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A1

Project 2, LASC 215
March 16 to 27, 2009

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.

The performance perspective provides another lens to interpret our world. It is especially useful when used to establish a basis from which to examine diverse practices at tourism sites. The theory suggests that the whole of social life is a performance. These performances are shaped by the constraints and opportunities that tourism structures produce and are informed by the symbolic meanings and spatial organization of sites.

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 trumper 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 |

1	2	3	4	5	6
x	x	x	x	x	x
x	x	x	x	x	x
x	x	x	x	x	x
x	x	x	x	x	x
x	x	x	x	x	x
x	x	x	x	x	x

*** 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:
 - o The physical and spatial attributes of the public space as a 'stage'- texture, materials, form, scale, volume, props, etc.
 - o The symbolic qualities of your design
 - o Behavioural expectations- the desired performances
 - o Potential for other 'unscripted' behaviours
 - o The different parts of the public 'stage', transitions from global to local
 - o 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

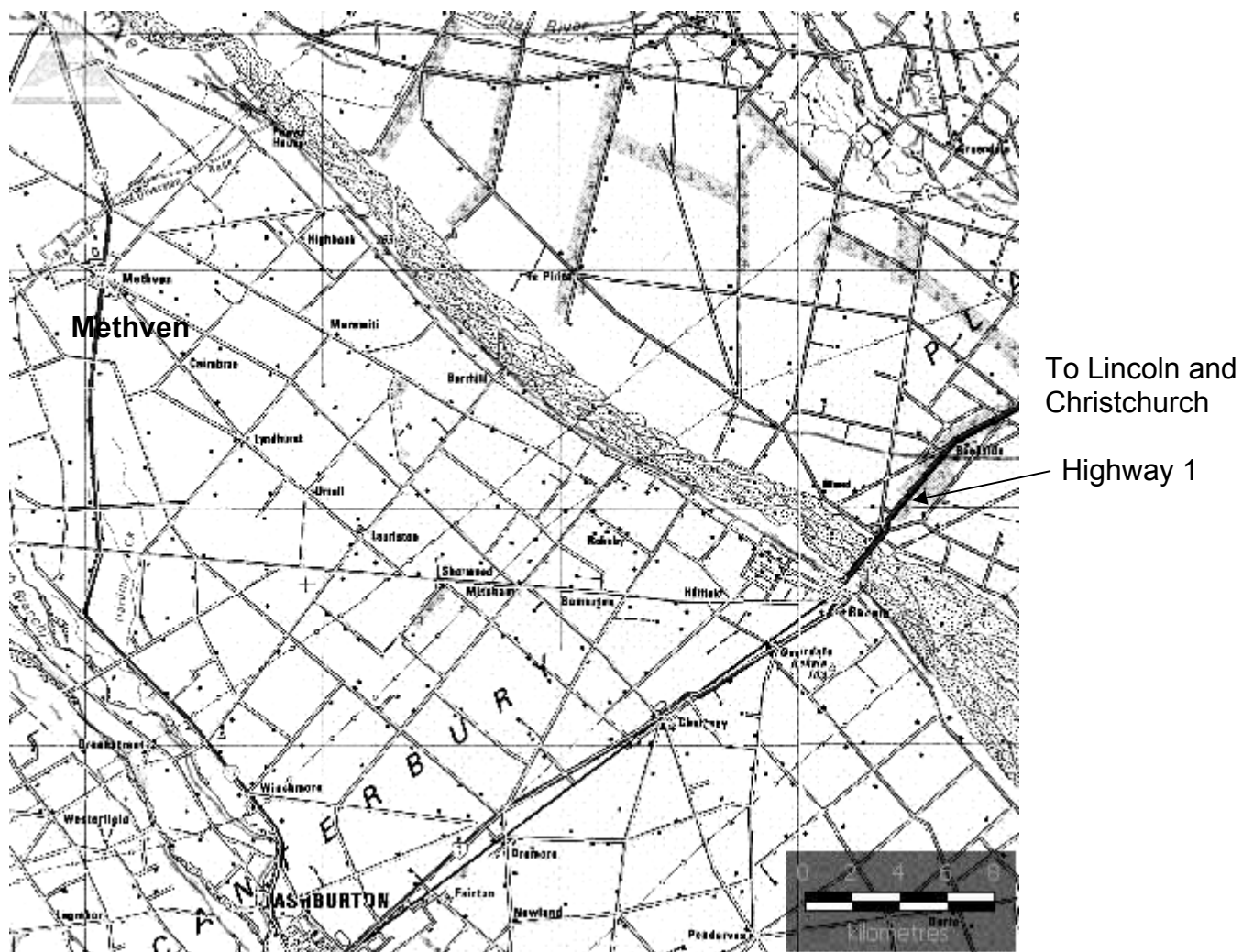
design diary/ final outputs can be used as an anonymous source. Finally, you will be invited to participate in a group discussion providing feedback on the studio, with specific focus upon the value and insights you have gained from the performance perspective. This group session will occur at the end 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:



Methven CBD



Meet at the 'square'

A2

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

A3

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.

Lincoln University

Division: Environment, Society + Design Division

Research Information Sheet

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

B4

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 identify 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 a 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?)

B5

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 you 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 a
- 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 intention]

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?

B6

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 an 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?)

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?