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Establishing Local Identity in Jørpeland sentrum through Public Space Place Making

by

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ABSTRACT

The competitiveness of a city or town is a key success factor for its economic prosperity and urban development in an increasingly globalized world. Possessing a competitive edge is pivotal, and leveraging it effectively is invaluable. Jørpeland has the distinct advantages of being nestled in a beautiful, natural setting and the nearest urban settlement to the world-class tourist attraction, Preikestolen. This study sought to provide that competitive edge to Jørpeland by capitalizing on those valuable opportunities through the establishment of local identity in their sentrum. In order to achieve this aim, this study laid out the goal of developing a set of design guidelines to be utilized in public space place making to establish local identity. The research encompassed the analysis of published peer-review articles pertaining to the topics of public space, place making, place identity, and tourism planning. Through a focused literature review of select works, five fundamental design principles were identified as the building blocks for supporting local identity in a public space. A collection of qualitative data from local stakeholders was conducted to refine the design guidelines into their final configuration. The testing of the design guidelines was performed on Jørpeland sentrum to evaluate its current conditions and recommendations for improvements were provided.

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1. Introduction

1 CHAPTER ONE: INTRODUCTION

1.1 Background

Located in the Western Norway region, Jørpeland is an urban settlement in the kommune of Strand which is part of the larger Rogaland Fylkeskommune. A small town with a population of 7 230 (Statistisk sentralbyrå, 2019), Jørpeland is not only the most populous human settlement in Strand, it is also the administrative center for the kommune. Jørpeland is a particular point of interest for Strand kommune because it is in the unique position of being located approximately 20 kilometers northeast of the third largest city in Norway, Stavanger (Statistisk sentralbyrå, 2019), and the nearest urban settlement to the world-class tourist attraction Preikestolen. A position that is even more favorable now with the recent opening of the Ryfast sub-sea tunnel system which connects Stavanger to Strand kommune and allows for movement between the two locations via motor vehicles. It is an opportunity Strand kommune hopes to capitalize on by revitalizing Jørpeland sentrum to attract tourists driving along the RV13 on their way to Preikestolen and improve the quality of life of the local residents (Norland & Aslaksen, 2020). These series of unique circumstances motivated administrative leadership from Strand kommune to reach out to the City and Regional Planning department at the University of Stavanger to collaborate on a master thesis with the following questions being posed (translated from Norwegian to English):

- What place should we aim for after the skatepark that is now being constructed (e.g. – Torget or part of the Rådhusgaten)?
- How can we easily increase activity for the sentrum as a whole with a simple approach and in a reasonable way?
- Evaluation of any smaller building volume / roof / seating arrangements / activities, etc. – in addition to terrain, planting and landscaping (including art events)

The questions being suggested underlines the need for a new public space in Jørpeland sentrum and the administrative leadership of Strand kommune recognized this (Norland & Aslaksen, 2020). It is easy to understand the motivation for a new public space when taken into consideration the value they bring to a community, for a public space can be: (a) a catalyst for economic growth, (b) a positive impact on mental and physical health, (c) a benefit for children and young people, and (d) reduce crime

and fear of crime (Wooley & Rose, 2014). Alan A. Lew, a professor and researcher at Northern Arizona University, defines this deliberate and purposeful approach of place creation as placemaking (Lew, 2017). He further expounds on the word's definition by describing placemaking as "a planned and often top-down professional design effort to influence people's behavior and shape their perceptions of a place." (Lew, 2017, p. 449). Reconciling the two ideas, placemaking and public space, Alan A. Lew explains, "the goals of public space placemaking is to create spaces that are easily walkable, have a variety of mixed uses and architectural designs to attract both locals and tourists, and is interesting, safe and comfortable" (Lew, 2017, p. 454). Notwithstanding, many scholars — past and present — argue and advocate for the preservation of desirable and unique local characteristics when placemaking in order to create an authentic identity and a sense of attachment with the local populace; this is often achieved through a bottom-up, organic place creation process which will be discussed later in this study.

1.2 Justification of Research

In the summer of 2019, Preikestolen attracted a record number of visitors, with approximately 309 956 people ascending the mountain to get a view of Lysefjorden (Nikel, 2019). A seven percent increase from 2018 numbers, this staggering figure is a result of the increasing globalization that is taking place in the world. Globalization have incentivized cities and towns with or near world-class tourist attractions to capitalize on the economic benefits that entails being a tourist destination. Exposure to the capital inflow from both domestic and international tourists have encouraged cities around the world to increase tourism development to accommodate visitors (Tsunoda & Mendlinger, 2009).

Jørpeland was no exception to this trend. At a Ryfylke conference in 2015 that brought together local politicians and businesses, then Strand kommune Ordfører Helge Steinsvåg and hotel magnate Arthur Buchardt shared their vision of a complete urban rehabilitation of Jørpeland sentrum through the addition of an adventure center, cultural center, and a 120 room hotel (Fidje & Otterdal, 2015). Helge Steinsvåg went as far as to proclaim that Jørpeland will become Preikestolbyen or The Preikestolen City. In the end, their initiative to transform Jørpeland sentrum failed to come to life.

Nevertheless, the redevelopment of the sentrum is inevitable; this was made clear two years later in 2017 when Strand Kommune commissioned Link Arkitektur, a local architecture firm located in Stavanger, to create a comprehensive landscape plan for Jørpeland sentrum. It was a masterplan that sought to make the sentrum main street, Rådhusgaten, car-free and full of mixed-use development. However, a downtown development that is an economic success does not necessarily mean it is a success culturally and socially (Tsunoda & Mendlinger, 2009). The desires and needs of residents — the sense of identity — are often overlooked or lost during the urban development process.

This lack of “sense of place” was made apparent when Jørpeland residents explicitly mentioned, “Missing identity. Industrial area? Is it a city? What are you arriving too?” in a survey conducted by Link Arkitektur that asked what were the negative aspects in Jørpeland sentrum as of the date of the question (Aas & Rasmussen, 2017, p. 6). A contrasting response to Strand Kommune’s marketing campaign — billboard, official logo, social media presence, and website — to brand Jørpeland as Preikestolen Village (Strand Kommune, 2016). There is an obvious disconnect between what the administrative leadership of Strand kommune envisions for Jørpeland versus what the local people desires. This study aims to bridge this gap and add to the discussion of establishing local identity through public space place making.

1.3 Research Question, Goal and Objectives

1.3.1 Research Question

The main question that guides the research is: How can public space place making establish a local identity for Jørpeland?

1.3.2 Goal

The goal of this thesis is to: Develop a set of design guidelines which contributes to the notion that local identity can be established in public space place making.

1.3.3 Objectives

In order to reach the goal, the following objectives are to be addressed:

- To understand what is a public space in the context of urban design.
- To understand what is placemaking and distinguish between the different types of placemaking.

- To understand the concept of place, place identity and place attachment from a design and planning viewpoint.
- To understand the effects of tourism on urban landscape.
- To establish key design principles that contribute to the notion of creating local identity in public space placemaking through focused literature review.
- To outline design elements for each key design principle through focused literature review.
- To formulate final design guidelines with the input of qualitative data from Jørpeland stakeholders.
- To apply the design guidelines in the conceptual design of a public space in Jørpeland.

1.4 Thesis Organization

This study is structured into seven chapters. The first chapter provides insight into the motivation for conducting this study by introducing the general background, the justification of research, and laying out the research question, goals, and the objectives. Chapter two encompasses a literature review of scholarly articles pertaining to the subjects of public space, place making, place identity, and tourism planning. Chapter three introduces the research methodology utilized to carry out this study and the framework to develop the design guidelines. Chapter 4 is the analysis and results portion in which the definition of local identity is defined for this study, the disclosure of fundamental design principles and their corresponding design elements through a focused literature review process, the introduction of qualitative data collected from Jørpeland stakeholders, and lastly the development of the preliminary design guidelines. Chapter 5 is the refinement of the preliminary design guidelines into its final configuration due to the introduction of qualitative data from Jørpeland stakeholders. Chapter 6 is the application and testing of the synthesized design guidelines is to evaluate Jørpeland sentrum's compliance against the specified conditions noted in the guideline and recommendations for future improvements were provided. Chapter 7 reviews the major findings in this study, offers a critique of the research and where improvements can be made, and closes out with a conclusion on the master thesis.

2. Literature Review

2 CHAPTER TWO: LITERATURE REVIEW

2.1 Public Space

There is no one definition for the term public space. There are, in fact, many different interpretations of the term dependent on the context in which it is viewed under. In political theory, public space is the physical aspect of the public sphere where democratic life happens, and individuals can freely gather to have a public debate on societal issues, give a public speech, or partake in a political protest. In urban design and in his book, *Design of Urban Space*, Ali Mandanipour defines public space on the basis of “ownership” and describes it as space that is not under the control of private ownership — individuals or organizations — and as a result it is open to the general public (Mandanipour, 1996). Other experts in the field of urban design interpret the term based on “access and use” and defines public space as “publicly accessible places where people go for group or individual activities” (Carr et al., 1992, p. 50). For the purpose of this thesis, public space will refer to Stephen Carr’s definition in which how space is accessed and used rather than its ownership.

Historically, a city’s central public space was recognized as a significant cultural and political site. These spaces were used for many different functions from civic, commercial, political, religious, and social purposes (Mehta, 2014). In Ancient Rome, Florence, or Venice, the public spaces served a political function and helped shape civic conduct and politics (Amin, 2008). In modern society, many of these functions have shifted to private or virtual domains — e.g. the confined walls of government facilities or online discussion forums. Nevertheless, people still relied on public spaces for their leisure, functional, and social pursuits such as play, meeting, relaxation, shopping, travel, and interaction with others (Mehta, 2014). Some urbanists argue that the social and physical dynamics of public space have played a vital role in the growth of the individual and society.

In the book section titled, *The Demise of Public Space*, author and urbanist M. Thomas emphasized social importance of public space and argues “that public space is an essential arena which provides opportunities for individuals and communities to develop and enrich their lives” (Thomas, 1991, p. 222). He further stresses the social role of public space by identifying four key functions it provides:

- (1) as an arena for public life;

- (2) as a meeting place for different social groups;
- (3) as a space for the display of symbols and images in society;
- (4) as a part of the communication system between urban activities. (Thomas, 1991, p. 210)

Public Space echoes these similar sentiments when the authors of the book proclaimed, “public space is the stage which the drama of communal life unfolds” (Carr et al., 1992, p. 3) and remarked that the ebb and flow of human exchange are derived from the parks, streets, and squares of a city. On a meso scale, formal public spaces such as parks and squares were perceived as the epicenter of a settlement where activities, events, and public life took place (Carmona, 2019). Whereas at the micro scale, informal spaces such as streets and pocket parks were simply a place to take a pause and hang out, play or rest. These dynamic spaces are a necessary counterpart to the routine of home and work life and other settled places. They act as points of communication, channels for movement, and nodes for play and relaxation (Carr et al., 1992).

Designers of the built environment — architects, landscape architects, and graphic, interior, and urban designers — tend to define public spaces in accordance to their physical types: parks, plazas, sidewalks, and streets (Miller, 2007). However, in addition to the ability to shape physical spaces, designers are also accountable for understanding how their designs affects and is affected by the communities they serve. The authors of *Public Space* recognized the role of public space beyond their recreation and relaxation purposes; they also acknowledged the social and political implications they embody as well. Through the lens of public life, the authors see public space as providing a basic human need by being responsive, democratic, and meaningful (Miller, 2007). Democratic in the sense that these spaces are “accessible to all groups and provide for freedom of action” (Carr et al., 1992, p. 19) and protected the rights of user groups. They doubled down on this stance by stating “a public space can be changed by public action, because it is owned by all” (Carr et al., 1992, p. 20). This correlation the authors are making highlights public space as an aspect of democratic life; and ultimately they assert that public participation during the initial design process is crucial (Miller, 2007).

2.2 Place making, placemaking, and place-making

Alan A. Lew's article, *Tourism planning and place making: place-making or placemaking?* in the quarterly, peer-reviewed journal *Tourism Geographies*, is an attempt to consolidate and amend the many applications and definitions of the popular concept 'place making'. A professor and researcher at Northern Arizona University, Lew's academic research has a focus on the fields of cultural geography, tourism and urban planning. The article being referenced here is a convergence of these three areas of study in order to provide a better understanding of the notion of place making. Through the analysis and review of 62 scholarly publications, Lew surmises the following in his article:

- (1) 'Place making' is the all-inclusive concept that encompasses the full range of meanings and definitions encountered in the literature reviews.
 - (2) 'Place-making' is the spontaneous and unstructured approach to place creation.
 - (3) 'Placemaking' is the more deliberate and purposeful approach to place creation.
- (Lew, 2017, p. 450)

He argues that there is no one consensus on how the word is spelled and its meaning in the world of academic research. Even so, what Lew does deduce from his research is that 'place making' is how people create, define, and recognize the places they call home, whether its intentional or not (Lew, 2017). Therefore, in the subsequent paragraphs, this study will go into further detail on Lew's interpretation of 'place-making' and 'placemaking' with the assistance of real-world examples of public spaces located in Jørpeland to give context and provide support to Lew's thesis.

2.2.1 Place-making

'Place-making' as stated previously "is the spontaneous and unstructured approach to place creation" (Lew, 2017, p. 450). Lew explains this inference by looking to the tradition of cultural geography where a culture group imprints its memories, perceptions, traditions, and values on a landscape which in turn gives meaning to the geographic space; and a 'meaning' that is closely associated with 'sense of place' (Lew, 2017). This approach of imprinting by a culture group is viewed as a bottom-up, organic process where a place can be claimed and shaped through day-to-day, and often uneventful, social practices (Dyck, 2005). In his article, Lew references the popular ethnic neighborhoods — China towns, Japan towns, Korean towns, and Little Italy —

found in many United States cities as an example of ‘place-making’. And within those neighborhoods, the ethnic cuisine and foods are considered to be the critical organic ‘place-making’ commercial activities that attract tourists; albeit other things such as clothing, crafts, and religious are a draw as well (Everett, 2012).

Looking to a real-world example of organic ‘place-making’ in Jørpeland, this study narrows its focus on Fossen I Jørpelandselva for this short analysis. A natural waterfall located on the eastern edge of the town, Fossen I Jørpelandselva is a popular destination not only for locals but tourists as well. It attracts visitors because of its beautiful environmental setting and its function as a natural playground for the users of the space. The water cascading over the rocks does more than captivate the visitors, it also creates these natural subspaces where visitors who are brave enough can jump off a small cliff into a waiting, natural pool. Moreover, Jørpelandselva is part of the salmon migration corridor and fishing staircases with regulation hatches have been installed to facilitate this natural phenomenon. These actions beckon back to Lew’s statement regarding the bottom-up, organic process of a group claiming and shaping a place through every day, mundane social habits.



Figure 2.1 Summer day in Fossen I Jørpelandselva (Eskeland, 2018)

2.2.2 Placemaking

‘Placemaking’ is practically the opposite of the bottom-up, organic approach discussed earlier. It is defined as the more deliberate and purposeful process of place creation. Lew asserts ‘placemaking’ is a planned, top-down professional design attempt to guide people’s behavior and mold their perception of a place (Lew , 2012). This method of place creation has been an integral part in the fields of architecture, landscape architecture, and urban planning since the late 1700s when many European capital cities were reenvisioned into grand symbols of the nation-state (Value, 1992). The urban design movements from the past — the City Beautiful and the Garden City — and present, New Urbanism, embraced (and embraces) the top-down planning approach and sought to redefine behavior, experience, and identity in urban settings (Smith, 2002). Lew points to downtown shopping, eating, and entertainment venues and themed pedestrian-oriented shopping streets as examples of ‘placemaking;’ because they are master planned and embody strong elements of cosmopolitan, modern, and professional design (Lew , 2012).

Mark A. Wyckoff, a former professor at Michigan State University and interim director at the Land Policy institute, makes a similar argument when he stated “placemaking is the process of creating quality places that people want to live, work, play and learn in” (Wyckoff, 2017, p. 2). What are quality places? Quality places are places that businesses and people care about and want to be in; they are active, interesting, visually attractive, unique locations, often with creative activities and public art (Wyckoff, 2017). Put simply, Wyckoff says it best when he said “‘placemaking’ is a *process*, it is a means to an end; the end is the creation of quality places” (Wyckoff, 2017, p. 2).

A small island outside of Jørpeland on the south-western end, Jørpelandsholmen is an example of the planned and top-down professional design approach of ‘placemaking.’ Jørpelandsholmen opened in 2017 after nearly a decade of budgetary obstacles and planning setbacks (Norland & Aslaksen, 2020). The island can be accessed either via foot through an orange colored, concrete footbridge or through water via small watercrafts. Designated as an outdoor recreation area, Jørpelandsholmen offers visitors a variety of cultural, recreational, and social activities in the form of:

- 2.1 kilometers of hiking trail
- Frisbee golf course
- Public art (carved wooden sculptures)
- Activity park
- Animal watching

Its popularity has only grown since the opening of the Ryfketunnel in December 2019. This was made more clear when the island attracted a record number of visitors with over 2 000 people — equivalent to approximately 27% of Jørpeland population — stepping foot on the island over the weekend period ending on March 22, 2020 (even during a global pandemic and government lockdown) (NTB, 2020). Jørpelandsholmen is the quintessence of Lew’s and Wyckoff definition of ‘placemaking.’



Figure 2.2 Aerial view of Jørpelandsholmen (Strandbuen, 2020)

2.3 The Scales of Identities

In the urban design process, identity is acknowledged as an integral part of how a city or region can construct, change, or reshape its relationship with their citizens and businesses (Shao et al., 2017). Supplementary to that, other researchers have also stressed the importance of recognizing the role of a landscape’s uniqueness in the modern landscape development process as a means to strengthen the ties between residents and the environment (Selman & Swanwick, 2010). Determining the different scales and types of identities that citizens connect with is crucial because it can assist design professionals in improving the image of a place thus creating quality places.

Consequently, it can also distinguish a city from its counterparts and strengthen the citizens' sense of belonging, attract investments and skilled people (Shao et al., 2017). As mentioned previously, a scale and variety of identities have been indexed over time; and there is a consensus in landscape studies that they all contribute to the identity of a local place (Shao et al., 2017). This study will disentangle the different scales of identity to isolate and distinguish local identity, and view it from an urban design perspective. Figure 2.3 demonstrates the differences and interrelation between the four scales of identities that will be discussed.

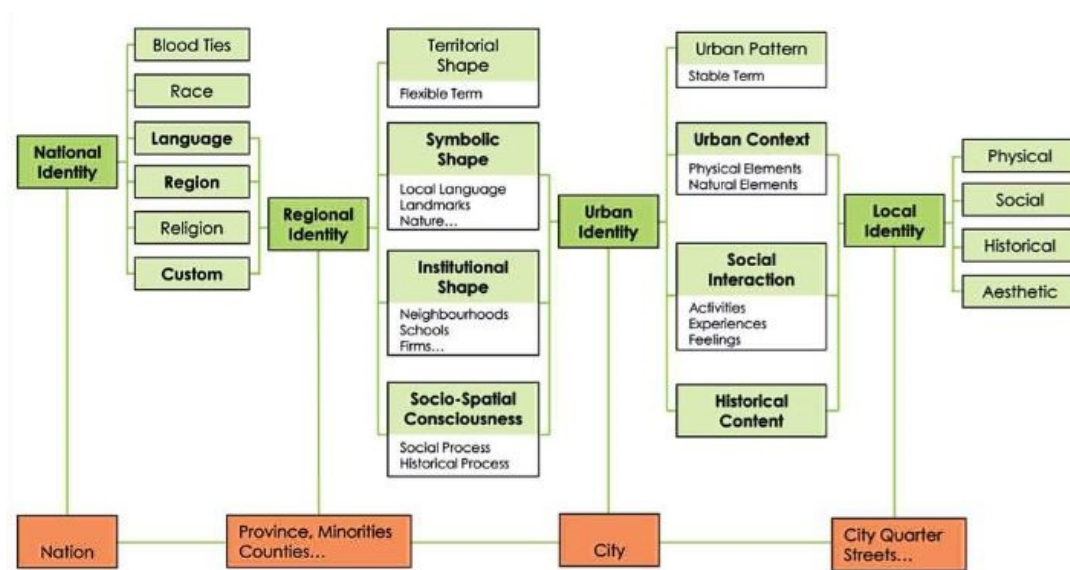


Figure 2.3 Different level of identities (Shao et al., 2017, p. 5)

2.3.1 National Identity

National identity is inherently inseparable from the concepts of nation and nationalism; it is deeply rooted in a shared history and have a significance presence in group social identity which undoubtedly evokes strong emotional reactions (Lewicka, 2011). The development of a national identity is a slow-paced, organic process that builds upon the accumulation and evolution of history (Shao et al., 2017). Devices such as ceremonies, events, monuments, and objects contribute meaningful symbolism to the national identity (Bechhofer & McCrone, 2010). Those devices alone are not the only contributors to the formation of a national identity, there are also a number of other common attributes that lend to that formation, as well as strengthen the connection of national people: blood ties, custom, language, race, region, and religion (Stebelsky, 1994).

2.3.2 Regional Identity

Regional identity is defined as a special phenomenon that is created throughout historical and territorial socialization (Raagmaa, 2002). Isolated on its own, region is commonly defined by the set area that a group of people regularly use (Shao et al., 2017). Anssi Paasi and Gari Raagmaa argue that regional identity is the product of a society's interaction with their physical and social environment (Paasi, 2003) (Raagmaa, 2002). They further explain that the act of mental reflection of the space by people — who have visited and used the site — in their mind and memories also contribute to the concept of regional identity. In a research article published in 1986, Paasi narrowed down the formation of regional identity to four key shapes of consciousness: institutional, territorial, socio-spatial and symbolic (Paasi, 1986). However, it is important to note that Yi-Fu Tuan — regarded as the most important figures and originator of humanistic geography — offers a counterpoint and argues that the process of discovering identity at the regional scale is difficult for people to experience because it is far too large to comprehend (Tuan, 1977).

2.3.3 Urban Identity

Urban identity shifts its attention to small-scale landscapes when compared with national and regional identity. It is a crucial component to creating a good living environment as it empowers people to be accountable for the environment that belongs to them (Oktay, 2002). The constant evolution of cities and the complex interaction between the built, natural, and social components has created urban identity. The most important aspect that determines an urban identity is the local urban context which is the composition of all the natural and physical elements created over generations (Shao et al., 2017). Akin to the two previous identities, urban identity is also perceived as an evolution of the relationship between residents and their local environment (also known as local characteristics) over a period of time but on a smaller physical scale (Shao et al., 2017). Urban identity is deeply rooted in a person length of residences in a particular location; the longer one resides in a city, the stronger the bond they will have with it (Lalli, 1992).

2.3.4 Local Identity

Ervin Zube contended that one cannot comprehend a global phenomenon without considering the local dimension, which brought the focus of identity to a more human scale (Zube, 1991). Small-scaled places such as city quarters and streets provides

residents a feeling of calm, pride and safety represent local identity (Shao et al., 2017). American urban planner, author, and early proponent of mental mapping, Kevin Lynch defined a quarter as a place that is able to support the daily routine of people's lives — businesses and services — while providing calm and safe streets (Lynch, 1960). Lynch also argued that streetscapes needed to be given particular attention because they are the most dominant element in the urban fabric of a city. In gist, local identity focuses on the people who engage in the narrative scale of an area, e.g. a neighborhood, quarter, or street in a city (Shao et al., 2017). However, it is important to note that this study will further extrapolate the meaning of local identity in chapter four.

2.4 Tourism Planning and Urban Design

Urban design is the study of how cities and other human settlements obtained their physical form, and the process that goes into revitalizing them (Lew, 2017). Historically, urban design centered on the main physical elements that have shaped human settlement over time (Moughtin, 2003). These prominent features were the likes of gateways, walls, marketplaces, public parks, boulevards and plazas; all of which serving a specific purpose e.g. walls kept critical resources in and repelled threats out or public parks was an instrument of leisure for the local elites. Kevin Lynch pointed out how city form was paramount in molding human behavior and perceptions; he employed never before used words such as edges, nodes, paths, and landmarks to describe these forms (Lynch, 1960). Lynch was also instrumental in describing how people understood, perceived, and interacted with urban form through terms 'imageability' and 'wayfinding.' Everything described are still regarded as the basic building blocks for creating a human settlement — city, village, town and rural spaces — that people can easily appreciate, navigate, and understand. These characteristics are important for tourists who are first time visitors to a place; to be able to easily and quickly comprehend and navigate a place (Lew , 2012).

In the mid-twentieth century, urban design experienced a paradigm shift as it became community design which then became placemaking as urban design professionals were increasingly pressed to steer community development to accomplish economic goals (attract employment, investment, and tourists), environmental goals (sustainability and resource efficiency), and social goals (increase livability and equity) (Lew, 2017). The need to stay competitive in an ever increasing globalized world necessitated the city's public design to be fostered; and as result "the

city as a unique selling point therefore became one of the most important marketing tools in competitive global cultural policy” (Young, 2018, p. 2). Cities far and wide adopted this urban policy; and they manifested in the form of iconic architecture, mega events, festivals and expositions (Young, 2018). This policy was echoed by Strand kommune when Sven Norland from the kommune’s planning department mentioned plans for a maritime museum in Jørpeland with the intention of attracting both domestic and international visitors (Norland & Aslaksen, 2020). However, Yu Eun Young argues there exist a complication in this urban policy approach, in that these mega events and festivals can exclude the local populace when planning for tourism and during the event ,which indicates that these events are rarely directed to improve the quality of life of the existing residents (Young, 2018).

3. Research Method

3 CHAPTER THREE: RESEARCH METHOD

From the onset, this master thesis set out the goal of developing a design guideline which can contribute to the notion of creating a local identity in Jørpeland. In order to reach that goal, this study must answer all the objectives outlined in chapter 1.3; and this will be achieved by performing a literature review on the topic areas of public space, place making, identity, and tourism in the context of urban design. The literature review process of the topic areas will not only answer the challenges put forth by the objectives, it will also provide an in-depth understanding:

- of what is a public space, its evolution over time, and its contribution to the development of human settlements,
- the different methods of place making, their definitions, and which one may fit best in Jørpeland,
- establish the framework for the understanding and defining local identity in public space placemaking,
- tourism planning perspective on placemaking

The method section is comprised of three different stages. The first stage is a clear and concise definition of local identity through the summarization of topic relevant literature. The second stage is to discern the fundamental design principles — for public space — that lends credence to notion that a local identity can be establish for Jørpeland. Additionally, in this same stage will be the development of a preliminary design guideline through the utilization of a focused literature review on published academic articles pertaining to successful public spaces. The third stage is the inclusion of qualitative data from Jørpeland stakeholders with the preliminary design guidelines to formulate a final design guideline which outlines the design elements for establishing local identity. The finalized design guideline will be utilized in the evaluation of the existing public spaces in Jørpeland sentrum and recommendations for improvements will be put forward. Figure 3.1 is a flowchart illustration of the research methodology being utilized for this study.

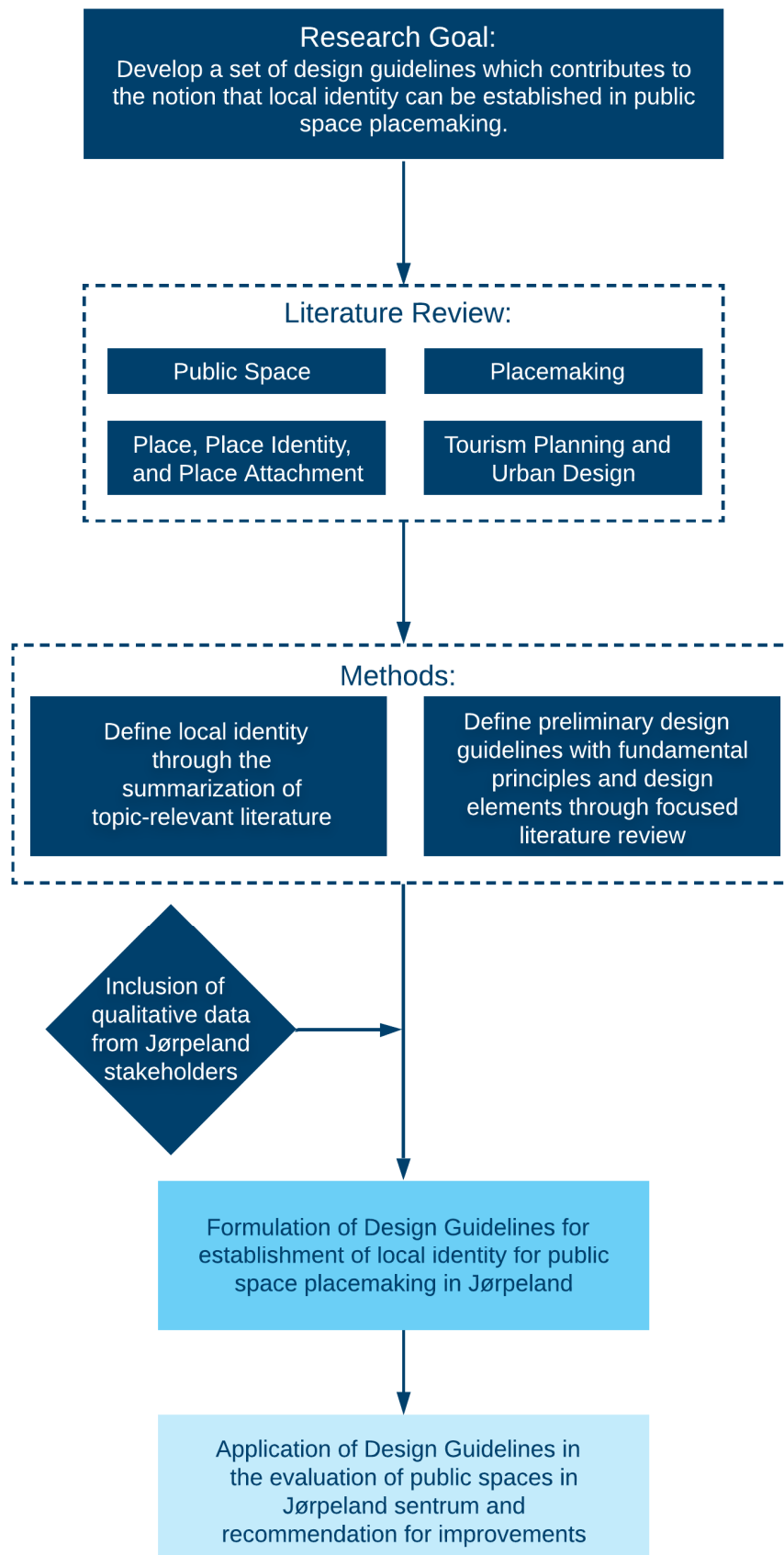


Figure 3.1 Research Methodology Flowchart (Author, 2020)

4. Analysis and Results

4 CHAPTER FOUR: ANALYSIS AND RESULTS

4.1 Local Identity

Authors of the academic research paper *Defining Local Identity* in the journal *Landscape Architecture Frontiers*, make the claim that the definition of the term ‘local identity’ is ambiguous, and the lack of a clear formal definition makes it difficult to recognize it as an identity. In chapter 2.3.4 of this study, local identity was briefly discussed but more so of its physical manifestation in relations to the other scales — national, regional, and urban. In this section, the study will provide a more comprehensive understanding of the term ‘local identity,’ and its application in the creation of the preliminary design guideline for public space placemaking.

In their research paper, the authors come to the realization that there are various other terms that have been introduced and used by different researchers which describe an aspect or subset of local identity. All these other terms focus on the development of local identity on a human-scale such as a city quarter, a neighborhood, or a street. With this knowledge, the authors performed a review of each term to find commonalities and distinctive features, then an analysis and evaluation was conducted in order to create a distinct definition of local identity. During review process of various academic literature, the authors came across six distinct terms — or other identities — which fit into the mold of describing an aspect or subset of local identity. The six distinct identities identified by the authors are as followed: community identity, cultural identity, landscape identity, personal identity, place attachment and place identity. In Figure 4.1, the authors visualized the relationship and the systematic circulation between the six identities, which they are argue is the framework for local identity. To unify the different identities that were recognized and provide a formal definition for local identity, the authors surmise the following:

- Local identity represents small-scale places, such as city quarters or street level, to provide features that create a recognizable image of the place and its residents to differentiate from other places. It provides special feelings through physical, social, sensory and memory perspectives; such feelings include both positive and negative emotions.

(Shao et al., 2017, p. 14)

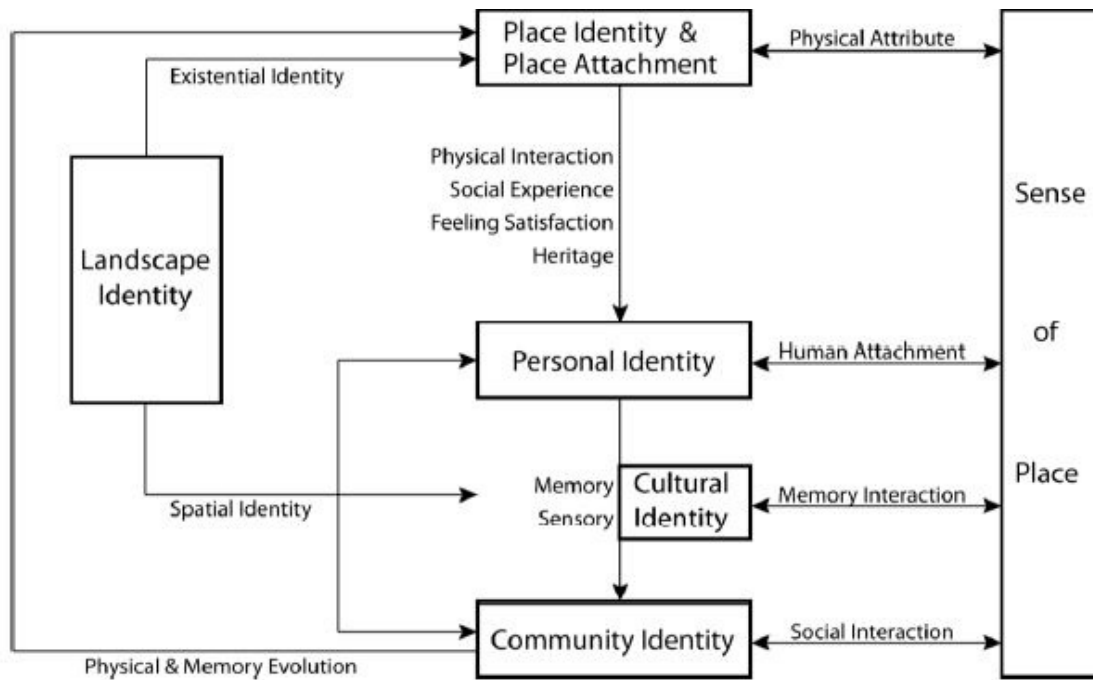


Figure 4.1 Relationship between the different identities (Shao et al., 2017, p. 10)

The authors intentionally searched for commonalities amongst the different identities and what they did discover were labeled as “effective factors” in their study. These effective factors were surmised into four aspects: memory, physical, sensory and social, which they classify as common aspects of local level identity (Shao et al., 2017).

The physical aspect represents the interaction and relationship between humans and the physical environment. It is understood as the intangible things which are evoked in people such as feelings and emotions due to the physical composition of a space. The social aspect is the contribution people make to a space. In a globalized world where internationally-renowned urban designers are sought after to design a building or public space, cities start to look alike; and the social aspect is the driving force distinguishing these different landscapes from one another. For decades, social activity has been seen as powerful way to make a place more attractive, distinguished and unique to the outside world (Shao et al., 2017). Sensory aspect refers to the individual connection a person has with a space, it is the personal meaning they have attached to the landscape through their own past experience with it. A space should provide psychological comfort to its users and can influence how they interact with its environment. The memory aspect is concerned with the culture and history of a place or its inheritance from its past. These ideas are usually manifested through spiritual and physical heritage, historical monuments and sites. In essence, these tangible features are a reflection of and

derived from people’s memory. Figure 4.2 is the conceptual framework for local identity as discerned by Shao et al.

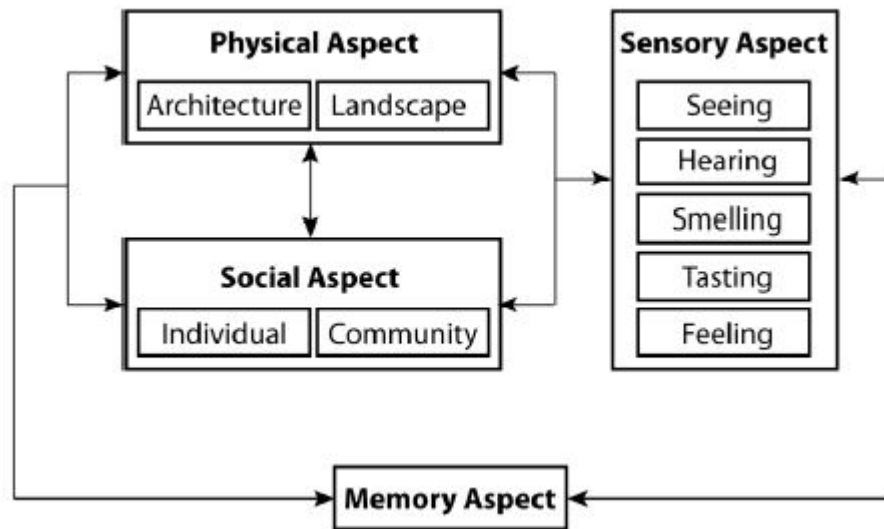


Figure 4.2 Conceptual Framework for Local Identity (Shao et al., 2017, p. 12)

4.2 Fundamental Design Principles

The purpose of this study is to contribute to the current discussion regarding local identity, and it hopes to achieve this by building on existing knowledge in the field. In this case, the study makes use of an asset from the Norwegian Ministry of Local Government and Modernization labeled *Network of Public Spaces – An Idea Handbook*. The guidebook was first published in 2016 as a resource for Norwegian municipalities who sought to develop or redevelop their public spaces, and since then it has been updated annually to reflect changes and trends in urban design. The suggestions and recommendations made in the handbook fulfill some of the Sustainable Development Goals set by the United Nations General Assembly but has a particular focus on SDG 11.7 in which it states: “Provide universal access to safe, inclusive and accessible, green and public spaces, particularly for women and children, older persons and persons with disabilities” (Ministry of Local Government and Modernisation, 2019, p. 2). This study is specifically interested in the guidebook’s *seven important principles*, which they recommend following when designing a public space in Norway. An evaluation of the seven principles uncovered five fundamental design principles which underlies them, and they are as followed: functionality, authenticity, specificity, adaptability, and accessibility. These five fundamental design principles then can be correlated to the four aspects of local identity discussed earlier.

Figure 4.3 visualizes the relationship that spans and connect the three categories; and as an example, “a place to stay and use” is a “functionality” that people desire from a space which fulfills the “physical aspect” of establishing a local identity.

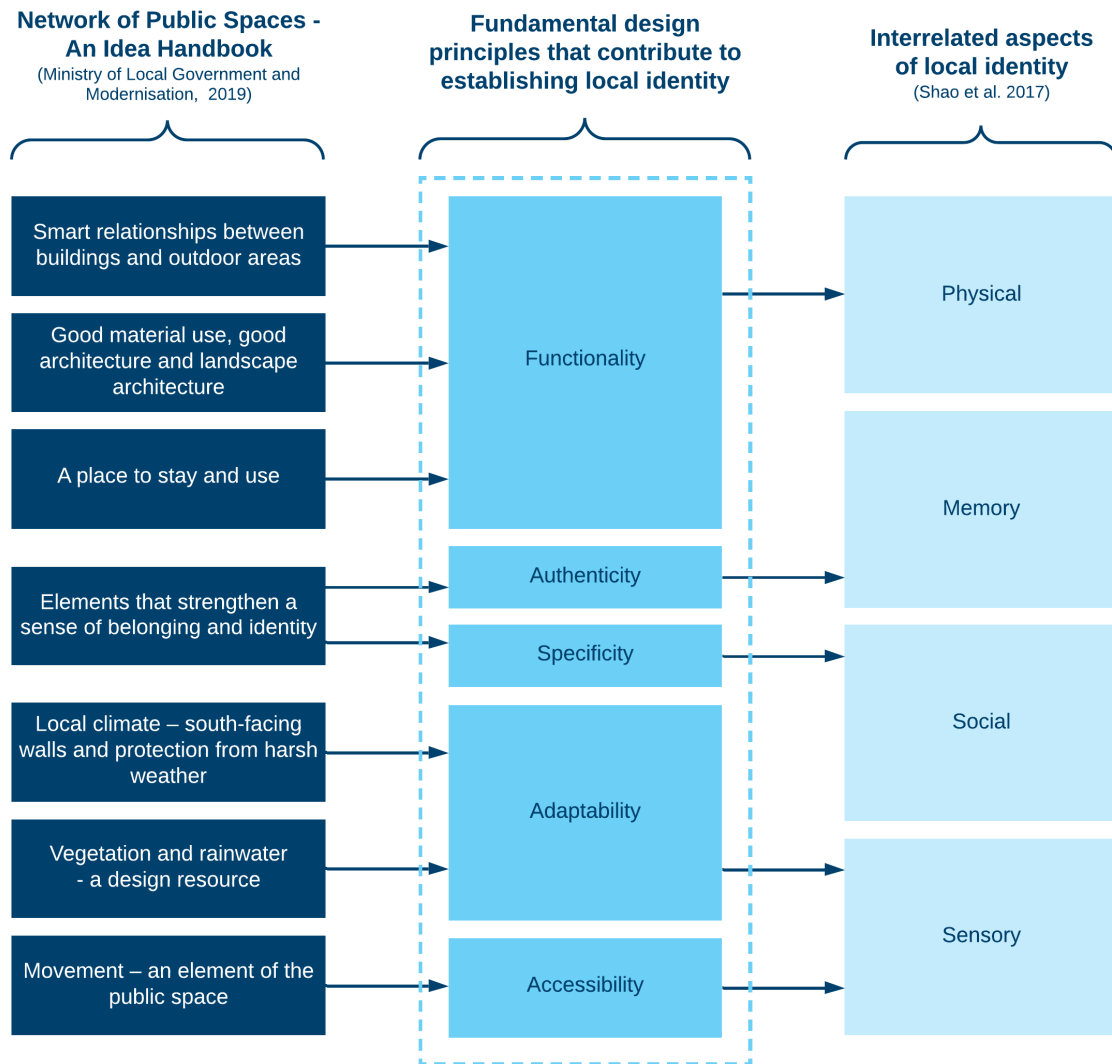


Figure 4.3 Fundamental Design Principles that contribute to Local Identity (Author, 2020)

The five fundamental design principles are reaffirmed through the review of academic literature pertaining to the topics of successful public places and place identity. Table 4.1 is a comparison table showing the recurrence of the five fundamental design principles in the four academic literatures that were reviewed. Each of the four pieces of literature used different term for the five fundamental design principles but content and meaning were the same.

	<i>Evaluating Public Space</i> (Mehta, 2014)	<i>Public Space</i> (Carr et al, 1992)	<i>Re-theorising contemporary public space</i> (Carmona, 2014)	<i>How to Turn a Place Around</i> (Madden, 2000)
<i>Functionality</i>	<i>Comfort / Safety</i>	<i>Comfort / Relaxation</i>	<i>Engaging / Social</i>	<i>Uses & Activities</i>
<i>Authenticity</i>	<i>Pleasurability</i>	<i>Discovery Active Engagement</i>	<i>Meaningful</i>	<i>Comfort & Image</i>
<i>Specificity</i>	<i>Meaningful Activities</i>	<i>Passive Engagement</i>	<i>Robust</i>	<i>Sociability</i>
<i>Adaptability</i>		<i>Active Engagement</i>	<i>Robust</i>	
<i>Accessibility</i>	<i>Inclusiveness</i>		<i>Balanced / Free</i>	<i>Access & Linkages</i>

Table 4.1 Fundamental Design Principles in other published works (Author, 2020)

4.3 Design Elements derived from Fundamental Design Principles

In the subsequent sections, the study will examine each of the fundamental design principle through selected published works with the intention of deriving design elements from them. The published works broaches on the topics of successful public spaces and their contribution to the establishment of local identity.

4.3.1 Functionality

Functionality in this study is defined as the uses provided by a space that respond to the surrounding population needs and/or desires. Design should not preempt function because the viewpoint of an urban design professional is only one of many to consider when designing and planning a public space (Currie, 2016). In their published work, *Public Space*, the authors argue comfort is a basic need of a public space; and that without comfort it is difficult to gauge how other needs can be met (Carr et al., 1992). Most importantly, comfort is also an indicator of the length of time people are remaining in a site. It can be easily understood as – the more comfortable a site is, the

longer people will stay there and vice versa. This claim is backed by existing literature on the effects of environmental conditions on human behavior which shows comfortable microclimatic conditions – temperature, shade, sunlight and wind – are essential in supporting outdoor activities in public spaces (Mehta, 2014) (Bosselmann, et al., 1984). Another aspect of functionality is the ample availability and comfortability of seating in any given public space. Beyond their basic function, it is important for the seating to be arranged in a manner to encourage and offer social and psychological comfort to its users (Carr et al., 1992). This was reaffirmed in the research paper *Project for Public Spaces* when the authors asserted that the people preferred to be seated facing pedestrian flow and avoided seatings where their backs were turned to this traffic (Carr et al., 1992).

Vikas Mehta makes a similar argument where he states that “the design of a public space needs to be anthropometrically and ergonomically sensitive” (Mehta, 2014, p. 61). That is to say it is important for the design of the public space to be scaled and proportionate to the average human body. Properly scaled landscape amenities and design elements such as the width of a sidewalk, street furniture, tree size, ledges, planters, shade and shelter, etc. can contribute to the comfort of a space (Mehta, 2014). Safety is another functionality Mehta talks about in his paper in which he states it is the first concern of users when they are deciding to use a public space. Mehta references empirical research which shows the sense of perceived safety of a space is largely dependent on the configuration of spaces, its physical condition and maintenance, the changes made to the environment, and the types of land uses (Mehta, 2014). Other research has also shown that the presences of stores, non-residential properties, and personalization of said property made people perceive the space to be safer (Perkins et al., 1993).

4.3.2 Authenticity

Authenticity in this study is defined as the *genius loci* or the spirit of the place. It also reflects the users’ needs and values in the placemaking process. Matthew Carmona labels this fundamental design principle as meaningful; and argues that it is the experience that are offered to the users by the space, which consequentially influences the individual meaning they attach to it over the course of time (Carmona, 2014). However, in order to motivate users to return to a space time and time again – to create the individual meaning Carmona talks about – the meaningful experience must be

positive and encourage engagement. Kevin Lynch touched upon this when he coined the term imageability and defined it as the “quality in a physical object which gives it a high probability of evoking a strong image in any given observer” (Lynch, 1960, p. 9). Mehta’s interpretation of “physical object” are the presence of things such as memorable architecture or landscape feature because they are design elements providing a focal point and can evoke an emotion or feeling from a user (Mehta, 2014). Additionally, Lynch also discerned spaces with high environmental imageability as being pleasureable and providing comfort. These pleasures and comforts usually comes from a space that is dominated by pedestrians not vehicles, and in order to draw people into the space it must provide a program of creative activites to encourage participation and revisits (Carr et al., 1992) (Madden, 2000).

4.3.3 Specificity

Specificity in this study is defined as the “specific reason a design is appropriate in a specific location” (Currie, 2016, p. 6). It is the qualities a site possesses that makes it distinct, special and unique; such things with cultural, geographic, or historical significance falls into this category (Currie, 2016). Mehta shares a similar sentiment when he talks about meaningful activities in his paper. He measures it in the context of the ability for a site to support sociability and activity (Mehta, 2014). This results in the development of selective attachment which is when users of the site start to identify with its specific characteristics. It implies that conditions specific to the location also inform the design of the landscape (Treib, 2001). Additionally, specificity can be derived from the ethnic and religious affiliation of the local populace (Currie, 2016). The ability to attract a diverse group of people and encouraging social interaction through site programming are two of the design elements in this fundamental design principle. Following that is the space’s flexibility and adaptability to suit the peoples need. No matter the urban settlement type, those who live, play, and work near must relate to the space.

4.3.4 Adaptability

Adaptability in this study is defined as changes that are reflected in a space over time. It is a sustainable model that provides continuity and flexibility (Balmori, 1993). A community is always in perpetual motion, going with the ebb and flow of daily life; and a public space must mimic this rhythm as well in its forms and functions in order to grow along with the community. The concept of time is often referred to as the fourth

dimension of landscape architecture and resultingly, some scholars suggest taking an adaptative approach to urban design by linking it to “the basic condition of landscape: change over time” (Balmori, 1993). The approach recommends urban designers to be mindful of time in their designs – seasonal, diurnal and other aspects of time with their own cycles – because it can have a huge impact on the functions of a space. Two different researchers, Matthew Carmona and Marc Treib, at two different points of time offered a similar explanation when they asserted that the design and redesign of spaces will almost inevitably – conciously or not – reflect contemporary attitudes, trends, styles and values at the time of their creation or recreation (Carmona, 2014) (Treib, 2001). Fundamentally, judging the success of a space should be reserved for its long-term outlook and not for its the short-term factors. The long-term success of a public space is largely dependent on its ability to adapt and change over time to fit the needs the of the local populace while still being rooting in local context (Carmona, 2014).

4.3.5 Accessibility

Accessibility in this study is defined as the ease of access into the space for a greater number of people. A public space should be effortlessly encountered during a normal day’s routine (Currie, 2016). In order to achieve this, public spaces must be one of the priorities in the planning process, and not treated as an afterthought or sited on undesirable and leftover lots (Forsyth & Musacchio, 2005). A public space is a space of participation and it cannot convey this message in such locations. This causes a cascade effect in which the public space is underutilized and fails to adequately contribute to its community (Currie, 2016). However, the solution is not an all-or-nothing agenda, it is essential to have a balance in the overall space; pedestrians and traffic can share a space harmoniously with mutual benefits (Carmona, 2014). This requires providing adequate space to pedestrians for socialization and movement; and for all vehicular traffic to be slowed sufficiently on all the streets. The urban design approach of shared space or woonerven can be an adequate solution because it minimizes the segregation between modes of road user (Madden, 2000). This retrofitting of streets as places will requirement the implementation of an effective and harmonious wayfinding system to navigate the space.

4.4 Preliminary Design Guidelines

Table 4.2 is the preliminary design guidelines. It is comprised of design elements drawn from the focused literature review pertaining to the five design principles. Each design element corresponds to a selected published work as noted in the source column in the table. For the purpose of this study, the preliminary guidelines are just a template and require the inclusion of additional data – which will be discussed in the next section – in order to be finalized.

Design Principals	Design Elements	Sources
Functionality	Sufficient seating and seating configurations	Carr et al, 1992; Mehta, 2014
	Protection from the elements	Carr et al, 1992; Mehta, 2014
	Retail activities and services	Carmona, 2014; Carr et al, 1992; Mehta, 2014
	A variety of recreational activities and functions to encourage visitor participation	Carmona, 2014; Carr et al, 1992; Mehta, 2014; Project for Public Spaces, 2000
	Seating are not fixed and oriented to face pedestrian flow	Mehta, 2014; Project for Public Spaces, 2000
	Physical and visual connection to adjacent spaces	Carr et al, 1992; Mehta, 2014
	Natural features to contrast urban setting	Carr et al, 1992; Mehta, 2014
Authenticity	Memorable architecture or landscape feature	Carmona, 2014; Carr et al, 1992; Mehta, 2014
	Pedestrian dominate the space not vehicles	Carmona, 2014; Project for Public Spaces, 2000
	Invoke a sense of discovery through a variety of subspaces	Carr et al, 1992; Mehta, 2014
	Program of creative activities	Carmona, 2014; Carr et al, 1992
	Dense variety of elements to activate the senses	Carr et al, 1992; Mehta, 2014
	Design elements providing focal points	Carmona, 2014; Mehta, 2014
Specificity	Space is flexible and adapt to suit visitor needs	Carmona, 2014; Carr et al, 1992; Mehta, 2014; Project for Public Spaces, 2000
	Attracts a diverse group of people	Carr et al, 1992; Mehta, 2014; Project for Public Spaces, 2000
	Encourage social interaction through space programming	Carr et al, 1992; Mehta, 2014; Project for Public Spaces, 2000
	Reflect current format, trend, and styles; e.g. public art	Carmona, 2014; Carr et al, 1992; Mehta 2014
Adaptability	Space is reachable by all modes of transportation	Project for Public Spaces, 2000
	Shared space or woonerven to make streets safer and more pleasant	Carmona, 2014; Carr et al, 1992; Project for Public Spaces, 2000
	Allow manipulation of elements in the space to to encourage interaction; e.g. moveable seating, art sculpture, water feature	Carr et al, 1992; Project for Public Spaces, 2000
	Create shared experience through the hosting of ritual celebrations or events	Carmona, 2014; Carr et al, 1992
	Space as a stage for gatherings, performances, and special events	Carmona, 2014; Carr et al, 1992
Accessibility	Physically accomodates both pedestrian movement and socialization	Project for Public Spaces, 2000
	Traffic is slowed and reduced on all streets	Project for Public Spaces, 2000
	Ability to conduct and participate in activities and events	Mehta, 2014
	Perceived openness and accessibility	Mehta, 2014
	Free to all and for all reasonable activities	Mehta, 2014; Project for Public Spaces, 2000
	Wayfinding system	Mehta, 2014

Table 4.2 Design elements for each fundamental design principle (Author, 2020)

4.5 Qualitative Data from Jørpeland Stakeholders

Design should not preempt function because the viewpoint of an urban design professional is only one of many to consider when designing and planning a public space. Creating a public space that personifies the values and vision of the community is fundamental to establishing local identity. This gestures back to researcher Alan A. Lew statement on how the most successful tourism places will exhibit both aspects of place making, the deliberate and purposeful plus the spontaneous and unstructured. The development of the final design guideline in this study required the participation of Jørpeland stakeholders. Qualitative data collection was performed on three different groups of stakeholders and an analysis of the data was performed to determine each stakeholders' needs, wants, and expectations from Jørpeland handelssentrum.

The first group of stakeholders surveyed represented the administrative leadership of Strand Kommune. The author of this study had a face-to-face meeting with Sven Norland and Åge Aslaksen of the Strand kommune's Planning Department on February 28, 2020. The discussions centered around the current state of Jørpeland – its challenges, past and future development plans, opportunities and hopes of the Strand kommune political leadership. A few of the premises which were discussed is as followed:

- Tourism seemed to be a focal point for Sven Norland and mentioned how can Jørpeland capitalize on this aspect
- What can Jørpeland do to draw people into the sentrum and keep them there
- The fragmentation of the Jørpeland – the old sentrum by the waterfront, the current sentrum in the center of town, the retail stores by the steel foundry, and the proposed plans for "big box stores" by a private developer adjacent to the steel foundry
- The discussion of unique elements exclusive to Jørpeland compared to surrounding cities – Stavanger, Sandnes, and Tau
- A lot of the planning department's ideas and plans have not come to fruition due to politics, funding, and feasibility.
- Competition from private developers who have purchased land near Preikestolen and hope to open additional hotels, shops, and eateries

The second group of stakeholders were children from the local middle school in Jørpeland. A non-profit organization called Ungt Entreprenørskap collaborated with Strand kommune to host a workshop in which the children were challenged to come up with ideas for the improvement of Torghust and Vågen through a series of group exercises to encourage teamwork and out-of-box thinking. The author of this study was extended an invitation to join and sat in on this workshop; observing and taking notes as each group presented their design and ideas for the improvement for the two sites.

The last group of stakeholders were a small contingency of Jørpeland residences who were surveyed in 2017 by the firm Link Arkitektur for their comprehensive landscape plan of Jørpeland sentrum. This study reviewed a digital copy of the comprehensive landscape plan provided to the author by Åge Aslaksen from Strand kommune and extracted data which were pertinent to the developing the final design guideline. Figure 4.4 visualizes all three Jørpeland stakeholders surveyed in this study; and their needs, wants, and expectations which categorized into their respective fundamental design principles.

Jørpeland Stakeholders

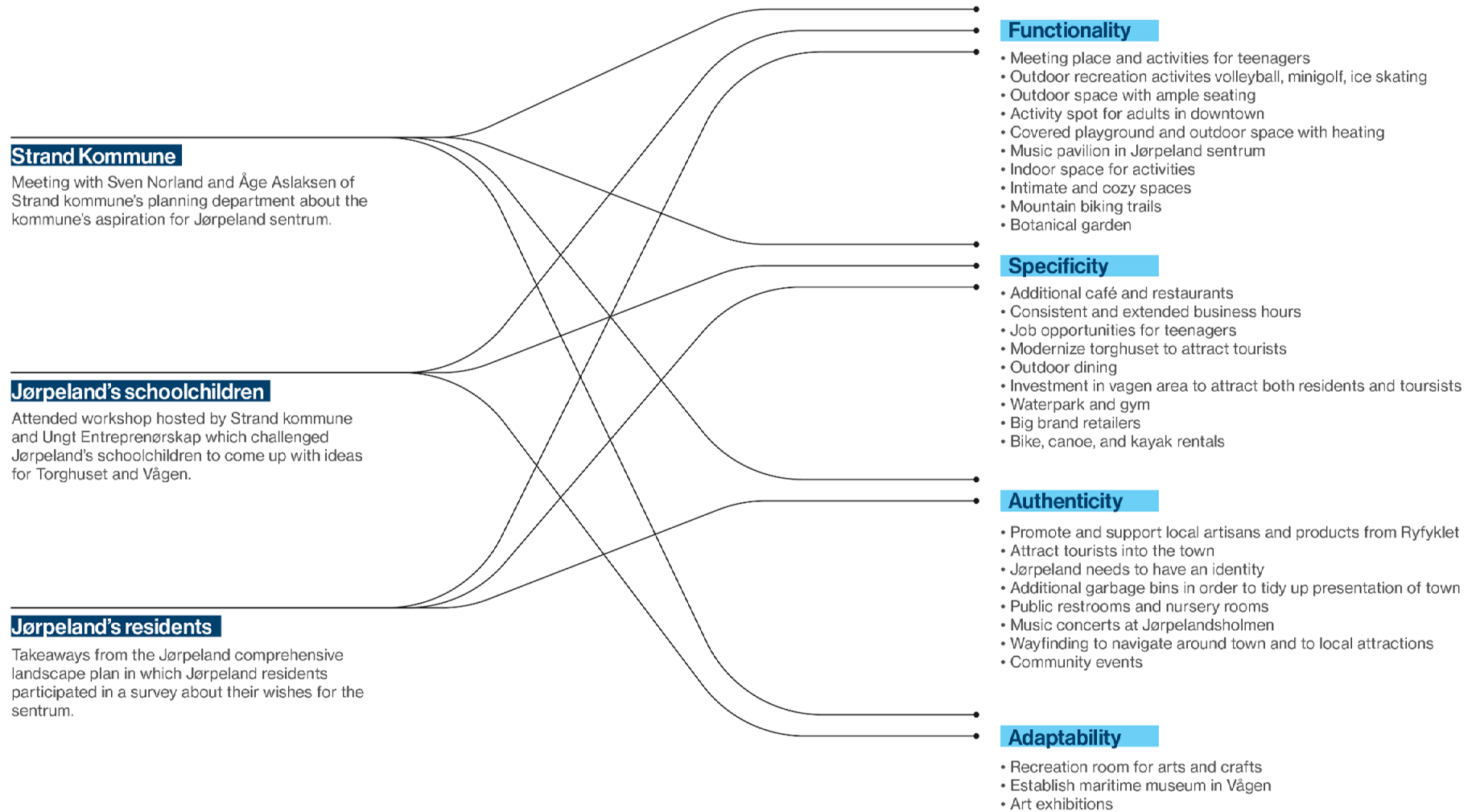


Figure 4.4 Jørpeland stakeholders desires correlated to fundamental design principles (Author, 2020)

5. Formulation of Final Design Guidelines

5 CHAPTER FIVE: FORMULATION OF FINAL DESIGN GUIDELINES

This chapter will present the final design guidelines for the establishment of local identity in Jørpeland handelssentrum through public space place making. The formulation of the design guidelines is based on data sourced from these three areas:

- Peer-reviewed scholarly literature pertaining to the topics of public space, place making, and place identity
- Selected published works on the themes of fundamental design principles which contribute to the success of public spaces and formation of local identity
- Qualitative data collection from Jørpeland stakeholders to mold the design guidelines specifically to the locale

The intention of the design guidelines is to help inform Strand kommune on how to design and plan Jørpeland handelssentrum with the purpose of establishing local identity. With the invaluable input of local stakeholders, the final design guidelines as shown in Table 5.1 has been tailored specifically to address the challenges and meet the needs that are unique to Jørpeland handelssentrum. The most critical aspect of this chapter is the presentation of the individual design elements outlined in the guideline, because they are fundamental to the formation of local identity in Jørpeland. However, it is necessary to acknowledge the fact that the implementation of the design elements by Strand kommune does not promise success of a project nor the establishment of local identity, but the absence of them can lead to failure on both fronts.

Furthermore, it is important to note that the preliminary guidelines is a template that any city, town or kommune can copy and then fill in the variable – input from local stakeholders – to generate their own design guidelines for establishing local identity in their project site. It requires urban design professionals, working on a project, to engage with the local community; which is necessary if the intention is to create an authentic experience not only true to a city's history and traditions but also the values and visions of the local people. The design guidelines can be an instrument for guiding architects, landscape architects, planners, and other related professionals through the process of establishing local identity.

Design Principals	Design Elements
Functionality	Sufficient seating and seating configurations
	Protection from the elements
	Retail activities and services
	A variety of recreational activities and functions to encourage visitor participation
	Seating are not fixed and oriented to face pedestrian flow
	Physical and visual connection to adjacent spaces
	Natural features to contrast urban setting
	Covered playground and outdoor space with heating
	Music pavilion in Jørpeland sentrum
Authenticity	Memorable architecture or landscape feature
	Pedestrian dominate the space not vehicles
	Invoke a sense of discovery through a variety of subspaces
	Program of creative activities
	Dense variety of elements to activate the senses
	Design elements providing focal points
	Promote and support local artisans and products from Ryfyklet
	Establish maritime museum in Vågen
Specificity	Space is flexible and adapt to suit visitor needs
	Attracts a diverse group of people
	Encourage social interaction through space programming
	Reflect current format, trend, and styles; e.g. public art
	Modernize torghuset to attract tourists and meet current needs of community
	Bike, canoe, and kayak rental
	Café and restaurants with outdoor dining
Adaptability	Space is reachable by all modes of transportation
	Shared space or woonerven to make streets safer and more pleasant
	Allow manipulation of elements in the space to encourage interaction; e.g. moveable seating, art sculpture, water feature
	Create shared experience through the hosting of ritual celebrations or events
	Space as a stage for gatherings, performances, and special events
	Recreation space for arts and crafts
Accessibility	Physically accomodates both pedestrian movement and socialization
	Traffic is slowed and reduced on all streets
	Ability to conduct and participate in activities and events
	Perceived openness and accessibility
	Free to all and for all reasonable activities
	Wayfinding system

Table 5.1 Final Design Guidelines for establishing Local Identity (Author, 2020)

6. Application of Design Guidelines

6 CHAPTER SIX: APPLICATION OF DESIGN GUIDELINES

6.1 Introduction to analysis location: Jørpeland sentrum

The area of study for the application and testing of the synthesized design guideline will be Jørpeland sentrum. The scope of this analysis falls in line with the request made by Strand Kommune when they asked, “What should become of Jørpeland handelssentrum after the competition of the skatepark?” in the master thesis proposal they submitted to the University of Stavanger. A detailed evaluation on the accessibility, adaptability, authenticity, functionality and specificity of the study area will be conducted. After the evaluation process is completed, recommendations for future improvements in Jørpeland sentrum will be provided.

Jørpeland sentrum is the central business district for the town. There is entertainment, retail shops, restaurants, and social services present in the location. To what extent? That will be examined in the latter parts of this chapter. Jørpeland is the administrative center for Strand kommune, in which all government activities take place within the confines of a building sitting on the corner of the street Rådhusgaten. For the purpose of this master thesis, the study will delineate a boundary for the project site to be analyzed in this chapter. Figure 6.1 is a context map providing a general overview of Jørpeland’s location in the country of Norway and the project boundary for the site to be analyzed in this chapter. Figure 6.2 provides valuable insight into the existing assets in Jørpeland and the societal benefits they provide to the local community.

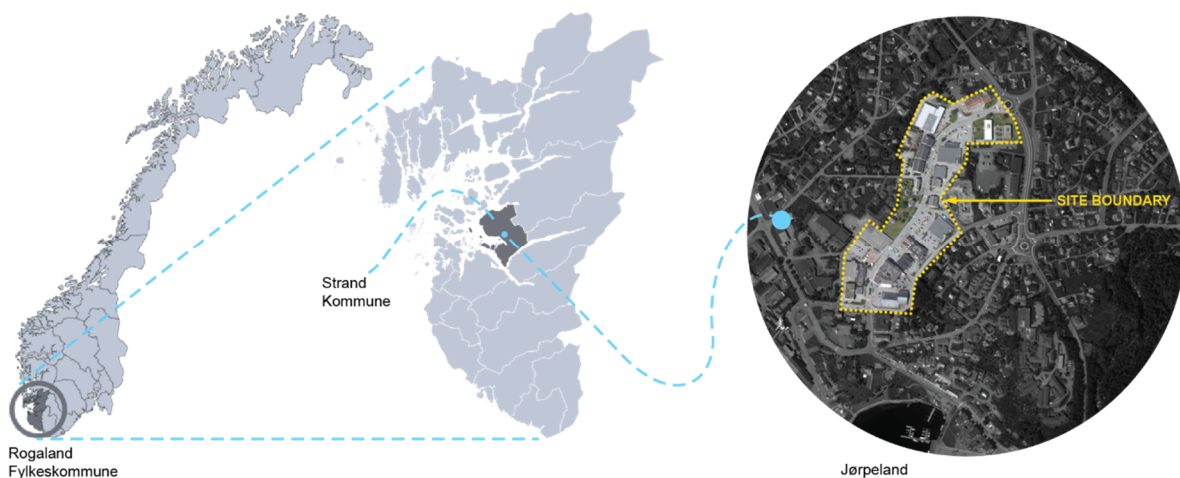
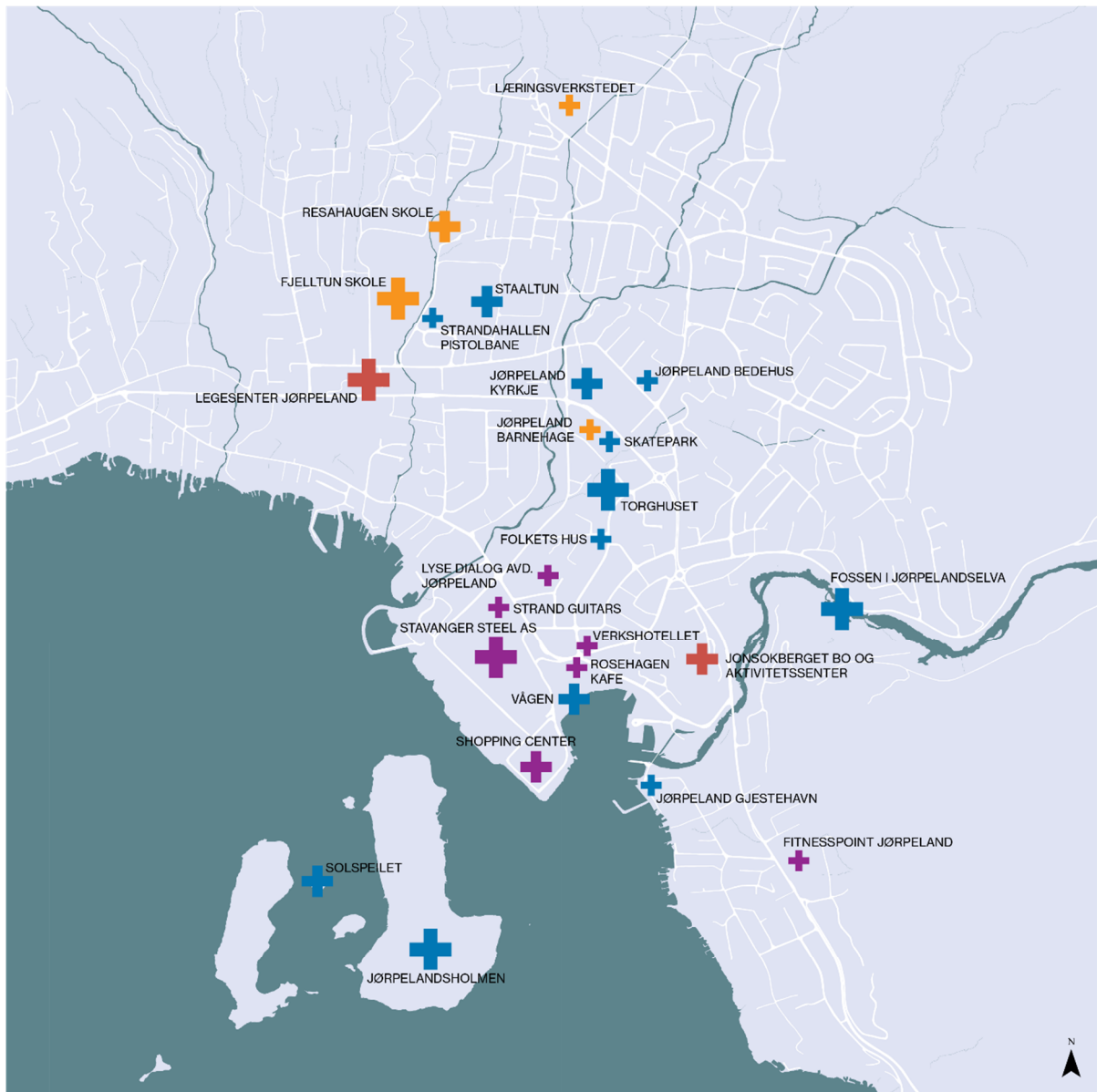


Figure 6.1 Context Map and Project Boundary (Author, 2020)

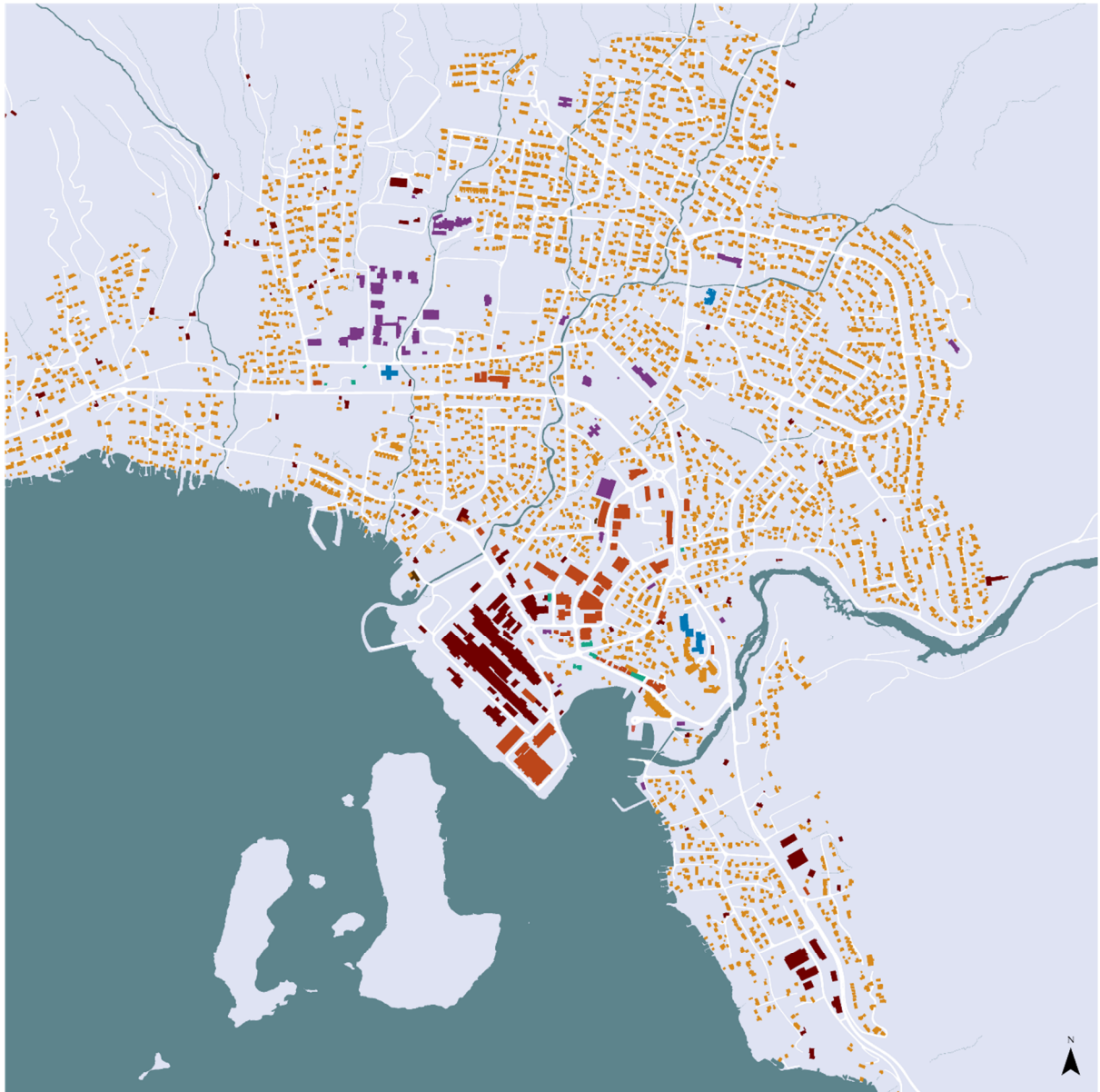


EXISTING ASSETS

- + Cultural
- + Economic
- + Social
- + Education

Figure 6.2 Existing Assets in Jørpeland (Author, 2020)

In Figure 6.3, the map visualizes the building classification for the whole town of Jørpeland, but for the purpose of this chapter, the study will focus on the clusters of building along Rådhusgaten — the main access corridor for the sentrum. The building make-up along Rådhusgaten is primarily composed of businesses and offices with pockets of cultural buildings, hotels, and restaurants scattered throughout the area. Single-family detached homes are also quite prevalent in the blocks surrounding the sentrum, with even a few in a lot directly adjacent to Rådhusgaten.



BUILDING CLASSIFICATION

- | | |
|--|---|
| ■ Industrial and warehouse building | ■ Culture and research building |
| ■ Fire station building | ■ Healthcare building |
| ■ Office and business building | ■ Hotel and restaurant building |
| ■ Residential building | |

Figure 6.3 Building Classification in Jørpeland (Author, 2020)

Figure 6.4 reveals the current land use in Jørpeland. As mentioned previously, the focus of these quick analyses is concentrated in the sentrum area of the town. A quick glance at the map paints a clear picture of the current land use configuration of the Jørpeland sentrum; and it is very apparent that much of the land use in and around the sentrum area has been designated for residential land use. The prevalence of residential land use around the sentrum have isolated public land use — where commercial and retail services exist — into two large islands in the sentrum area. It is important to note

that Jørpeland sentrum was originally located in the Vågen area and it was only in the 1970's did Strand kommune decide to relocate the sentrum to its current location. The old sentrum's footprint is still visible in the land use map, one must look at the harbor area.

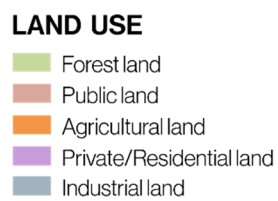
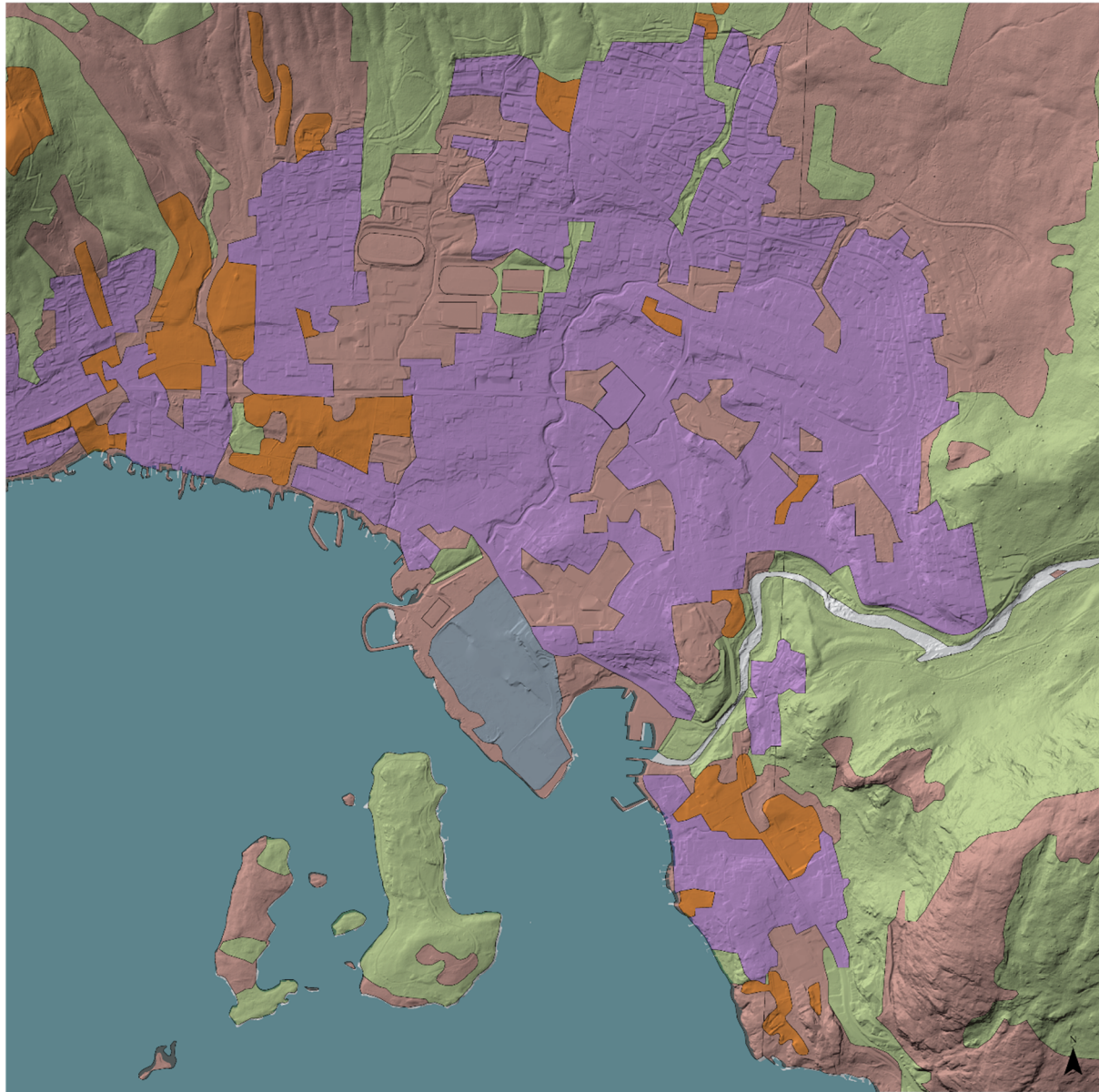
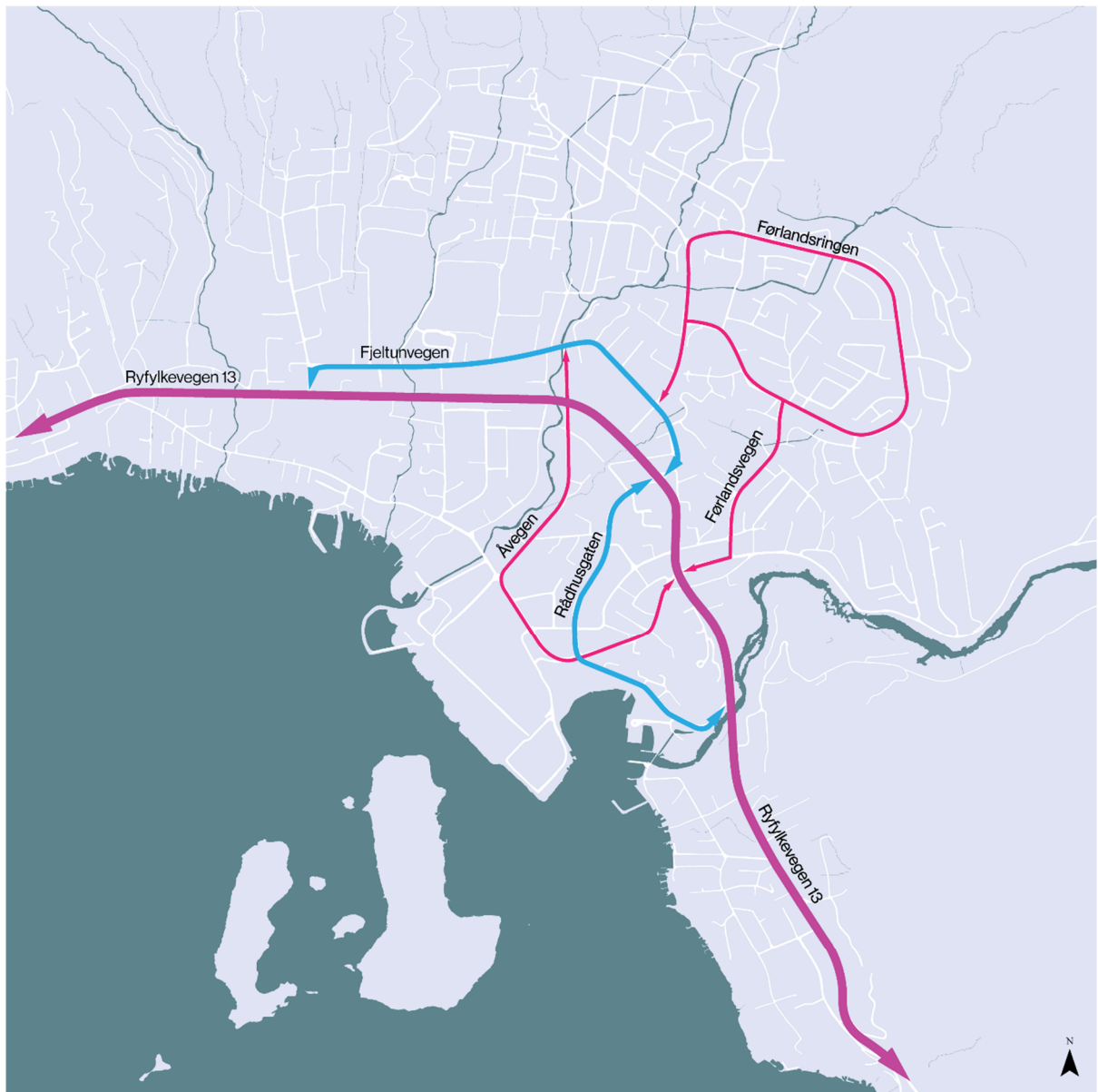


Figure 6.4 Land Use in Jørpeland (Author, 2020)

Figure 6.5 exhibits the vehicular circulation in Jørpeland. As shown, there are three tiers of vehicular circulation in Jørpeland. Ryfylkevegen 13 is identified as the primary circulation because (1) it intersects with the Ryfylke tunnel or, (2) connects Jørpeland to neighboring Strand towns, and (3) is the only roadway in and out of Jørpeland. The secondary tier of circulation is primarily designated to Rådhusgaten because it is the main street dissecting Jørpeland sentrum and junctions with Ryfylkevegen 13 at two different locations creating a loop. The tertiary tier of circulation are primarily smaller roads that connect the various sections of residential housing to one another and junctions with the primary and secondary tiers of vehicular circulation.



VEHICULAR CIRCULATION

- Primary
- Secondary
- Tertiary

Figure 6.5 Vehicular Circulation in Jørpeland (Author, 2020)

6.2 Analysis utilizing fundamental design principles

6.2.1 Functionality

In this section, the study explores the functionality of the project site; specifically, to examine if the space meets the needs of the surrounding community. The developed design guidelines will be used as a checklist to examine the current condition of the space; and recommendations for future improvement will be provided in a later chapter. As previously mentioned, Jørpeland sentrum is the area of focus for this analysis, and

like any other sentrum or downtown district of a city and town, Jørpeland is no different in that it provides many commercial and retail services from grocery stores, both sit-down and takeaway restaurants, retail shops, and entertainment. However, with an abundance of commercial and business activities comes the dominance of built structures and parking lots to accommodate the pedestrian and vehicular congestion that it attracts, which unequivocally results in the lack of useable public space. This creates a cascade effect in that there is a scarcity of outdoor seating, amenities to protect from the elements, absence of natural features to contrast the urban setting, and inadequate outdoor space for recreational and leisurely activities. Also, the presence of many large buildings impedes on any physical and visual connections for the few public spaces that currently exist in the site. The existing square is an example of all the above listed, it is located a distance away from the cultural and entertainment center Torghuset and is haphazardly sandwiched between a sporting goods store and shoe shop.

6.2.2 Authenticity

Jørpeland sentrum is a vehicle centric space. There is more hardscape — sidewalks, square, streets, and parking lots — than there is greenspace. The street Rådhusgaten splits the sentrum in two and is the main corridor for vehicles because its junctions with Ryfylkevegen 13. There is no presence of subspaces which evokes a sense of discovery or a variety of different elements to engage the senses of the visitors. The only outdoor areas for congregation reside in the square or the sidewalks and even then, they are quite constrained in both function and physical space. For a town that is set in a beautiful natural backdrop and has a long industrial history in steel manufacturing, one should expect there would be design elements to provide a focal point in the sentrum but there is none; there is no memorable architecture or landscape feature to attract people. However, dig a little deeper and there are other aspects of Jørpeland sentrum that can draw people to the space; unique businesses such as Galleri Skjæveland and Strand Guitars create local, artisan products which cannot be found anywhere else.

6.2.3 Specificity

As mentioned in the functionality section of this analysis, there is a considerable presence of buildings and parking lots in the area of analysis. This creates a space that is not only inflexible but also unable to adjust to the needs of the visitors or encourage social interactions amongst them. Aesthetically and architecturally, the space leaves a lot of to be desired. The building facades and the urban landscape are very neutral and

repetitious, it does not reflect current styles or trends in urban design. Notwithstanding, Jørpeland sentrum surprisingly possess quite a bit of street art throughout the area which pays tribute to unique individuals and natural features. The culture center, Torghuset, has been at the heart of many discussions amongst Strand kommune and Jørpeland residents regarding its modernization to meet the current needs of the local community. The towns proximity to the mountains and sea presents a unique business opportunity in bike, canoe, and kayak rental and guided tours. The lack of attractions in Jørpeland sentrum falls short of drawing a diverse group of people into its space; instead many opt to drive by and through the town on their way to Preikestolen. So, instead of being a popular destination, Jørpeland is passed over for other local attractions.

6.2.4 Adaptability

Programming of the space is a reoccurring theme that emerges quite a bit in the developed design guideline. For this specific design principle, the guideline mentions the hosting of ritual celebrations or events to create a shared experience as one of the design elements. In the case of Jørpeland, the town's sentrum and Vågen plays host to an annual festival called Strandadagene over a three-day weekend period starting on Friday in the early month of June. The festival is a celebration of culture and commerce with plenty of activities, entertainment, and food for the thousands who attend the celebration. However, outside of the Strandadagene festival, Jørpeland sentrum does not offer much else as far as festivals or ritual events are concerned. Furthermore, the sentrum does not have the physical capacity to facilitate and stage gatherings, performances, or special events unless the main street Rådhusgaten is restricted from having vehicular traffic. The square which has been referenced numerous times in this chapter is practically a small, empty space with little in the way of landscape amenities minus two food stalls and a few tables and their accompanying seating.

6.2.5 Accessibility

Despite being a vehicle centric space, Jørpeland sentrum is successful in physically accommodating pedestrian movement through the area. Spacious sidewalks flank both sides of Rådhusgaten and run the length of the street. The sidewalks compress and decompresses at various points; and the points of decompression do allow for socialization amongst the users of the space. Even so, the interaction and socialization would have to be self-motivated because there is no activities or functions in the space

that would encourage user interaction or participation. The sentrum is easily accessible by all modes of transportation — bike, on foot, or vehicle — if it is within the confines of Jørpeland. Upon arrival to the sentrum, there are posted speed limit signs for Rådhusgaten but there are no physical barriers to slow traffic such as chicanes or curb extensions. Furthermore, there is no harmonious wayfinding system to be found in the sentrum or anywhere in Jørpeland. The current wayfinding system is underwhelming and bland which can lead to it being easily overlooked unless intentionally sought for. So, unique aspects of the town such as Jørpelandsholmen would be difficult for a first-time visitor to discover unless it was their point of destination.

6.3 Summary

The application and testing of the synthesized design guideline is to evaluate Jørpeland sentrum's compliance against the specified conditions noted in the guideline — the design principles and their corresponding design elements. The process of analysis in this chapter is to verify if Jørpeland sentrum, in its current state, meets the conditions of establishing local identity as outlined in the synthesized design guideline. Table 6.1 summarizes what was discussed in this chapter and provides insight into the current conditions of the urban fabric in Jørpeland sentrum using the synthesized design guideline as a framework for comparison.

Design Principals	Design Elements	Jørpeland
Functionality	Sufficient seating and seating configurations	●
	Protection from the elements	○
	Retail activities and services	●
	A variety of recreational activities and functions to encourage visitor participation	○
	Seating are not fixed and oriented to face pedestrian flow	●
	Physical and visual connection to adjacent spaces	●
	Natural features to contrast urban setting	○
	Covered playground and outdoor space with heating	○
	Music pavilion in Jørpeland sentrum	○
Authenticity	Memorable architecture or landscape feature	○
	Pedestrian dominate the space not vehicles	●
	Invoke a sense of discovery through a variety of subspaces	○
	Program of creative activities	○
	Dense variety of elements to activate the senses	○
	Design elements providing focal points	○
	Promote and support local artisans and products from Ryfyklet	●
	Establish maritime museum in Vågen	○
Specificity	Space is flexible and adapt to suit visitor needs	○
	Attracts a diverse group of people	●
	Encourage social interaction through space programming	○
	Reflect current format, trend, and styles; e.g. public art	○
	Modernize Torghuset to attract tourists and meet current needs of community	○
	Bike, canoe, and kayak rental	●
	Café and restaurants with outdoor dining	●
Adaptability	Space is reachable by all modes of transportation	●
	Shared space or woonerven to make streets safer and more pleasant	○
	Allow manipulation of elements in the space to encourage interaction; e.g. moveable seating, art sculpture, water feature	○
	Create shared experience through the hosting of ritual celebrations or events	●
	Space as a stage for gatherings, performances, and special events	●
	Recreation space for arts and crafts	○
Accessibility	Physically accomodates both pedestrian movement and socialization	●
	Traffic is slowed and reduced on all streets	●
	Ability to conduct and participate in activities and events	○
	Perceived openness and accessibility	●
	Free to all and for all reasonable activities	●
	Wayfinding system	●

Design elements provided
 Design elements partially provided
 Design elements not provided

Table 6.1 Presence of Design Elements in Jørpeland today (Author, 2020)

According to the analysis, Jørpeland sentrum is not only unable to establish a local identity but it is also falling short of meeting the needs of the community; and failing to capitalize on the opportunities such as the opening of the Ryfast sub-sea tunnel and being the closest town to one of the largest tourist attractions in Norway — Preikestolen. The analysis recognizes that there are insufficient public spaces, very

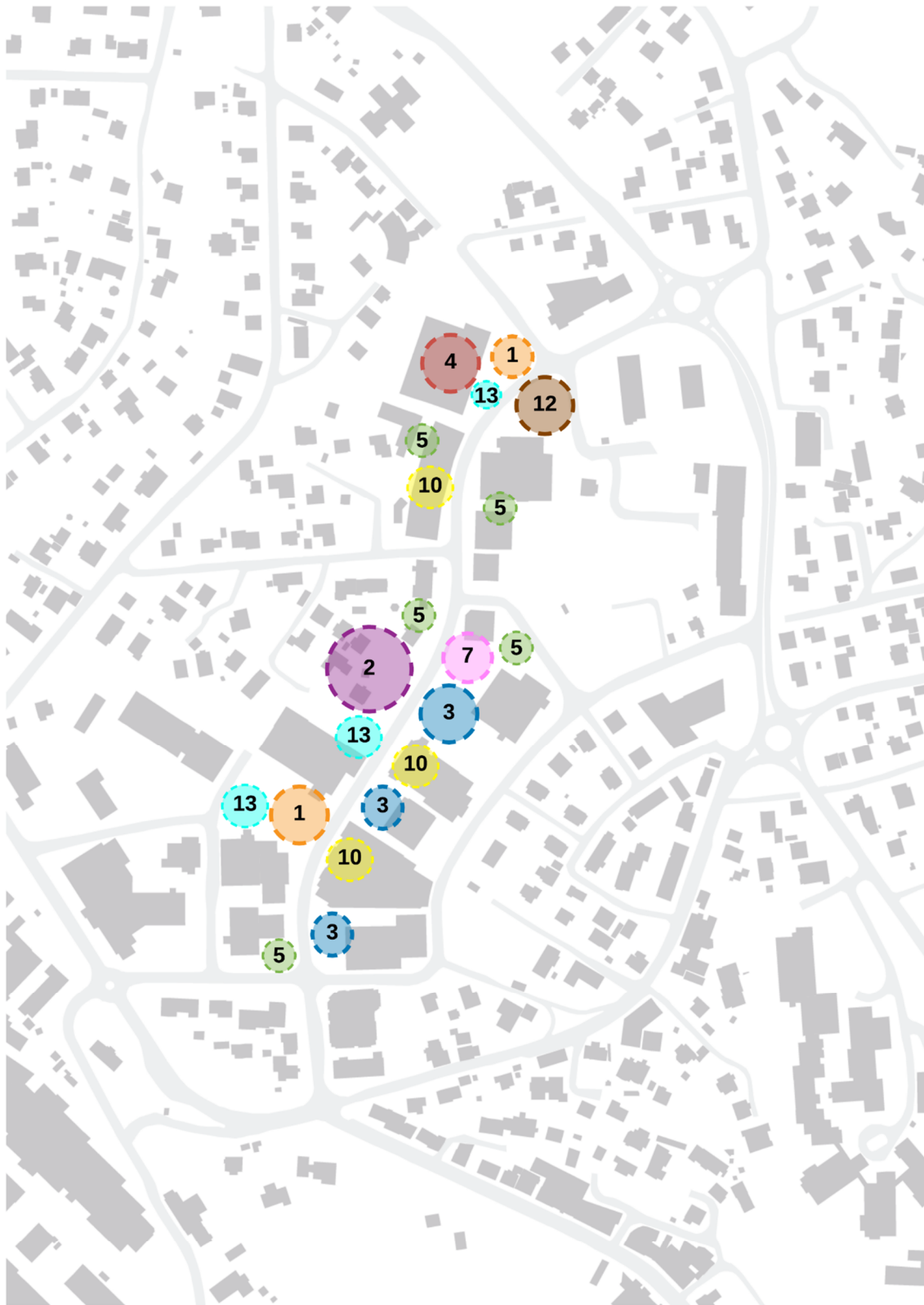
little regard for the culture and history of Jørpeland, lack of any event programming to encourage social gatherings, and the dynamics of the sentrum skew towards vehicles versus pedestrian. Failure to address these items can lead to Jørpeland giving up its competitive edge to surrounding cities and towns.

6.4 Recommendations

Based on the findings from the analysis, future recommendations for the improvement of Jørpeland sentrum are put forward. Utilizing the synthesized design guideline as a framework, recommendations are made for all six categories of the design principles; with each recommendation offering a clear strategy for the establishment of local identity in the sentrum. These strategies are developed with equal consideration to the ideas presented in ‘Network of Public Spaces – An Idea Handbook’ and the synthesized design guideline. Table 6.2 condenses this information and presents it in a clear format. The number — no. column — next to each recommendation in the table correlates with numbers in the plan shown in Figure 6.6.

Design Principals	No.	Recommendations
Functionality	1	Provide comfortable public spaces with permanent, but flexible, seating arrangements and protection from the elements through site amenities
	2	Emphasize leisure, play, and recreational functions in the public spaces to encourage user participation by having: a covered playground, landscape furnitures with heating, lawn area for relaxation, and an open space for event programming
	3	Introduce more natural elements and utilize them to frame physical and visual connection to adjacent spaces
Authenticity	4	Exploit the modernization of Torghuset and the revitalization of the square to establish them both as memorable pieces of architecture and landscape design in order to create focal points
	5	Incorporate pocket parks and a variety of landscape elements along Rådhusgaten to engage the senses, encourage exploration, and invoke a sense of discovery
	6	Establish a consistent schedule of creative events and gatherings to shift the site dynamic towards pedestrian
Specificity	7	Create public spaces that not only draw in a diverse group of people but also be flexible enough to adapt to their needs
	8	Increase social interaction amongst users of the space by reflecting current trends in urban design; such as the introduction of art, murals, and sculptures into the space that can reflect Jørpeland's customs, history, and traditions
	9	Modernize Torghuset to attract tourists and meet the current needs of the community
	10	Attract new businesses and encourage existing cafés and restaurants to offer outdoor dining
Adaptability	11	Implement the concept of shared space to minimize the segregation of road users and make Rådhusgaten safer and more pleasant for pedestrians
	12	Create a public space that can also function as a platform for gathering, performances, and special events which can lead to curating a shared experience amongst the users
	13	Install versatile landscape elements which invites user engagement such as interactive art sculptures and water features, moveable seating, or play structures
	14	Provide a space which encourages and promotes the arts and crafts
Accessibility	15	Develop an effective and harmonious wayfinding system
	16	Nurture the feeling of accessibility and openness in the public spaces through signage, wayfinding, and open to the public activities and events
	17	Utilize chicanes and curb extensions to reduce vehicle speed

Table 6.2 Recommendations for Jørpeland sentrum to establish local identity (Author, 2020)












- | | | |
|--|---|---|
|  Urban Plaza |  Pocket Parks |  Flexible Space |
|  Recreational Space |  Art Installations |  Performance Space |
|  Green Space |  Retail & Services |  Iconic Architecture |

Figure 6.6 Design recommendations for Jørpeland sentrum (Author, 2020)

7. Discussion and Conclusion

7 CHAPTER SEVEN: DISCUSSION AND CONCLUSION

7.1 Major Findings

The concepts of local identity and place making are two critical elements that contribute to the success of a public space. Even so, the definitions for these two ideas are ambiguous and not clearly defined in academic literature. There are many iterations of each concept by a myriad of researchers and thinkers in the fields of architecture, human geography, landscape architecture and urban design. However, no one is more right than the other; they all contribute to a better understanding of these two abstractions. The lack of a clear formal definition does not take away from the significance of these ideas; if anything, the amount of contributions made to the study of these two subjects since the mid-twentieth century signifies the importance of them.

The establishment of local identity in a place extends beyond the physical realm. The tangibles of a place such as its physical composition and its corresponding qualities are just one part of the equation. The intangibles things — character traits, emotions, feelings, thoughts, et cetera — are not only the other part of the equation, but also the core of the concept of local identity. These intangibles are the things that do not exist in the physical realm but affect the physical realm. Local people are the vessels in which the intangible things exist, and they exist because the physical composition of a space can evoke these different experiences. So, it is important to recognize the critical role that local people play in the construction of local identity in a place.

Architectural theorist, Christopher Norberg-Schulz talked about this in his book *Architecture: Meaning and Place* when he critiqued Dutch utopian Constant Nieuwenhuis imaginative city New Babylon and asserted the real purpose of these projects is to “obtain a deep human contact and a richer interaction” (Norberg-Schulz, 1988, p. 27). Norberg-Schulz reinforced this stance by referencing and quoting American urbanist Milton Webber when he said “The essence of the city is not place but interaction” (Norberg-Schulz, 1988, p. 27). American urban planner, Kevin Lynch shared the same sentiment when he argued “man loses his sense of orientation if the environment lacks an imageable space” (Norberg-Schulz, 1988, p. 27) which led to the realization that “a good environmental image gives its possessor an important sense of emotional security” (Norberg-Schulz, 1988, p. 27). Both Lynch and Norberg-Schulz recognized that local people — *man* and *possessor* in Lynch’s explanation — and their

unique, individual relationship with a place was an integral part of establishing local identity. Each individual relationship contributes in forming a collective narrative of a place through the participation of local people in the place making process.

Alan A. Lew offers a similar explanation when he argues how most places are the product of the combination of placemaking (purposeful and deliberate place creation) and place-making (spontaneous and unstructured place creation) processes (Lew , 2012). However, Lew did make it a point to mention how smaller and less tourism-oriented places embody place-making whereas their larger counterparts are a result of placemaking. The reason for this notion is because economic activity is the primary motivator for tourism development which favors the utilization of placemaking. Beckoning back to what was mentioned in the beginning of the paragraph, Lew does conclude that the most successful tourism places will exhibit both aspects of place making (Lew , 2012). This is important because Strand Kommune is motivated to capitalize on Jørpeland's unique position of being the closet urban settlement to Preikestolen.

The economic development of a city or town is a priority for any municipal leadership. Tourism is one of the driving forces of urban economic growth. The more tourists a city attracts, the more money they will spend, and as a result the more goods and services are rendered, and the more investments are made into city's infrastructure and other services. Nonetheless, when the redevelopment of a city center is undertaken, the urban designers must be sensitive to the needs of the local community and people. Engaging with the local populace in the place making process is essential to creating an authentic experience true to the city's history and traditions. The public-private partnership not only aide in establishing a local identity for the place but it also attracts local people and tourists to live, play and work.

The Ministry of Local Government and Modernization in Norway published an idea handbook for urban designers to utilize in the development and implementation of public spaces in Norwegian cities and towns. However, it does not address tourism development nor outline the steps for establishing a local identity. The idea handbook is more concerned about the creation of public spaces to support the needs of the local populace and its linkages to other public spaces. This study attempts to fill the void and address both concerns — tourism development and establishing local identity — by

developing a set of preliminary design guideline based on information obtained via focused literature review of scholarly articles pertinent to the topic of discussion. The preliminary design guideline is a means to an end. Successful application of the design guideline requires the participation of the local populace in the bottom-up place creation process in order to synthesize a final design guideline. Nonetheless, the final design guideline does not guarantee the success of the establishment of local identity in a place, but it can be a tool to be utilized by urban designers — undertaking a development or redevelopment project — as a point of reference to exam their design proposals, a checklist of sorts to see where it stands.

7.2 Critique of Research

As of the writing of this master thesis, the world is undergoing an unprecedented event in the COVID-19 global pandemic. Responsible governments around the world responded to the global threat by initiating countrywide lockdowns to stem the spread of the infectious disease. The ripple effect of COVID-19 can be felt in all aspects of modern-day life, not one person nor industry was spared from the ramifications of the disease. For some second-year master students, if not all, in the City and Regional Planning program at the University of Stavanger, they have been met with obstacles regarding the writing and completion of their master thesis. Some may be unable to administer a survey; others may not be able to conduct field research or participate in a now cancelled workshop; the point being is that COVID-19 has adversely affected everyone in some degree. The author of this master thesis was not immune to these effects and the study does have several limitations as a result.

This study was undertaken with the purpose of developing a design guideline that can establish local identity in Jørpeland. Numerous times throughout the study, local stakeholders are mentioned as a vital component in the development process of the final design guidelines. The local stakeholders represented in this study are Jørpeland's schoolchildren, Jørpeland's residents, and Strand kommune. Limiting the scope to three groups is not a fair nor an accurate representation of all the local stakeholders in Jørpeland. The exclusion of other key stakeholders such as design professionals, developers, landowners, investors, et cetera produced a bias and skewed perspective in the final design guideline. Their omission was not an intentional act by the author of this study; the circumstances surrounding COVID-19 and the country-wide lockdown made it impossible for the author to canvas Jørpeland in order to collect additional data

to formulate a more balanced and diversified stance when synthesizing the design guideline.

Another limitation of this study was the data type which was used to establish the design guideline. Extracted from the literature reviews, and workshops and interviews with the three different Jørpeland stakeholders, all the data used in the formulation of the design guideline were all qualitative in nature. Quantitative data was not an option for this study, even though its usage would have eliminated the human subjectivity and bias often found in qualitative data collection. An attempt to quantify an intangible thing like the concept of local identity via computational, mathematical, or statistical techniques is not feasible. This study makes the best attempt to avoid any bias in its qualitative data analysis and have structured the research to achieve the most accurate outcome possible.

7.3 Conclusion

How does a city or town respond to an ever-changing world? This is the question administrative leadership at Strand Kommune was probably grappling with when they made the master thesis proposal to the City and Regional Planning program at the University of Stavanger. In a globalized world, the competitiveness of a city or town is a key success factor for its economic prosperity and urban development. Possessing a competitive edge is crucial, and leveraging it effectively is invaluable. Jørpeland has the distinct advantages of being nestled in a beautiful natural backdrop and the last urban settlement next to the world renown tourist attraction Preikestolen. However, these two unique aspects alone are not enough to set the town apart from its neighboring cities and towns. This study sought to provide an answer to Strand kommune when they asked what should become of Jørpeland handelssentrum after the completion of the skatepark.

The establishment of local identity in Jørpeland handelssentrum was identified as key component in meeting the goals of improving the towns competitiveness in the globalized world while respecting the desires and needs of the local populace. In order to achieve this aim, the study set out the goal of developing a set of design guidelines which can contribute to the establishment of local identity through the placemaking process. The development of the design guidelines required outlining a series of objectives which laid the framework for its construction. A portion of the objectives

utilized the methods of focused literature review to analyze relevant scholarly articles to form the basis of the preliminary design guidelines. The other portion of the objectives employed the collection of qualitative data from Jørpeland stakeholders to aid in the synthesis of the final design guidelines. The finalized design guidelines were then used to evaluate the current conditions of the urban fabric in Jørpeland handelssentrum. Based on the results of the evaluation, recommendations were made for future improvement which would help establish local identity in the space.

The usage and application of the developed design guideline does not guarantee the establishment of local identity nor the success of a space if one is established; but the construction of local identity is an important goal all urban design professionals should strive for when working on a design project. Creating a space which embodies the vision and values of the community is integral to establishing local identity. And the only means of achieving this is the inclusion of the local stakeholders in the placemaking process where they get a voice in what should be built in the community they live, play, and work in; not just the urban designers that were commissioned from an external location. This study does not assure a solution to the question posed by Strand kommune, but the design guidelines can serve as foundational tool for the kommune or any other cities and communities looking to gain a competitive edge in todays globalized world.

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Appendix

Non-condensed preliminary design guidelines

	Evaluating Public Space (Mehta, 2014)	Public Space (Carr et al., 1992)	Re-theorising contemporary public space (Garmona, 2014)	How to Turn a Place Around (Project for Public Spaces, 2000)
Functionality	<ul style="list-style-type: none"> • Places to sit without paying for goods and services • Seating provided by businesses • Other furniture and artifacts in the space • Climatic comfort of the space - shade and shelter • Design elements discouraging use of space • Perceived physical condition and maintenance appropriate for the space • Perceived nuisance noise from traffic or otherwise • Visual and physical connection and openness to the adjacent street/s or spaces • Physical condition and maintenance appropriate for space • Lighting quality in space after dark • Perceived safety from crime during the daytime • Perceived safety from crime during the nighttime • Perceived safety from traffic 	<ul style="list-style-type: none"> • Provide food, drink, shelter from elements • Place to rest when tired • Relief from sun or access to sun • Shelter from the sun, the rain, or inclement weather • Comfortable and sufficient seating - movable and properly oriented • Seating facing pedestrian flow • Design features that enhance openness, providing visual access into the site • Separation from vehicular traffic • Natural elements - especially water - contrast urban setting • Natural features such as trees and other greenery • Sit on grass, bask in the shade cast by trees, or greenery and flowers 	<ul style="list-style-type: none"> • Exchanges of goods and services, ideas and experiences, and social interactions of all types • Embracing consumption • Social interactions - large-scale and gregarious to the intimate, quiet, and even insular 	<ul style="list-style-type: none"> • Availability of different activities in the space to encourage visitor's participation • A good balance of men and women using the space • Diverse age range using the space • Space sees use throughout the day • Space is used by both singles and people in groups • Space is properly managed and maintained
Authenticity	<ul style="list-style-type: none"> • Presence of memorable architectural or landscape features (imageability) • A sense of enclosure • Variety of subspaces • A density of elements in space providing sensory complexity • Variety of elements in space providing sensory complexity • Design elements providing focal points • Visual and physical connection and openness to the adjacent street/s or spaces • Permeability of building facades on the street front • Personalization of the buildings on the street front • Articulation and variety in architectural features of buildings facades on the street front • Perceived attractiveness of space • Perceived interestingness of space 	<ul style="list-style-type: none"> • Visitors are able to move around and discover parts of the place • Diversity in the physical design and the changing vistas • Use of level change for discovery • Changing physical qualities and changing human activity • Contrast and juxtaposition of elements to provide sense of surprise • Program of creative activities 	<ul style="list-style-type: none"> • Space must engage visitors and encourage visitors to return 	<ul style="list-style-type: none"> • Adequate seating for visitors • Space is clean and safe • Attracts more women than men • Pedestrian dominate the space not vehicles

Non-condensed preliminary design guidelines continued

	Evaluating Public Space (Mehta, 2014)	Public Space (Carr et al, 1992)	Re-theorising contemporary public space (Carmona, 2014)	How to Turn a Place Around (Project for Public Spaces, 2000)
Specificity	<ul style="list-style-type: none"> • Presence of community - gathering third places • The range of activities and behaviors • Space flexibility to suit user needs • Availability of food within or at the edges of the space • Variety of businesses and other uses at edges of space • Perceived suitability of space layout and design to activities and behavior • Perceived usefulness of businesses and other uses 	<ul style="list-style-type: none"> • Seating adjacent to pedestrian flow • Encourage people-watching • Elevated vantage point and level change in the space • Observe performers and formal activities and available seating • Observe games and sporting events and available seating • Program of special events • Water is a desirable feature in a space • Public art encourage enjoyment of the space • Abundance of vegetation and natural features 	<ul style="list-style-type: none"> • Space attracts a diverse group of people • Visitors of the space interact with one another • Visitors of the space actively partake in picking up any litter • Space attracts returning visitors 	
Adaptability		<ul style="list-style-type: none"> • Inclusion of entertainment or art to encourage strangers to talk to each other • Promenades to encourage convergence of people • Small square or plaza under seventy in diameter are more likely to be successful - encourage sense of social connection, increasing opportunities for interaction • Streets and sidewalks support a range of child and adult activities • Shared space or woonerven to make streets safer and more pleasant • Play areas for children • Space accommodates for active recreational needs • Encourage user interaction with the space through 	<ul style="list-style-type: none"> • Space is able to adapt to change • Space is not static and should see beyond short-term factors • Space reflect trends, styles, and formats that are current 	<ul style="list-style-type: none"> • Connections to the surroundings - including the visual links • Space functions for people with disabilities and other special needs • Space is reachable by all modes of transportation
Accessibility	<ul style="list-style-type: none"> • Presence of people of different genders • Presence of people of diverse classes • Presence of people of diverse races • Presence of people with diverse physical abilities • Control of entrance to public space: the presence of lockable gates, fences, etc • The range of activities and behaviors • Opening hours of public space • Presence of posted signs to exclude certain people or behaviors • Presence of surveillance cameras, security guards, ushers • Perceived openness and accessibility • Perceived ability to conduct and participate in activities and events in space 		<ul style="list-style-type: none"> • Shared space concept for traffic and pedestrians • Space provides enough room for pedestrian movement and socialization • Traffic is sufficiently slowed on all streets • Public spaces do not form part of the strategic road network • Public spaces should be free to all and for all reasonable activities 	