynamic nature of the individual and social condition. Design and research will need to adapt to this way of perceiving the world.

### 8.10 Practice Implications

This research has two main implications for design practice. The first is how we perceive tourism. Tourism is often associated with iconic destinations such as Milford Sound or with the beautification of main streets to attract people to stop and spend money. Tourism is much more than this. It is a complex networked system that reshapes local spaces as commodity which is then sold to tourists as experiences. Tourism is also linked to and builds upon a town’s sense of place. For designers this becomes a paradox, since the goal given by the client community is to create a destination. This typically results in a touristscape, a representation of the town, sometimes themed and often reorganised and tidied creating a ‘front stage’ for tourists to consume, whilst the locals continue their everyday lives in backstage taskscapes.

Most recent tourism staging has taken a more global approach whose characteristics are enclavic, ordered, and representative of place. The town square in the Methven case study and Kiwi Country complex in Geraldine provide good examples of current tourism staging, and unfortunately its failure. Both of these examples demonstrate a jump from taskspace to touristscape where the new space is highly controlled to meet a specific tourism segment at the expense of local residents and other tourists. The original sense of place has been lost and conflicts with its surrounding context and people’s perception of what it should be.

In the case of Methven’s square, the strong visual presence of the streetscaping has greatly altered the town’s sense of place. The town’s overt self awareness challenges its own sense of authenticity as a
rural small town. The implication for design practice is that there is a point where you can it wrong, typically identified by key informants as being ‘touristified like Queenstown’. Tourism however is not just one thing. It is not only destinations but a range of experiences as depicted in the travel circuit model. Design needs to recognise that there are a number of roles towns may play in the tourism system. How they are staged for the role they take needs to accommodate not only the real and imagined needs of the global tourist, but also the real and imagined needs of local residents. There is ambivalence in how tourism should proceed and getting it wrong is a costly mistake. Staging the town therefore becomes a deliberate reshaping of part or all of the community to provide the necessary cues and props for a tourist and local co-production.

The second implication for practice is the need for designers to question their design process and ask themselves what they are being asked to do to contribute to place. It was found in both the studio and key informant interviews that normative practice which focus on a fixed design process (Murphy 2005:123) and on ordering space and adding material objects to a site has the potential to homogenise space and change its perceived authenticity and sense of place. In providing for tourism, designers with direction from their clients are deliberately or indirectly changing town characteristics from taskscapes to touristscapes. The impacts of these decisions are potentially irreversible and in the long term will remove, especially for tourism, the inherent attractiveness of small towns. Methven’s town square is a good example of how things could go wrong.

Rethinking design as outcomes, especially as potential and possibly multiple experiences, rather than outputs as spatial form or materials, is one possible way to help prevent this from happening. Critical thinking is necessary to adapt basic design concepts and not take them for granted. The performance metaphor indicates people not only encounter, but also perform places (Sheller and Urry 2004:6 in Light 2009). Furthermore they perform these places with the imagination and understanding they carry with them, and by the stage’s affordances that inform and choreograph performance. Conventional practice such as designing for visual consumption, design by standards and best practice, as well as design by precedence or preconfigured images and ideas of tourism, only tell one, and usually simplified, side of the story. Designers need to be more imaginative in providing for the embodied and various imagined experiences of space. These ‘experiences’ need to meet the needs of a range of tourists as well as the local residents, therefore becoming a unique and situated solution.

This research therefore asks designers to reclaim their important contribution to reshaping places for tourism by exercising deeper design, where metaphors like the performance perspective are used to build upon the foundations of design. Classic design thinking taught in design school such as Whyte’s (1980) exploration of the social life of small urban spaces or Lynch’s (1960) visual based image of the city have been instrumental in how we design, but now need to be challenged or revised as we change and progress in how we perceive the world. This rethinking of fundamental design need not be
dramatic, but may occur as adaptations to current thinking and additional consideration to issues such as agency and the dynamic nature of co-producing understanding and experiences. These adaptations provide for ‘better’ design and keep the profession of landscape architecture current and competitive.

8.11 Conclusion

In his introduction to Theory in Landscape Architecture: A Reader, Swaffield (2002) draws from James Corner to explain the difference between the two roles of theory. One generalizes and codifies knowledge while the other takes a more critical role “which resists and challenges taken-for-granted ways of thinking, and puts forward alternatives” (Swaffield 2002:1). This research takes the role of the latter, and through an inductive system of generalizing from observation, and then testing the observations with a design studio and key informant interviews, proposes that the performance metaphor provides an important contribution to the process of design and design thinking. The performance metaphor as developed and applied in tourism studies has grown in use and acceptance from its challenge to “assumptions about places and tourist practices which need to be recast” (Coleman and Crang 2002:1). Edensor’s writing on constructing tourist space (1998: 10-40); the regulation of tourist space (1998: 41-68) as well as his notions of staging tourism and tourist stages (2000; 2001) have influenced the research.

Experiencing place through a performance lens has introduced a new way to perceive space. Although this perspective is related to phenomenology and non-representation, there have been difficulties expressing and sharing what exactly phenomenological experiences are and how to design for them. The performance metaphor provides a means for communicating ideas and designing for such experiences. This lens also provides a check list of sorts to ensure all components of the experience: as embodied performance, as imagined and socially afforded script; and as afforded material space or stage are all acknowledged for a comprehensive understanding of how place is performed and what design needs it may have. The performance metaphor is not a formula and does not simplify the design process. It requires the designer to be critical of what he/she is doing and attempts to model the performance by considering the most appropriate stage for the client’s desired script. The challenge in tourism is that there becomes more than one client to consider. For small towns the challenge becomes even greater, as the stages are not only for consuming tourists but are memory laced places that have particular identities and afford the identities of its local population. The performance metaphor helps to think critically and this is especially helpful now when the local rural character of small towns in NZ is at risk in this time of increasing global flows and connections.

The performance perspective is not a panacea for tourism design and does not provide standards or guidelines that are normative in design and planning practice. However it provides a means to critically consider the town’s identity and ultimately what role it plays in the New Zealand travel circuit and its use highlights that designers need to reconsider process, understand the issues better,
and push their imaginations further to resolve the tensions found in designing for global tourism in local places.
References


Wilson, J. and S. Swaffield (2010). Environmental values of the state highway corridor: a West Coast case study survey of stakeholders. Land Environment and People (LEaP) Research Report; no. 16. Lincoln: Lincoln University, Faculty of Environment, Society and Design.


Additional References

References not cited in thesis but helpful in understanding:


Appendices

Appendix A

Methven Design Studio

A1  Studio Brief - Performing Methven
A2  Research Information Sheet
A3  Consent Form
A4  Questionnaire

Appendix B

Geraldine Experiment – Interviews

B1  Research Information Sheet
B2  Consent Form
B3  Geraldine Interview Questions
B4  Tourist Information sheet
B5  Tourist Questions
B6  Local Questions
B7  Professional Designer/Planner Questions
Performing Methven

STUDIO BRIEF

Tutors: Rob Zonneveld
Louise Bailey

This studio project is a requirement for LASC 215.

This project is worth 15% of your final grade for LASC 215.

This studio is also being used as a research project where volunteer students will participate as co-researchers.

Background:

The design studio is based on a ‘problem solving’ model which is intended to help prepare students prepare to meet the needs of professional practice. This is achieved by broadening student’s knowledge and helping them strengthen their analytical and problem solving skills.

The overall sequence of projects in the LASC 215 studio introduces students to a range of ways of perceiving and understanding space. The student then uses his/her understanding of the space to create solutions to given problems. This project adds to this approach by providing the student with another way of understanding space, based upon the way that users ‘perform’ different social roles.

The performance perspective derives from a long established social theory which suggests that people behave and use public spaces according to how they want others to perceive them and how they perceive themselves. In other words, people ‘perform’ according to their perceptions and understandings of their own identity, of the social situation in which they find themselves, and in the light of the social interaction that takes place. The setting itself provides cues for appropriate behaviour and responses, and either enables or inhibits certain types of activity.

This project is focused on understanding the meaning of public space in a small town from a ‘performance’ perspective. It will consider the physical attributes of space (the stage), the social meaning such as symbols (the scripts) of that space, and the interaction (the performance) that occurs between people and other people and that setting.

Context:

Methven is both a rural administrative town for the surrounding agricultural community, and predominantly a winter destination as the support facilities (accommodation, food and entertainment services) for winter activities at Mt. Hutt. Summer visits to the town are more limited, and comprises mainly of tourists passing through the area (bicycle tourists and independent travellers) and regional day users, such as motorcyclists, visiting the pubs. The focus of the project is the public spaces in the core town centre. The town centre is identified by existing customized street lighting.

Design Problem:

New Zealand towns are developing for all-season tourism as a means of economic diversification. Methven currently meets the needs of local residents and winter sport enthusiasts. The design problem is: How can Methven be (re)shaped to meet the needs and pressures of new and more tourism, while retaining and/or developing the local sense of the town and its identity. Two potentially distinct groups - visitors and locals- use the same public space. What are the requirements of each
group? How are they currently met? How do they share the same space? How could it be improved or enhanced?

**Some considerations of public space and performing place:**

Public space is:

- **Physical space** is comprised of spatial features such as objects and materials. We cannot snowboard without the slope; a material to slide on, the snow; and some kind of infrastructure to help us up the slopes and enjoy our time in this setting (shelter, food, transportation etc). This provides a ‘stage’ for roles to be played out.

- Space is also **symbolic**. We have social and cultural expectations about what a certain space should be and ‘look’-like. Public spaces become places. Small New Zealand rural towns typically do not have escalators, world’s largest office buildings, or sidewalks clad in gold leaf. We associate places with certain people, activities and experiences. The place may be frozen in time as a cultural heritage site, or constantly adapting to the changes occurring in our social, economic and environmental worlds. Although a place changes, it retains certain characteristics to maintain what it symbolically represents, or it becomes a different place. This meaning is in effect a ‘script’ that shapes roles and what might be considered appropriate behaviour from the users.

- Spaces are used. People not only look at a place, they interact with space and develop memories from all their bodily senses. For instance, a tramper knows and remembers a track by the fatigue of his/her muscles and the taste of food cooked on a camping stove. Use of a space is therefore dependent on past experiences; we do things a certain way because we practice similar actions in our everyday lives. We also act in certain ways because we see ourselves a certain way, are influenced by media messages, and are guided by how others act in similar situations. The way we use space is therefore a ‘performance’ and depends upon the layout and nature of the ‘stage’ as well as the ‘script’ we choose to follow.

If designers think about public space in this way it can help us to recognise public space as more than what is created in plan view; it is also a place with meaning and where specific movement, actions, and experiences take place. Design should inform users, both locals and visitors, of the appropriate performances for a site.

In the Methven project, the main design ‘problem’ is about how the public spaces of the township can be designed to enable global tourists to connect with a local place, and to respect and enjoy local sensibilities.

**Process:**

In groups of 5-6, students will analyse the spatial needs for both local residents and global tourists for the defined project area, using a social ‘performance’ perspective. Each group will be required to focus on local performances and one specific tourist performance and identify their particular needs for the site. You will need to ask yourselves: how do (would) tourists and visitors perform in this space and what kind of stage are they looking for based on meaning and spatial experiences? While analysis is conducted as a group, each student will be required to develop their own ideas of the design for the Methven site. The output will be a preliminary design for a specific tourist group and graphically depicting comprehensive rationale supporting your design decisions.

**Tourist Performances:**

- **Group 1** Regional recreationist (Rodeo fan, motorcycle daytrip, 2nd home)
- **Group 2** Independent travellers (young, middle-aged, seniors)
- **Group 3** Coach tour (generic mass tourist and party bus)
- **Group 4** Bicycle tourists (both independent and group tour)
- **Group 5** Resort tourist (from nearby golf resort)
- **Group 6** Mt Hutt winter recreationists and tourists
*** NOTE: Names have been removed for privacy concerns.

Time will not be available to go into depth regarding the tourist’s behaviours and motivations. Students will be required to make assumptions (educated guess) and justify the decisions that they make.

Outputs:

1. Design Diary. That summarises your understanding of the group analysis that has been undertaken

2. Preliminary sketch plan view of: 1) your understanding of the existing social place and issues; and 2) your individual design proposal at an appropriate scale of spatial resolution.

3. Explanation of design reasoning (graphic and written) using sketches, collage and/or other graphic representations to explain:
   - The physical and spatial attributes of the public space as a ‘stage’- texture, materials, form, scale, volume, props, etc.
   - The symbolic qualities of your design
   - Behavioural expectations- the desired performances
   - Potential for other ‘unscripted’ behaviours
   - The different parts of the public ‘stage’, transitions from global to local
   - The intended overall character or ‘sense of place’ of the area.

Please consider we are looking for well crafted graphic and written submissions: attention to lettering, graphic layout, and creativity is important. All outputs are to be submitted on A3 paper and digitally scanned.

Schedule

Week 4  site visit, background information
M - Trip to Methven: record observations of trip to and from Methven; aspects of the stage; Introduce project and key concepts,
W- Students research: Methven and their assigned tourist group; Studio crits
F - Studio crits (output 2-1 completed by end of studio)

Week 5  connecting performances to designing local stages & communicating your ideas
M –  Studio crits
W-  Studio crits
F –  Studio crits & studio presentations (selected projects: 5 min verbal presentations)

The Research Project

All students in this studio will be given the opportunity to volunteer to collaborate in a research project. The project is part of a larger PhD programme. Participation in this research is entirely voluntary and will not, in any way, influence your grade in this studio. Participation in the research will begin after the project has been completed and assessed. If you agree to be involved, you will be asked to complete a short questionnaire and short interview of approximately half an hour. Everything you say will be confidential and only reported in aggregate and anonymously. You will also be asked if your
design diary/ final outputs can be used as an anonymous source. Finally, you will be invited to participate in a group discussion providing feedback on the studio, with specific focus upon the value and insights you have gained from the performance perspective. This group session will occur at the end of term and refreshments will be provided. Again, nothing will be reported in any way by which you could be identified individually.

All questions concerning this studio project and the research project should be directed to: Rob Zonneveld. Office: room 311 Forbes Building. Email: zonnever@lincoln.ac.nz

For GIS data and mapping of area consider:

http://maps.adc.govt.nz/exponare/PublicCustomLayout.aspx

To get to Methven:

![Map of Methven](image)
Meet at the ‘square’
Lincoln University

Research Information Sheet

You are invited to participate as a subject in a project entitled

Name of project  Performing Methven: Transitions from global to local

The aim of this project is:

To explore how local experiences are provided for global travellers in New Zealand towns. As rural tourism becomes more important for local and national economies there is a need to understand how public spaces in rural towns are shaped, and then used by local residents in everyday activities and by visitors/tourists who are looking for certain experiences. Understanding how spaces are used helps to improve the design and planning of public spaces for future used by both residents and visitors.

Your participation in this project will involve:

You will be a co-researcher in exploring the design implications of global tourism on local settings. Your participation in studio LASC 215 is considered a requirement to your landscape studies, however participation in this research is voluntary. The only other time commitments required by your participation, will be completing a short questionnaire and spending approximately half an hour of your time with the researcher answering questions related to your answers on the questionnaire, and your views regarding design of public spaces, using a performance perspective, for residents and visitors. You will also be invited to a group discussion and debriefing session where refreshments will be provided.

As a follow-up to this activity, you will be asked to:
As already mentioned above, complete a questionnaire, participate in a short (approximately half hour) interview with the researcher, and participate in a group discussion/research debriefing.

A digital recorder will be used to record conversations to increase the efficiency of the interview process.

In the performance of the tasks and application of the procedures, there are no associated risks to the participant. Students will not be graded on their views, comments or discussion pertaining to this research. Studio requirements will be graded according to the requirements as stated in the course outline.

The results of the project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation: the identity of participants will not be made public without their consents. To ensure anonymity and confidentiality the following steps will be taken:

Participants will be given a pseudonym keeping the participant’s identity anonymous. The list of pseudonyms connecting identifies to participants will be kept confidential and destroyed after the requirements of this research have been completed.
All students will be observed by studio tutors during the studio as a normal procedure of the studio process. It is also normal practice for tutors to make notes regarding student progress and design development. This information will be used in the context of this research only with student consent and willing participation in this research.

The project is being carried out by:

Name of principal researcher Rob Zonneveld, PhD Candidate

Contact details zonnever@lincoln.ac.nz Office: 64 3 325 3838 extn8443

He will be pleased to discuss any concerns you have about participation in the project.

Name of Supervisor/ Group Leader/Division Director Simon Swaffield

(If you are a staff member seeking HEC approval please provide Group Leader/Division Director details)

Contact Details swaffies@lincoln.ac.nz Office telephone: 64 325 3838 extn 8442

The project has been reviewed and approved by Lincoln University Human Ethics Committee
Consent Form

Name of Project: Performing Methven: Transitions from global to local

I have read and understood the description of the above-named project. On this basis I agree to participate as a subject in the project, and I consent to publication of the results of the project with the understanding that anonymity will be preserved.

I understand also that I may at any time withdraw from the project, including withdrawal of any information I have provided.

By giving my consent I agree to the following:

- I have freely chosen to participate in this research;
- I understand that participation in this research is not a requirement of LASC 215 and is a optional and unrelated research project;
- I understand that the project in LASC 215 relating to this research will have been completed and assessed prior to the commencement of this research;
- I will participate in this research by completing a questionnaire and individual interview;
- I will allow the use of an audio recording device during the individual interview;

Name:

Signed: Date:
Questionnaire

Name of Project: Performing Methven: Transitions from global to local

You are invited to participate in a project called Performing Methven: Transitions from global to local by completing the following questionnaire.

The aim of the project is:

To explore how local experiences are provided for global travellers in New Zealand towns. As rural tourism becomes more important for local and national economies there is a need to understand how public spaces in rural towns are used by local residents in everyday activities and by visitors/tourists who are looking for certain experiences. Understanding how spaces are used helps to improve the design and planning of public spaces for future use by both residents and visitors.

The questionnaire is anonymous, and you will not be identified as a respondent without your consent. You may at any time withdraw your participation, including withdrawal of any information you have provided. If you complete the questionnaire, however, it will be understood that you have consented to participate in the project and consent to publication of the results of the project with the understanding that anonymity will be preserved.

Student Questions:

Performing Methven: Transitions from global to local NAME:_______________________

Questionnaire
Landscape Architecture student views of the design implications of transitioning from global tourism to local landscapes

1. What did you identify as the main problems for providing public spaces for a) tourists? And, b) local residents? using the performance perspective. Briefly explain.

2. In point form, how did you resolve the two potentially different needs of global and local needs?

3. Did you design a transition between global and local? Explain why or why not.

________________________________________

Students were then interviewed to further explain their answers and discuss the use of the performance metaphor.
You are invited to participate as a subject in a project entitled

**Name of project:**

**Lost in Transitions:**  
the design of transitional spaces from global to local in New Zealand tourism

The aim of this project is:

To explore how local experiences are provided for global travellers in New Zealand towns. As rural tourism becomes more important for local and national economies there is a need to understand how public spaces in rural towns are used by local residents in everyday activities and by visitors/tourists who are looking for certain experiences. Understanding how spaces are used helps to improve the design and planning of public spaces for future use by both residents and visitors.

Your participation in this project will involve:

**[for visitors]**
Spending approximately 15-20 minutes of your time with the researcher answering questions related to your views of public spaces in your/this town. You are asked for your opinions and expectations of public spaces that you encounter/familiar public spaces. Questioning will focus on issues of tourism in rural towns.

**[for professional key experts]**
Spending approximately 60 minutes of your time with the researcher answering questions related to your professional understanding of public spaces in the rural towns. Questions may include *how* and *why* spaces were designed and/or planned as they currently exist.

**[for visitors and residents; Design Experiment]**
Spending approximately 60 minutes of your time with the researcher answering questions related to your views of public spaces towards changes made to your/this town. The changes will be displayed as a graphic or model with identified design interventions. You are asked for your opinions and expectations of public spaces that have been modified from existing conditions and depicted graphically or as a model. Questioning will focus on issues of tourism in rural towns.

A digital recorder will be used to record conversations to increase the efficiency of the interview process.
There will not be a follow-up to this part of this project. No further commitments are requested.

There are no risks to the participant for participating in this research.

The results of the project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation: the identity of participants will not be made public without their consents. To ensure anonymity and confidentiality the following steps will be taken:

Participants will be given a pseudonym keeping the participant’s identity anonymous. The list of pseudonyms connecting identities to participants will be kept confidential and destroyed after the requirements of this research have been completed.

The project is being carried out by:

Name of principal researcher      Rob Zonneveld, PhD Candidate
Contact details      zonnever@lincoln.ac.nz  Office: 64 3 325 3838 extn 8983

He will be pleased to discuss any concerns you have about participation in the project.

Name of Supervisor:  Simon Swaffield
Contact Details      swaffies@lincoln.ac.nz  Office telephone: 64 3 325 3838 extn 8442

The project has been reviewed and approved by Lincoln University Human Ethics Committee.
Consent Form

Name of Project:
Lost in Transitions: The Design of Transitional Spaces from Global to Local in New Zealand Tourism

The shared public spaces in rural towns are relatively neglected in research and therefore poorly understood as to how they contribute to resident and visitor experiences and satisfaction. Small towns are becoming more important as a part of national and regional tourism strategies. These strategies are recognising the need to provide quality and unique tourism products throughout a visitor’s itinerary, including stops and destinations in rural New Zealand. This research is focused upon better understanding how residents and visitors use and experience public space in small rural towns. It particularly focuses upon the way these areas act as “transitional space” where tourists refocus from being global travellers to local visitors. This research aims to add to the understanding of tourist site design for rural communities and explores issues of global travel in a local setting.

To increase efficiency of in the interview process, a digital recorder will be used to record the interview conversations.

Participant requirements and descriptions of this project are detailed in the Research Information Sheet provided to potential participants. The researcher will review these requirements with the potential participant prior to consent.

I have read and understood the description of the above-named project. On this basis I agree to participate as a subject in the project, and I consent to publication of the results of the project with the understanding that anonymity will be preserved. I understand also that I may at any time withdraw from the project, including withdrawal of any information I have provided.

Name: ____________________________________________________________

Signed: ___________________________ Date: _________________________
B3

Geraldine Interview Questions (original font size)

General information on towns/tourism & design experiment

The following were provided for the research participant to fill out (participant's information) or as guide questions used by the researcher during interviews. The three sets of questions are similar and are adjusted for the three different types of research participants: local, tourist and professional designer/planner (landscape architect and tourism consultant).

_______________________________________________________

(For tourists)

Participant's information:

Please circle appropriate category or fill in blank that best describes you:

Sex: Male   Female

Age: 16-20, 20-30, 30-40, 40-50, 50-60, 60-70, 70-80, 80+

Home town in New Zealand or home country:

_______________________________________________

Ethnicity: _________________________________________________

Length of stay/trip: Weekend, 1 week, 2 weeks, 3 weeks, 1 month or _________________

How did you make travel decisions: (you may have more than one answer)

a) travelled to NZ before
b) travel books/guides
c) advice from friends/family
d) internet information
e) advice from other travellers
f) government brochures
g) other:

Number in group travelling together:

a) 1
b) 2
d) 4
e) 5
f) 6
g) 7 or more
Tourist Questions

(Reminders for researcher)
- Hello, I am a PhD student at Lincoln University in the School of Landscape Architecture, looking at issues of small towns developing for tourism.

Are you a visitor to Geraldine? (not business, local, speak English, have time) I am doing 15 minute interviews, where I'm looking for perceptions and expectations of tourism development.

Are you willing to participate? How much time do you have?

I will ask you some general questions about you and your trip in NZ. Also I will ask general questions about you as a tourist, and what you expect when you visit small towns in NZ.

Personal
- Gender: M F
- Age category: teens 20 30 40 50 60 70 80

How many in your group?

Where do you live?

Where are you from?

How long is your stay in NZ?

How long are you staying in Geraldine?

Where in the trip are you—Beginning? End?

Travel Identity
- One way I would describe myself is as a wilderness backpacker— and would say participation in this activity contributes to my identity, similar to how a job or work may identify who I am.

What kinds of tourism do you identity with? Do you consider your travels define who you are? Do you choose certain kinds of trips? Transportation type? Accommodation type?

Are you looking for a certain kind of experience when you travel?

Do you wear or have special equipment that supports your travel identity?

Certain places to go to? Certain activities?

Travel in NZ
- You are now in New Zealand. How would you describe your travel identity now?

Did you have an image in your mind of a typical NZ town before you arrived in NZ? Explain

What is the image of small towns now?

What are your expectations: of the characteristics of a desirable small town in New Zealand?

What are your expectations: of the characteristics of an undesirable small town?

When travelling.
In relation to small NZ towns, what are you expectations of:

The materials that represent a small town?

Do you expect to see current designs and use of new technologies?

What would you prefer to experience in the small town?

Spaces to be free to the public?

Do you expect private commercial spaces that you will need to pay for?

Places that are cluttered a give a sense of its past, or prior uses
Do expect to:
- See places that are new and designed to be tidy and well ordered?
- Be mixing with locals going about their everyday life?
- Be in places that are made especially for visitors?

How do you know if these places are made for visitors?

Local events & celebrations events made especially for tourists

What kinds of signs, information and wayfinding system?

What kinds of facilities?

To be interacting with local residents? To be with other visitors? What do you prefer?

**Geraldine**
Why are you in Geraldine today?

**Impressions**
What are your (first) impressions of Geraldine?
- Does it have a sense of place?
- Is it like any other town?

Why?

Is there anything that makes it different from other towns?
Does Geraldine have "charm" what do you think that?

If you had to identify the primary characteristics of Geraldine, What makes Geraldine, Geraldine?

What are the positive elements of the town makes the town worth visiting?
- or stopping here explain

What are some negative elements that may detract from visiting the town?
- or stopping here explain

Where have you been in Geraldine? Where are you likely to go? Why did go to these places?

**Performance**
How do you use these places? What tells you how to use this space? (Such as previous experience, guide books, watching others) [focus on a few stages]

Once you are here, is there anything that helps to suggest what to do in this place?

**Contesting space**
Would you consider using these places in an alternative way…. Not the normal actions for this setting? [An example would be skateboarders using a stairway as equipment for their activity… Not its initial intension]

Have you ever used a place in a different way to how it was intended?

Are there any things that are missing, which you would prefer in Geraldine, meeting your expectations of a small town?

**Change**
Geraldine, like any small town will likely change, to some degree, over time:
What changes would you expect? Would you accept? Which changes would be difficult to accept?

**Authenticity**
Some people believe that there are differences between everyday and touristy experiences…. where everyday places and events seem more real, than places and events that are staged (created and sold to
tourists) which we'll call touristy.

With this explanation: Do you think Geraldine is a real or touristy small town? How is it touristy?

What would make Geraldine less real? Changes to the character? Introducing more International businesses, signage,; more upscale shops, … ?

If Geraldine is touristy now, how would you make it more real?

Does a town's sense of being real or touristy matter to you?

**Commodifying the town**
Small towns are looking towards tourism to diversify their economy.

But to develop tourism, there needs to be commercial enterprises to generate money. These usually are infrastructure (transport, communication, food, and accommodation), services, entertainment, retail, event sites, or destinations the attractions to visit a site)

How would you expect towns to develop for tourism?
What level or kinds of development would be most acceptable for your needs and desired travel experiences?
For you as a tourist is there a point where a type of development would stop you from going to a place?

**Transitions from local to Touristic**
Tourists use a well established tourism system that includes: airports, coaches and car hire co., moving from one accommodation provider to another,

They also get information from visitor centres and do 'touristy things" such as visit must see destinations and participate in certain activities.

Do you think it is possible to move outside of the tourism system during your travels? Why or why not? How do you know that you have? Is this something you would want? (Or able to do?)
Local Questions

Gender:  M  F  
Age category:  teens 20  30  40  50  60  70  80

Where do you live?  Where are you from?
How long have you lived in the Geraldine area?

What is your occupation?

One way I would describe my identity is a northern Canadian … and would say having lived in a certain part of Canada contributes to my identity, similar to how a job or work may identify who I am.

How would you describe your identity?  Do you consider living in Geraldine defines who you are?

Are you looking for a certain kind of experience when living in Geraldine?  Did you choose to live in Geraldine for a specific reason?

Are there any places, events or everyday activities that say this is a small town in NZ? That this is Geraldine?

Are there any specific places you go to in Geraldine that contributes to your identity? Certain activities?
Are you involved in the community, such as planning or organizing of Geraldine events, belong to clubs or committees. Explain.

Do you have an image in your mind of a typical NZ town? Explain

What are your expectations: of the characteristics of a desirable small town in New Zealand?

What are your expectations: of the characteristics of an undesirable small town?

What are your expectations: of the characteristics of Geraldine?

When living in Geraldine: what do you expect?

Are there materials that represent this town?
Do you expect to see current designs and use of new technologies?
What would you prefer to experience?
Spaces to be free to the public?

Do you expect?
- private commercial spaces that you will need to pay for
- places that are cluttered
- give a sense of its past, or prior uses
- expect to see places that are new and designed to be tidy and well ordered
- places that residents would use in their everyday life
- places made especially for visitors

How do you know if these places are made for visitors?
- local events & celebrations
- events made especially for tourists
- What kinds of signs, information and wayfinding system?
• What kinds of facilities?

Where would you interact with other local residents? Where would you meet? To be interacting with visitors? What do you prefer?

What are your impressions of Geraldine?
Does it have a sense of place? Is it like any other town?
Have your impressions of Geraldine changed?
Is there anything that makes it different from other towns?
What do you think has influenced your perceptions of Geraldine?
Does Geraldine have "charm"? Why do you think that?

If you had to identify the primary characteristics of Geraldine, What makes Geraldine, Geraldine?

What are the positive elements of the town makes the town worth visiting?
Explain worth living in?

What are some negative elements that may detract from visiting the town?
Explain not worth living in?

Where do you spend most of your time in Geraldine?
Where are you likely to go? Why did go to these places?
How do you use these places? What tells you how to use this space? What controls your behaviour (such as previous experience in similar places, laws, watching others?)

Are there cues to suggest how to use these places?
[focus on a few stages]

What about the touristy places… do you use them, and how.

Do most people use these spaces the same way? Why do you think that?

Would you consider using these places in an alternative way…. Not the normal actions for this setting. [An example would be skateboarders using a stairway as equipment for their activity… Not its initial intension]

Have you ever used a place in a different way to how it was intended?

Are there any elements that are missing, which you would prefer in Geraldine, meeting your expectations of a small town?

Geraldine, like any small town will likely change, to some degree, over time: What changes would you expect? Would you accept these changes? Which changes would be difficult to accept?

Some people believe that there are differences between real and artificial experiences…. where natural, or the everyday places and events are more real, than places and events that are staged (created and sold to tourists) which we'll call artificial

Do you think Geraldine is an authentic small town? How is it authentic? Why or why not? What would make Geraldine less authentic? Changes to the character? Introducing more International businesses, signage, more upscale shops …?
If Geraldine is not authentic now, how would you make it more authentic?

Does a town's sense of authenticity matter to you?

Small towns are looking towards tourism to diversify their economy, but to develop tourism, there needs to be commercial enterprises to generate money. These usually are infrastructure (transport, communication, food, and accommodation), services, entertainment, retail, event sites, or destinations the attractions to visit a site)

How would you expect Geraldine to develop for tourism?
What level or kinds of development would be most acceptable for your needs as a resident? For the economy? Are these different?

How do you feel about towns with themes?
At what point is tourism development too much, and you would avoid a 'too commercial' Geraldine? Possibly leave?

We live in a global world where we connected to large networks where we are connected to products, knowledge and people from all over the world. One of these systems is a tourism network that connects tourists to places and enables tourists to live and be entertained where they want to visit.

Tourists can easily stay within the tourism system where we would move within a system that is controlled by tourist operators. The system provides everything for the tourist.

How do you feel about this kind of tourism?

Some people prefer to spend their time more in the local setting, seeing how people from the area live and spend their everyday lives

How do you feel about this kind of tourism?
To experience the local setting, tourists need to move from the tourism network into the local setting at some time,

How does Geraldine fit within the tourism system?

When do you know when you are in the tourism system and in the everyday life of the local setting?

Are there any cues that inform you of this transition? Is it important to you to have this transition?
**Professional Designer Planner Questions**

Gender: M    F   Age category: teens 20  30  40  50  60  70  80

How long have you been a designer/planner?

What are your professional experiences with designing/planning for tourism in small towns?
Where are you from?

What are some examples of the work you have done?

How many people or companies do you think are involved in designing/planning for tourism in small towns?

Please explain your professional involvement in designing for tourism in small towns?

What is a typical process you would take for designing for tourism?
Take me through the steps.

What do you tell your clients that you can provide for them?

Do you provide experiences? Spaces? How do you measure what you provide?

What do your clients want from a tourism development? What are the key elements?

What do you think is a typical NZ town? Explain
Is this town open to tourism development? What are the common problems for developing for tourism?
What do you think are the characteristics of a desirable small town in New Zealand? For residents? And for tourists?

What do you think are the characteristics of a undesirable small town? For Residents? And for tourists?

Regarding: developing for tourism in small New Zealand towns

What do you consider to be the experiences that will be designed/planned for residents and visitors in small towns? Is there a preferred experience?

How much do you consider the following?

- The materials that represent a small town?
- The spatial forms and what objects are included in your designs/ plans?
- the use current designs and use new technologies
- the use of design trends, ecological and sustainable issues
- spaces to be public and free of charge
- private commercial spaces that users will need to pay for
- Do locals/tourists prefer one over the other?
- Places that are somewhat cluttered and give a sense of its past, or prior uses; layers of use/ palimpsest
- Starting new and design to be tidy and well ordered cleared and tabula rasa
- block unwanted experiences
- How sanitized do sites become; bad smells, sights, etc.
- Places that residents would use in their everyday life
- Places made especially for visitors
- How do you indicate that these places are made for visitors?
- Local events & celebrations?
- Events/ places made especially for tourists?

What kinds of signage, information and wayfinding system?

What kinds of facilities are needed?

Spaces that allow an interaction between local residents and visitors? What is the best solution?

What professional and personal experience do you have with Geraldine?

What are your impressions of Geraldine, in regards to its tourism development? Does it have a sense of place? Is it like any other town? Why?
Is there anything that makes it different from other towns?
Does Geraldine have "charm"? What do you think of that?
If you had to identify the primary characteristics of Geraldine, What makes Geraldine, Geraldine?

What are the positive elements of the town makes the town worth visiting? Explain

What are some negative elements that may detract from visiting the town? Explain

Where do you think most visitors go in Geraldine? Why do you think they go to these specific places?
How do you think they use these spaces? What activities? What experiences are they looking for?

What informs the uses to how to use this space? (such as previous experience, guide books, watching others) [focus on a few stages]
Are there cues to suggest how to use these places?
As a designer do you provide visual cues to guide how to behave in a space? What are some examples of what you do?

As a designer do you consider that spaces could be used in an alternative way…. Not the normal actions for this setting? [An example would be skateboarders using a stairway as equipment for their activity... Not its initial intension]

Have you ever designed a space to work in a variety of ways, and open to ways not even considered?

Are there any elements that are missing, which you would prefer in Geraldine, which would improve the expectations of locals? And of visitors?
Geraldine, like any small town will likely change, to some degree, over time: What changes would you expect?
What changes would residents accept? Not accept? What changes would tourists accept? Not accept?

Some people believe that there are differences between real and artificial experiences…. where the everyday places and events are more real, than places and events that are created and sold to tourists) which we'll call staged.

Do you think Geraldine is a real or staged small town? Why do you think this?

What would make Geraldine less real? Changes to the character? (Introducing more International businesses, signage, more upscale shops?)

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If Geraldine is not real now, how would you make it more real?

Does a town's sense of being real or staged matter to you as a designer? To residents? To tourists?

Small towns are looking towards tourism to diversify their economy, but to develop tourism, there needs to be commercial enterprises to generate money. These usually are infrastructure (transport, communication, food, and accommodation), services, entertainment, retail, event sites, or destinations, the attractions to visit a site)

How would you expect towns to develop for tourism? What level or kinds of development would be most acceptable for your understanding of small towns in New Zealand? At what point is tourism development too much, and would avoided by tourists? And possibly cause people to move from a community?

Tourism can be considered an internationally networked system comprising of such subsystems as transportation, communication, and accommodation and retail operations

Tourists can easily stay within the tourism system where they would move directly from the airport to a self contained tourism resort and spend our entire holiday in an all inclusive tourist resort. How do you feel about this kind of tourism? Does this kind of tourism relate to small towns? How?

Some people prefer to spend their time more in the local setting, seeing how people from the area live and spend their everyday lives. How do you feel about this kind of tourism? Does this kind of tourism relate to small towns? How?

To experience the local setting, we still need to move from the tourism network into the local setting at some time, since it is very difficult to travel outside of the established tourism system; also many destinations are organized within the tourism system. When do you know when you are no longer in the tourism system and now in the everyday life of the local setting? How do you design for this?

Are there any cues that inform you of this transition?

Is it important to you to make this transition transparent? Noticeable for residents and visitors?

Comments? Questions?