LONGING FOR IDENTITY

An illustration of two hands, one in a darker yellow and one in a lighter yellow, cupping the word "FOR" which is written in a light yellow, sans-serif font. The hands are positioned as if they are gently holding or presenting the word.

Reconnecting Church Youth with its Landscape
through Participatory Design

ETHICS

Research ethics approval was obtained from Victoria University Human Resource Committee in order to conduct this thesis.

Approval no. 0000028435

The participant information sheet and consent form are included as Appendix A.

ABSTRACT

Historically, Catholic churches have been the backbone of many cities worldwide. However, as a young country, New Zealand Catholic churches have not had as much power and impact on the surrounding communities as those in Europe. The number of people who consider themselves religious is declining in the 'new world'. Furthermore, New Zealand has suffered from urban sprawl. Consequently, people tend to use private vehicles to travel to their churches, so the demand for parking spaces is being prioritized. This is forcing people into a state of disconnection with the place, especially since the surrounding area is typically neglected.

St. Anthony's Church community is not exempt from this trend. The neglected landscape around the church and its affiliated school functions merely as a display for cars. It appears as a dormant space in which the culturally diverse community is unable to express it-self. This presents multiple opportunities. First, an opportunity to address the future improvements of the church and school's outdoor spaces; an opportunity to develop this research into real project, and lastly, an opportunity to strengthen the bond between the complex community of St. Anthony's Church.

This thesis aims to investigate around participatory design through an extraction of the applicable knowledge derive from the theoretical framework. Through this, the relevant methods for participatory design will be use as a tool for engaging with the community of St. Anthony's Church. The final

aim is to engage and design with the Catholic youth, allowing them to lead the design process for their built environment through three workshops. This work is based on the understanding that Catholic youth can reclaim the lost relationship between church communities and the common ground they live upon.

In this way, the research purposes to give back to the Catholic church community by guiding them to rekindle a sense of connection with, and a sense of custodianship over, their immediate landscape. The thesis represents the first step in a burgeoning project between the researcher-facilitator and the community of St. Anthony's Church.

ACKNOWLEDGMENT

A big thank you to my supervisor, Carles Martinez Almoyna Gual, who has always pushed not only me but the rest of the colleagues to produce our best works throughout our time in the studio. I cannot thank my family enough who have fully supported my studies.

A special thanks to the participants, Sister Jacinta and Father L., who welcomed me with open arms and allowed me to do my research with his school and his church. I appreciate every single one of you. Without you, I would not have been able to pursue my studies.

RESEARCH MOTIVATION

Growing up in the Philippines, I experienced first-hand the struggles that disadvantaged communities go through. However, the church acted as a pillar for the community, as it facilitated social cohesion and generated happiness within our daily lives—and continues to do so till this day.

The initial driver of the research was to give back to my home town in the Philippines. However, due to the Covid-19 pandemic, I could not visit the country, thus forcing me to reorient my research topic.

My family and I are fortunate that the Catholic church community exists within Whanganui, as it provides a social network for the Filipinos in the city. Therefore, this research is dedicated to my family and the Catholic community of Whanganui.

TABLE OF CONTENTS

ABSTRACT	IV
ACKNOWLEDGMENT	VI
RESEACH MOTIVATION	VII
INTRODUCTION	001
	1.1 RESEARCH PROBLEM	003
	1.2 RESEARCH OPPORTUNITY	005
	1.3 RESEARCH AIMS + OBJECTIVES	005
	1.4 RESEARCH QUESTIONS	006
	1.5 METHODOLOGY	007
THEORETICAL FRAMEWORK	009
	2.1 INTRODUCTION	011
	2.2 COMMUNITY-LED DESIGN	013
	2.4 PARTICIPATORY DESIGN	017
	2.6 DESIGNING WITH YOUTH	021
	2.7 REFLECTION	025
SEARCHING FOR A SITE: ST. ANTHONY'S CHURCH AND SCHOOL	027
	3.1 PRE-SEARCHING	029
	3.2 BACKGROUND	031
	3.3 INTRODUCTION	033
	3.4 THE SPACE	035
	3.5 THE PEOPLE	054
	3.6 THE USE OF SPACE	061
	3.7 REFLECTION	076
ESTABLISHING COMMUNITY ENGAGEMENT	077
	4.1 INTRODUCTION	079
	4.2 PARTICIPATORY WORKSHOPS FRAMEWORK	089
	4.3 REFLECTION	096

DESIGNING WITH ST. ANTHONY'S CHURCH'S YOUTH/STUDENTS THROUGH PARTICIPATORY WORKSHOPS

097

- 5.1 INTRODUCTION
- 5.2-5.3 WORKSHOP 1
- 5.4-5.5 WORKSHOP 2
- 5.6-5.7 WORKSHOP 3
- 5.8 CRITICAL REFLECTION

099
102-113
114-123
124-137
138

BRIDGING THE LANDSCAPE DISCUSSIONS TO THE CHURCH BY EXHIBITING STUDENTS' VISION

139

- 6.1 INTRODUCTION
- 6.2 EXHIBITION INTRODUCTION
- 6.3 REFLECTION

141
144
152

PROJECT PHASING AND DESIGN IMPLEMENTATION

153

- 7.1 INTRODUCTION
- 7.2-7.3 FINAL DESIGNS FROM WORKSHOPS 1-3
- 7.4-7.5 FINAL DESIGN AFTER WORKSHOPS 4
- 7.6 PHASING FOR THE STUDENTS' DESIGN
- 7.7-7.8 ZOOMS FOR FINAL CONSENSUS DESIGN
- 7.9-7.12 CHURCH OUTDOOR SPACE
- 7.13 REFLECTION

155
157-158
159-160
161
163-166
167-176
177

CRITICAL REFLECTION

179

- 8.1 RESEARCH CONCLUSION
- 8.2 LIMITATION
- 8.3 MOVING FORWARD
- 8.4 REMINDERS FOR FUTURE FACILITATORS

181
183
184
185

THESIS REFERENCE

187

- 9.1 REFERENCE LIST
- 9.2 FIGURE LIST

189
191

1.1

RESEARCH PROBLEM

CHURCH ROLE TO COMMUNITIES

Historically in New Zealand, Christianity has played a significant support role in deprived communities and structuring the urban fabric, including the country's education system (Morgan, 2014). Its function within communities has contributed to the people's development, especially in terms of youth education (Tippy, 1918). The rise of a secular society in New Zealand was an essential aspect of the country's development (Stenhouse, 2011). This led churches to reduce the number of masses held and their contribution to New Zealand society; this resulted in separating the church spaces from their surrounding communities.

UNITING COMMUNITIES
UNDER ONE UNDERSTANDING

HELPING OUT THE
POOR AND THE SICK

PROVIDING EDUCATION
FOR THE YOUTH

CHRISTIANITY IN NEW ZEALAND

NEW ZEALAND CATHOLIC CHURCH OUTDOOR SPACES

Due to industrialization and then urbanization, towns in New Zealand sprawled and continue to do so. People have come to rely solely on private transportation to get to work, church and shopping malls. (Arbury, n.d.) Such a disconnection (between human and landscape) creates a negative impact on the community and on individuals. It is apparent within the churches' outdoor areas, where valuable spaces have been turned into car parks or used for building extensions. Outdoor spaces surrounding churches are not considered to be a priority for the community.

Figure 1.01 New Zealand Catholic Churches (Authors edit of google street map)

1.2 RESEARCH OPPORTUNITY

Developing a real project

The study enables engagement with real people, thus it presents an opportunity for a real project to develop.

Developing a design with the Catholic church youth

The study offers the opportunity to learn and explore participatory design methods to support the youth to develop a design for improving their outdoor space.

Strengthening community bond

The study can unite ideas within a complex and diverse community of St. Anthony's Church community.

1.3 AIMS AND OBJECTIVES

The aims for this research are:

- To investigate the participatory design approach.
- To engage and design with the community of a Catholic church.

The objectives are:

- To simplify the Catholic church community's complex structure by dividing them into subgroups and designing with each group.
- To analyze participatory design methods and activities.
- To develop relevant engagement methods to facilitate youth design participation.
- To generate a final consensus design within each subgroup.
- To implement the final design.

How can church communities be supported to connect with their immediate landscape?

What forms of engagement can be developed to embrace the complexity of the community?

RESEARCH METHODOLOGY

Grounding Critical Knowledge

- Break down the research into subtopics.
- Use subtopics to merge the literature review and precedent studies (international and national).
- Extract applicable knowledge for developing useful design research.

Site Analysis

- Carry out fieldwork around St. Anthony's outdoor spaces.
- Analyze the church and school communities.
- Analyze the church and school outdoor space uses.

Engagement Methods

- Engage with the whole church community.
- Develop workshops that motivate and encourage all ages within the church community, especially the youth.

Developing different designs

- Understand the opportunities of the church and school outdoor spaces.
- Develop design ideas with the church community through workshops.

Generate a real change

- Develop a consensus design by establishing a phasing strategy.
- Implement one of the designs.

2.1 INTRODUCTION

It is essential to establish subtopics to allow for such a complex topic to be understood thoroughly. The three subtopics for this review are: the 'designer' as facilitator, participatory design: engagement methods, and designing with youth. The research aims and objectives has influenced the subtopics.

Each subtopic is evaluated critically by identifying key theoretical findings through a literature review and extracting design applications through precedent studies, internationally and nationally.

A critical review of the literature and key precedents allowed for the advancement of this research knowledge.

RESEARCH SUBTOPICS

1. The 'Designer' as Facilitator: Inspiring to Aspire

2. Participatory Design: Engagement Methods

3. Designing with Youth

PRECEDENTS LOCATION

2.2 THE 'DESIGNER' AS FACILITATOR: INSPIRING TO ASPIRE

Community engagement in the realm of landscape architecture is becoming more common. However, communities still find it difficult to voice their opinions and their right to design due to intimidating architectural design examples that suggest a society different to the one that they know or desire (Peña et al., 2017). Engaging the community means encouraging users/participants to own not only the end product but also the process of the design; the ongoing participation of users, results in the creation of "unexpected and unimaginable products through traditional channels of innovation" (Bihanic, 2015). Furthermore, the greater the community's involvement, the greater the chance that the design will be suitable for their purpose (Scariot et al., 2012). A transparent exchange between the community's vision and the designer's vision is necessary to produce a successful design outcome.

The 'bottom-up' approach works a lot better for communities or individuals who are not designers. The community's experiences of and problems with their outdoor spaces can be redirected into opportunities for the community to achieve that which will impact their daily lives (Inspiring Communities, 2013). Designers must become facilitators, guiding the community's aspirations towards grounded designs (Hale, 2018). Throughout the process of multiple facilitator visits and being within a motivated community, individuals will become empowered to lead the design's development.

Community and citizen participation reaches across a wide spectrum (Arnstein, 1969). Arnstein deploys the notion of a 'Ladder of Citizen Participation' to talk about how there are eight levels of citizen/community participation between two groups: the 'power-holders' and the 'have-nots'. Levels 1 and 2 are in the domain of non-participation, levels 3, 4 and 5 are in the realm of tokenism, and levels 6, 7 and 8 signal citizen empowerment (Arnstein, 1969). For communities to feel the need to have a sense of custodianship of the design outcome, either level 6, 7 or 8 must be reached (level 6: partnership; level 7: delegated power; and level 8: citizen control). Understanding which level of participation the researcher will use

before reaching out to the community is essential to decrease confusion for both the researcher and the community.

Facilitators must approach the design as open-ended process, which can be redirected when citizens demand for a different outcome (Bratteteig & Wagner, 2014). Therefore, it can empower the community and allow them to have full control over the design outcome, which creates both a sense of ownership and responsibility (Scariot et al., 2012). Participants are the ones who are in charge of the inquiry and are active in every phase of the research process.

The term 'to empower' means to "give official or legal power or authority, to endow with an ability or to enable", that which is necessary for communities whose voices have not been heard before (Rodwell, 1996). At the same time, individual citizens must have an opportunity to participate in effective dialogue and allow every other participant to be empowered (Sanoff, 2000). The idea of 'change' is the driving force that communities need to have a sense of empowerment.

To limit exclusion towards the engagement with the community, facilitators must identify overcoming barriers and key design issues. The barriers that can be considered are the youth, older people, minority groups and socially excluded groups. The key design issues that facilitators need to consider are the techniques and methods of engagement to be used and the number and type of engagement events needed. (Community Places, 2014).

The collective action which gives the community the power to make the change happen irrespective of its financial standing (Hamdi, 2013). Facilitator's enthusiasm towards change is a form catalyst for more outdoor-space discussions. The more the community has an open conversation concerning their outdoor space, the more they will have a collective understanding of the community's needs and wants, and the more likely that change will occur.

KEY THEORIES TO APPLY INTO DESIGN RESEARCH

IMPLICATIONS:

- Approach the design as an open-ended process in which citizens are in control of the outcome. This can empower the community, which gives them the motivation to be leaders of the design process.
- Multiple engagements are essential to developing the partnership's trust and the growth of participants' confidence.
- The facilitator must identify and consider overcoming barriers when engaging communities before engagement. This limits the exclusion of minority groups, such as youth.
- Implemented design outcome will be utilized when the engagement is conducted well and allowing citizens'/participants' ideas to direct the design outcome.

■ Build Small, Think Structurally Change, 2004

📍 Illinois, United States of America

💬 Laura J. Lawson

In 2004, a landscape architecture design studio, part of the University of Illinois East St. Louis Action Research Project, began working with the 41st Street Neighbourhood Coalition to design a new park that the latter had proposed to build on a vacant lot in their neighbourhood. However, the municipality did not have enough funding and resources to provide for the community to build the park. Therefore, the neighbours took it upon themselves to create a plan and make the changes happen.

The notion of empowerment was evident here in the community's perseverance in creating change and solving problems for the community's good. The community were the leaders of the design process. Because of the local municipality's lack of financial assistance, the community was willing to make small changes that would function as a catalyst for future improvements. Immediate actions were taken by two residents, who constructed bollards topped with planters to block trash dumping. (Peña et al., 2017)

Figure 2.01 41st Street Neighbourhood Coalition

APPLICATION INTO DESIGN RESEARCH

Implement landscape intervention that will empower and inspire communities.

Be open-minded to economic changes and listen to the community's needs.

Inspire the communities by showing the opportunities for improvements to the outdoor spaces and encourage them to have aspirations.

Allow citizens to discuss and lead the design changes.

POTENTIAL IMPROVEMENTS

To discuss the bigger picture as much as the human scale interventions, see the longterm goal after the community implements each intervention.

To involve more citizens in the design process and implementation to allow for a meaningful design.

■ Growing Collaborative Local leadership, 2016

📍 Meremere, New Zealand

💬 Meremere Community Development Group

After New Zealand's Meremere power plant was shut down, the citizens in the surrounding area were struggling to revive their community's spark and aspirations. Providers and organisations from outside the community helped, but this only had a temporary effect on the community. Many residents thought that things needed to change and started a Meremere Community Development Group, which became the basis for their community-led projects.

The community's voices and hopes have been the key motivation for the organisation. As the secretary of the committee stated, "We are here for the community-led stuff, for helping to achieve our community's development aspirations." The community's aspirations started to grow due to the residents' joint efforts and their willingness to make positive changes. (Meremere Community Development Group, 2016)

Figure 2.02 Meremere Community Development Group

APPLICATION INTO DESIGN RESEARCH

Encourage individuals to lead the design process.

Inspire communities by transforming their struggles into opportunities, which can be shared between individuals and develop a shared understanding

Facilitators must allow the rest of the community to voice their opinions and acknowledge their hopes and needs.

POTENTIAL IMPROVEMENTS

Increase community meetings to develop strong community bond and build trust with each other.'

2.3 PARTICIPATORY DESIGN: ENGAGEMENT METHODS

Participatory design can be challenging, especially when facilitators want their workshops to be interactive and engaging for participants. Understanding how to engage with the public, such as showing respect and willingness to support and share, are critical to creating a civil and fun atmosphere for the participants. Furthermore, understanding what to do and what not to do before, during and after the engagement is important because it will allow you to relax knowing that you are well prepared, which, in turn, will have a positive impact on the engagement. (Chambers, 2012).

Traditionally, methods of community engagement have involved obtaining the views of residents by asking them to simply tick boxes. This is a one-way or top-down approach to community engagement and would be considered as tokenism (Alwaer & Cooper, 2019; Arnstein, 1969). Genuine participation can result in a sustainable urban future and empower individuals or a collective group (Hale, 2018). Furthermore, the process allows for open discussions with competing viewpoints, which can ground a common understanding amongst the community (Davis, 2013).

Participatory design is a design methodology in which existing and future users of the design are engaged with the design process (van der Velden & Mörtberg, 2015). In the 1970s and 1980s, researchers created participatory design in Scandinavia as a democratic means to empower workers (Spinuzzi, 2005). The underlying message and meaning PD can bring to communities can be empowering when facilitators conduct the engagement meticulously. Therefore, the methods and processes are essential to empower communities.

Participatory workshops gather together the community at an event held for the community by the workshop facilitator, who ensures the workshop runs smoothly. Here, the community can democratically discuss a specific topic relevant to the community's needs and wants.

Designers can learn about the environment and the specific activities, while participants can learn about the design and technical issues (van der Velden & Mörtberg, 2015). However, to keep participants involved with the process, facilitators must plan engaging activities tailored and suited for the chosen participants before the engagement occurs.

In his book, *Participatory Workshops: A Sourcebook of 21 Sets of Ideas and Activities*, Robert Chambers (2012) provides suggestions and tips on how to prepare for participatory workshops as a facilitator/designer and how to handle situations before, during and after the workshops, based on his experiences as a workshop organizer. Firstly, being well organized and having planned activities help designers/facilitators to feel more confident about the workshop. Facilitators must be aware of the demographics of their participants to increase understanding of how to engage with them. This will let the facilitator know how to plan for and set up the participant workshop environment.

The "one-fit all" approach towards identifying an effective engagement method does not exist (Community Places, 2014). Facilitators must read the individual's body language to see how they react to the activities, grouping and formal and casual conversations, and then support them—never lecture them (Chambers, 2012). Facilitator's evaluation of the ongoing and post-completion engagement process will be critical for future engagement processes as it will provide valuable feedback on the best methods for engaging (Community Places, 2014).

KEY THEORIES TO APPLY INTO DESIGN RESEARCH

IMPLICATIONS:

+ Shared knowledge

+ Extracting creativity from participants

+ Allow all voices to be heard

+ Promotes democracy

-
- Facilitators must understand the dynamics of the engagement with the community. Therefore, the facilitator can make improvements in the methods for the future engagement process.
 - Facilitators must plan engaging activities which are suited for the chosen participants before engagement occurs.
 - Traditional engagement methods are a one-way or top-down approach to community engagement and would be considered tokenism.
 - Preparation is vital when conducting community engagements as it keeps you organized during the event and makes you confident with your ability.

📄 Donnie Chin International Children's Park, 2012
📍 Seattle, United States
💬 Jeffrey Hou

Design Buffet workshop was part of redeveloping the International Children's Park, as it suffered from lack of use by residents. This workshop encouraged more people to participate, such as immigrant elders and youths, because it was visual and interactive.

In groups, participants had the freedom to choose as many pieces of the landscape elements as they wanted, which allowed them to express all of their vision, rather than constricting their ideas by requiring a limited number be selected. After collecting their game pieces, the youths and elders sat around several tables to develop their designs. Next, they glued their design on paper and then presented their work to the rest of the group.

Before this workshop, planning was vital to understand what elements/pieces were needed by the facilitators to present to the group. Furthermore, understanding the participants' background allowed the facilitators to organize a comfortable and engaging workshop for them (Hou, 2008).

Figure 2.03 Donnie Chin International Children's Park Workshop

APPLICATION INTO DESIGN RESEARCH

Use visual reference or universal elements breaks down misunderstanding from participants, especially immigrants.

Be aware of questions and understanding participants' behaviour when they need help.

Create an interactive activity to extract as much creativity from the participants as possible.

Let them present their work to the rest of the group, which encourages them to take ownership of their work.

POTENTIAL IMPROVEMENTS

Have a diverse range of stickers to allow more variety for the participants to be more creative.

Allow them to draw on the paper to allow the participants to express more ideas when they want to.

📁 **Our Town Newtown, 2017**
📍 **Wellington, New Zealand**
💬 **Newtown Community**

Our Town Newtown is a local community-led development for the community of New Town. A few members of the community started the project and has had multiple workshop events, in which the people of the community are free to participate so engages everyone.

Hence, an ongoing process with the community enhances the community bond, as it encourages people to have open discussions and share experiences with each other. Furthermore, having multiple meetings empowered the community and made them feel confident in voicing their opinions.

The facilitators inspired the community to aspire by supporting them to visualize opportunities through the community's life experiences of their built environment within the workshops. This encouraged collective understanding for the community. (Newtown, 2017)

Figure 2.04 Ourtown Newtown workshop

APPLICATION INTO DESIGN RESEARCH

Create an 'open for all' environment, which attracts more people from the community.

Have multiple engagements to allow numerous opportunities for people of the community can voice out their opinions.

Let communities lead the design process.

POTENTIAL IMPROVEMENTS

Understand the distribution of power within the workshop.

More interactive activities to encourage all participants, especially the youth and the children.

2.4 DESIGNING WITH YOUTH

Most community planning these days is to provide opportunities for youth. However, youth usually do not get involved with the processes concerning proposed future changes. They are more likely to be involved with the design process when financial gains are in play (Zaman, 2020). This appears to be because youth have a reputation for not contributing anything to society. Perhaps this is true but likely because only adults and people with power can make and decide on the changes. And this leads some youth to having no sense of self-worth and feeling the lack of an identity within society. (Mullahey et al., 1999). Hearing from the diversity of community voices is beneficial; therefore, giving the youth a platform to have a say in future changes in their environment will positively impact the existing society and the future society.

To create a flowing participatory design workshop, it is vital to understand how the participants become motivated and come to feel involved. However, this issue has not been discussed enough by designers or facilitators (Hansen & Iversen, 2013). Working with teenagers and youth is significantly more challenging than working with adults, not least because they have a shorter attention span (Bowen et al., 2013). Teens and children are the future of society and should have a say in what their space will become. Their understandings and experience of the spatial environment are different from the adults, as youth perceive various problems and opportunities more often (Davis, 2013). However, unexpected scenarios and tensions between the designer and the participant develop if the facilitator does not consider their ideas. But facilitators can solve this by developing a shared understanding of the design process to maintain trust (Bowen et al., 2013).

Understanding the teens' social values is essential and should be considered before inviting them to participate in a design workshop. Teens are more likely to be pressured by their peers; being accepted by their peers is a motivator, as is success

more generally. Certain activities and approaches encourage teenagers to be motivated by the design workshop. One of the approaches that can prompt teenagers to participate is to create an environment that is dissimilar to a school situation. Giving fruits and sweets, for example, sets up participants to expect something different, not just yet another school activity. Giving them a sense of identity, belonging and purpose through participation in the project is also an excellent way to encourage teens. This can be supported, for instance, by handing out name tags or T-shirts that the teens can modify. Endorsing them as experts in their space and not as pupils/students throughout workshops gives youth both responsibility and ownership of that space. They will feel obliged to look after it and become more involved with the design process. It is most important to be clear that they are being listened to and their ideas, opinions and feedback will be considered part of the design process (Hansen & Iversen, 2013).

A successful design workshop arises from understanding the participants' social environment, particularly in the case of youth. Employing familiar popular cultural references, for example, can make the workshop more engaging for them (Bowen et al., 2013). However, it is not simple. Getting young people to be involved in the design development of their indoor/outdoor spaces is essential; they are the future generations and the ones who are most likely to be using these spaces. They are the experts of their spaces so giving them a platform to voice their opinions can lead to a well-designed environment. Furthermore, acknowledging their value within a society will give them a sense of self-worth and a sense of identity, which sets them up for a better future.

KEY THEORIES TO APPLY INTO DESIGN RESEARCH

YOUTH TENDENCIES:

+ Peer pressured

+ Short attention span

+ Unmotivated easily

-
- Facilitators should employ familiar popular cultural references, such as New Zealand sports heroes or games.
 - Value their presence by acknowledging them as the experts of their environment.
 - Treat youth like an adult by allowing them to do the activity independently.
 - Make it clear that they are being listened to by appreciating their work or their participation.
 - End the activities when students are starting to lose interest.
-

IMPLICATIONS:

+ Manifest positive future community

+ Giving them a sense of importance and identity

+ Encourages them to become future leaders of society

📅 Design Empowerment Workshop Launch, 2019
📍 Phoenix, United States of America
💬 The Sagrado

Design Empowerment Workshop is a program at the Sagrado Galleria (Phoenix, Arizona), the mission of which is to provide tools and opportunities to create social change through art, culture and design. A number of workshops are run with the goal of reconnecting youth to learning in the real world, thus giving them a purpose and awakening passion for life (Martinez, 2019).

One of the design workshops, the 'toolkit', was a 3-hour session, which served as a primer for any youth interested in learning about design. The intention was to give an insight into what design is and how one can start designing. Five participants volunteered to join the workshop, although they were skeptical and nervous. Within the session, the participants engaged in a range of activities (Martinez, 2019). The workshop process itself empowered the teens, and gave them a sense of purpose and belonging to their lived environment and wider society. One of the participants commented, "I feel so creative right now! I've never felt this creative!" (Martinez, 2019).

Figure 2.05 Design Empowerment Workshop

APPLICATION INTO DESIGN RESEARCH

Implement the design outcome to give a sense of achievement and a sense of belonging within the community.

Build trust between facilitator and youth participants through interactive and fun activities.

Work collaboratively as a group to enhance the sense of team work.

POTENTIAL IMPROVEMENTS

Have a celebration post-implementation and inviting the surrounding communities.

Give the youth rewards to acknowledge their work and their achievements.

Recognize their participation by giving the youth identification, or a sentimental object.

■ Connecting Māori Youth and Landscape
Architecture Students, 2020

📍 Wairarapa, New Zealand

🗨️ M. Rodgers, B. Marques, J. McIntosh

The research project's idea was to rebuild the connection of the Māori youth, who are all attending the Autaia Alternative Education Program, to culture and land, through a community-based participatory design process. The site was at the church outdoor space, which was visible to the broader community.

The wider community's support members empowered the rangatahi (youth) to see that the adults appreciate their work. The committee organized an opening ceremony to bless the space and celebrate what the students had accomplished.

The result was an implemented landscape design designed by the rangatahi. The project enabled the reconnection of the Maori youth from the land by showing the importance of native plants and gardening. (Rodgers et al., 2020)

Figure 2.06 Autaia Alternative Education Program workshops and celebration

APPLICATION INTO DESIGN RESEARCH

Open and acknowledging to any of the youth's ideas.

Work collaboratively as a group to enhance the sense of team work.

Implementing the design gives the youth a sense of achievement.

Celebrating the youth's achievement and inviting the community to the event.

POTENTIAL IMPROVEMENTS

Have more visual aides to keep them engaged with the activity.

Distribute the activities into multiple workshops.

2.5 REFLECTION

The literature review, combined with the precedent review, provided a useful tool with which to build theoretical knowledge and practical/design knowledge on how to reconnect communities with their landscape. Analyzing the three sub-topics reveals that they have overlapping ideas on people and space. This overlap supports participants' willingness to connect with their surrounding landscape. Looking at multiple precedents, internationally and nationally, were useful as it demonstrated the various ways that people approach the same topic.

A successful participatory design means that participants can redirect the outcome of the invention. An example of this is youth involvement. Youths/teenagers have a shorter attention span and prefer having game-like activities. An involved community like this will share their space experiences, allowing for engagement and relationships to grow between the facilitator and the community. Planning the engagement methods will be essential for this research.

Understanding the citizens'/community's level of participation is essential. It will determine the amount of engagement and the types of activities that the facilitator will employ throughout the design process. In Arnstein's Ladder of Citizen Participation, the different levels show that the facilitator must achieve 6, 7 and 8 to empower them.

However, achieving participation levels 7 and 8 will be challenging as it can cause conflict with stakeholders and powerholders. However, it is a dream that should be strived for in the future. Therefore, the participation aim will be to create partnerships (level 6) between citizens/community and the powerholders and stakeholders, such as the local council, property owners and leaders.

The core applicable knowledge identified through the theoretical framework are:

1. An ongoing community engagement throughout the design development process can lead to empowering individuals.
2. Engaging communities with an open-ended design project and allowing their decisions to direct the design outcome.
3. Establish participatory design methods such as understanding activities which can facilitate the youth's engagement.

3.1 PRE-SEARCHING

Before discovering the final site, the initial steps of the research were an exploration related to the church outdoor spaces, inviting outdoor spaces, exterior to interior transition and community engagement.

The three Catholic churches of Whanganui were used as the initial case studies. However, due to different reasons and different understandings, this project did not work out.

The decided Catholic church, in the end, was St. Anthony's church. Furthermore, St. Anthony's Church had the most opportunities to involve a range of people in the design process, such as the youth.

THE THREE CATHOLIC CHURCHES IN WHANGANUI

THE IMMEDIATE OUTDOOR SPACE

CAR PARKING SPACES

TIMES OF ACTIVITIES

OUTDOOR SPACE AREAS

3.2 BACKGROUND

St. Anthony's church is the headquarters of the Society of St Pius X in New Zealand, part of the District of Australia and New Zealand. Thus, it is unique because it is the only church in New Zealand that runs masses purely in Latin and conducts every activity in a traditional fashion. The Society has been active in New Zealand since the mid-1980s. (St Anthony's Catholic Church, 2018).

The church expanded its grounds and provided education for youth by establishing schools; they now include St. Anthony's Primary School, St. Dominic's Girls College

and St. Augustine's Boys College. (St Anthony's Catholic Church, 2018).

It is important to know this as it shows the celebration of Latin Mass, as the norm, at the Church makes this form of religious worship unusual for the modern Catholic Church. Furthermore, the affiliated schools provide more opportunity to create a cohesive design within a complex community.

Religious brothers and Priests

Dominican Sisters

RELIGIOUS STAFF

+Church Server
+Teachers

St. Anthony's
Primary School

St. Augustine's
Boys College

St. Dominic's
Girls College

+Church Server
+Teachers

STUDENTS

CHURCH GOERS/ CHURCH PARISHIONERS

+Church Server

3.3 INTRODUCTION

Following the change of site focus, due to the declined research proposal, the new site is still located in Whanganui, New Zealand, but now set in and around St Anthony's Church. This chapter is an analysis of the physical environment and the social environment of St. Anthony's church and its affiliated schools: St. Anthony's Primary School, St. Dominic's Girls College and St. Augustine's Boys College. The method of analysis from the other three churches are applied for this site.

The physical and social environments are divided into three-major categories: the space; the people; and the use of space. This categorization simplifies the complex social and physical structure of St. Anthony's church and space, which allow for a manageable analysis.

1 - THE SPACE

2 - THE PEOPLE

3 - THE USE OF SPACE

3.4 THE EXISTING SPACE

St. Anthony's church and the schools' physical space is analyzed by breaking down the sub-categories. The context (public spaces), context and exterior transition (historical changes, affiliated establishments, pedestrian connection, and visual connection), exterior (car park spaces, surrounding vegetation, zones and material quality), and exterior to interior transition (building entrances).

PUBLIC SPACES

St. Anthony's church is located within a residential area of Gonville, Whanganui, but also public amenities that is wrapped around the property.

The road that is next to it is a main access road to travel between Castlecliff beach and the city centre, which can get busy during daytimes. This is the only accesses to the church.

Findings:

- There is only one access road to the church property.
- The site is within the residential area of Gonville, Whanganui.

FIG.4.2 CHURCH LOCATION AND SURROUNDING PUBLIC ACCESS AND PUBLIC SPACES

HISTORY OF THE SITE

Throughout the years, the church outdoor space has had major modification, however, it is only because of the addition and subtraction of buildings, which affects how the outdoor space is used, and not because the outdoor space is prioritized.

The lack of acknowledgment of the outdoor space is evident, as vegetation has decreased and spaces that used to have buildings are now underutilized open spaces.

Findings:

- The outdoor space have been neglected through time.
- The priority for development are buildings.

Figure 3.01 1968 Historical Photo

Figure 3.02 2006 Aerial Image (Google Maps)

Figure 3.03 2020 Aerial Image (Google Maps)

THE CHURCH GROUND

The surrounding establishments are predominantly residential houses. Within the church boundary, the affiliated schools surround the church.

Findings:

- There are affiliated schools, from primary school all the way to high school.
- The schools are surrounding and are linked with the church outdoor space.
- The church ground is located on top of a hill.

VISUAL CONNECTIVITY

Walking alongside the fence of the property blocks the vision of the church and the rest of the space, which creates an uninviting atmosphere. However, the buildings and the spaces of the school can be seen when driving along the road.

Findings:

- The church can be view beyond the height of the fence.
- Pedestrians walking along the fence will not see the church.
- There are gaps within the fence such as the gate and the gaps between the wood.

PEDESTRIAN CONNECTIVITY

There are two pedestrian entrances to the church space and one entrance for vehicle access. The access for the pedestrians is not clearly marked, which suggests that the outdoor space is prioritized for vehicles and not pedestrians.

Findings:

- Two pedestrian entrances.
- There is no sense of arrival or a journey from the outside to the church.

CAR PARK SPACE

The outdoor space of the school and the church is dominated by car parking spaces.

'Space A', the immediate outdoor space of the church, is prioritized for car parking. However, due to the flat concrete area, 'space A' is used as a gathering space for major church events.

'Space B' is also an open space that is used when 'space A' is full. Due to it being lawn, 'space B' is occasionally used for school activities, such as the annual gala.

'Space C' is a foot path that is also used to park cars when other spaces are occupied.

'Space D' is the street car park, which is used by the people who tend leave early after the church activities or for the people who arrives

late, and other parking spaces are taken.

'Space E' is primarily used by the staff, the priests of the church and school and the school visitors.

It was important to gain an understanding of how much area and where within the site was dedicated to car parking, given how pervasive the use of vehicles is.

Findings:

- The car parking spaces takes up most of the outdoor space of the church.
- The front lawn is used for car parking.
- Car parking is important for the community.

3. EXTERIOR

EXISTING VEGETATION

The site vegetation primarily comprises exotic species. They serve a range of purposes, from beautifying the space and creating spatial boundaries to cultivation, as with the fruit trees. The fruit trees were planted as part of a project that St. Dominic's College students, including the Dominican sisters, completed five years ago.

Prominent within Spaces B and D are pine trees; they are located just outside the site boundary and create a block which frames the school playing field.

There is a hedge at the front of the church (Space C). It blocks the view towards the road, but also creates a sense of arrival coming up the steps.

The majority of the species of planted in Space F are exotics. Cabbage trees, rengarenga and New Zealand flax are the only native planting within Space F. Spaces E, B and D also have exotic vegetation, yet these are

Findings:

- Majority of the plants are exotics.
- The size of the property makes it hard for the community to maintain all the plants.
- The fruit trees are planted as part of a project. Therefore, makes them important.

3. EXTERIOR

■ New Zealand Native
■ Exotic

EXISTING VEGETATION

Area A

- Some areas are in priority such as the succulent garden which is located at the front office is well kept.
- Majority of the areas lacks maintenance and care.

Area B

- The largest tree within the property is the blue gum tree, which provides shelter while walking on the steps.
- Majority are exotics.
- The sloped area is not well kept, which allowed for the weeds to grow.

3. EXTERIOR

■ New Zealand Native
■ Exotic

EXISTING VEGETATION

Area C

- Late Cotoneaster (exotic) grows within the entrance of the property which creates a landmark or a reference point.
- Coprosma repens (native) is used as hedge which defines a boundary and creates a privacy from the road.

Area D

- Lombardy poplar (exotic) which sits on the sloped spot has a unique shape has causes it to differentiate from the rest.
- The ground cover plants are mass planted within the slope spot and also in between the buildings.

3. EXTERIOR

■ New Zealand Native
■ Exotic

EXISTING VEGETATION

Area E

- The terrace is filled with weeds due to a lack of maintenance and care.
- Golden Rain-tree is another plant that has a canopy. Its dense canopy creates a privacy between two buildings.
- There are many Agapanthus streamline planted throughout the property, but it is more prominent within area E.

Area F

- Area F is the front garden which was created by one of the parishioners of the church ten years ago.
- Majority of the planting are exotics.
- The chosen plants have light flowers and have pleasant scents.

EXTERIOR ZONES

There are three zones on the St. Anthony's site: the public zone, the semi-public zone and the private zone. The transition from one zone to another depends on a variety of elements. The private to semi-public zone transitions are created by the change of topography. While the semi-public to public zone transition is created by the fence that defines the boundary of the site.

3. EXTERIOR

MATERIAL QUALITY

Overall, the quality level of the materials throughout the property is low. The main causes for this occurrences are a lack of maintenance and a lack of prioritisation for improvements.

The materials within the schools outdoor spaces (private space) have better quality than the other spaces. However, these are small areas which the students and the staff can look after easily.

- PUBLIC SPACE MATERIAL QUALITY
- SEMI-PUBLIC SPACE MATERIAL QUALITY
- PRIVATE SPACE MATERIAL QUALITY

Findings:

- Due to the size of the spaces majorly of it are not kept well.
- The smaller size gardens are well kept.
- The wooden fence (public space) only physically deter people away from the church space, and does not have any characteristic to it.

PUBLIC SPACE MATERIAL QUALITY

QUALITY Average
ELEMENTS wooden fence
concrete asphalt
grey moss
grass

COMMENT Foot path has not been maintained well, due to having grey moss growing and kerb is chipped. The wooden fence's lack of finish decreases its life span, which creates an unattractive look.

QUALITY Above average
ELEMENTS hedge fencing
concrete asphalt
grey moss
brick column

COMMENT The contrast of the colour of the brick columns and the hedge creates an interesting and an aesthetically pleasing front of the public space.

QUALITY Low
ELEMENTS wooden fence
concrete asphalt
grey moss
grass

COMMENT Different fence pattern to create a more interesting facade. Lack of maintenance has lowered the quality of the space.

SEMI-PUBLIC SPACE MATERIAL QUALITY

QUALITY | Average

ELEMENTS | lawn
vegetation
concrete

COMMENT | The space does not have a lot of landscape elements and the space is well maintained.

QUALITY | Good

ELEMENTS | vegetation
concrete asphalt
timber

COMMENT | Due to the front garden designed to have a low maintenance, the space is fairly clean and inviting.

QUALITY | Average

ELEMENTS | vegetation
concrete asphalt
timber

COMMENT | The immediate space of the church is mainly concrete to facilitate parking space for the vehicles, but doesn't facilitate pedestrians.

PRIVATE SPACE MATERIAL QUALITY

QUALITY | Below average

ELEMENTS | wooden fence
concrete asphalt
lawn
vegetation
retaining wall

COMMENT | St. Dominic's outdoor space has some good qualities. However, there are more spaces that is not in good shape or not being maintained.

QUALITY | Low

ELEMENTS | wooden fence
concrete asphalt
bike racks
seats

COMMENT | The outdoor space of the primary school does not create an inviting space, it is mainly consists of concrete and this creates a harsh and boring space it can be improved to have a more pleasing appearance.

QUALITY | Average

ELEMENTS | wooden seats
concrete asphalt
bike racks
vegetation

COMMENT | Boy's college school outdoor space has some good qualities due to the surrounding vegetation.

CHURCH AND SCHOOL ENTRANCES

Building A's entrance is clear after entering the outdoor space, yet the transition from the outdoor space to the building entrances is abrupt because the wide open wide lacks direction.

The entrance to Building B—the church—faces the back of the site, and thus lacks a clear transitional entry. The car parking space is within the transitional space, so pedestrians have to compete with the vehicles as they seek to use this entrance.

Building C's entrance faces towards the carparking space, which also creates a conflict between the pedestrians and the vehicles. The awning creates a seamless transition to the interior space of the building. Building D's entrances faces away from the public and opens up onto an open concrete space.

Building E's entrances are narrow, which creates an uninviting atmosphere.

Building F's entrances are also narrow and confined. The planting aids to soften the building's edge and creates an inviting atmosphere.

Findings:

- Majority of the buildings' entrances, except for the church building entrance lack of directionality or a lack of clear transition from exterior to interior.

Back of the church

Back of the church

Side of the church

Stairs entrance

Main entrance for the school office

Entrance 1 for St. Dominic's College

Entrance 2 and 3 for St. Dominic's College

Entrance 4 for St. Dominic's College

Entrance 5 for St. Dominic's College

Entrance for the music shed

4. INTERIOR + EXTERIOR TRANSITION

Entrance 1 science building

Entrance 2 science building

Entrance 3 science building

Back entrance of primary school

Entrance 1 for primary school

Entrance 2 and 3 for primary school

Entrance 4 and 5 for primary school

Entrance 6 for primary school

Entrance for the church and school toilets

Main entrance

Side entrance

Main exterior entrance for St. Augustine's College

Entrance 1 and 2 for St. Augustine's College building

Entrance 3 for St. Augustine's College building

Main entrance for the school office

CONCLUSION: THE SPACE

The analysis of St. Anthony's outdoor space provided an understanding of the existing conditions and the complexity of the combined elements of the outdoor space. Breaking down the spaces into subcategories allowed a clearer analysis of the different areas that make up those spaces.

The site's context and its surrounding building use and public spaces isolate the site. There is an opportunity to reach out to the public as the adjacent road is a main thoroughfare to the city centre and Castlecliff Beach, a popular spot for the Whanganui community.

Furthermore, the materials outdoors is degraded and in need for improvements or maintenance. This also a good reflection of the vegetation, which are mostly planted and left alone with no proper maintenance. Consequently, the space has a sense of uninviting atmosphere.

However, the outdoor space only accommodates the people who are already a part of the community. This is due to the priority given to car parking spaces, a strong separation between the public and semi-public zones, and entrances that are not welcoming. Furthermore, due to the demand for parking spaces, pedestrian spaces are being taken up by parked cars, thus creating an unfriendly experience for those on foot.

Critical Findings:

- The location of the church property is within the residential area.
- The height and the quality of the front fence creates an uninviting atmosphere.
- There are mostly exotic plants within the property.
- The plants are not looked after well.
- Building entrances, except the church building entrance, are bare and does not direct people to a main entrance.

3.5 THE PEOPLE

There are two main services that St. Anthony's church provides for the public, the church and the school and both works alongside with each other. The two services are analysed, capturing the people within the community of St. Anthony's church.

RELIGIOUS STAFF

The religious staff of St. Anthony's have devoted themselves to serving the church and the affiliated schools. The Dominican sisters are ardent religious staff who serve the church and also teach the students of both St. Dominic's Girls College and St. Anthony's Primary School. They live in the convent, which is the adjacent building to SDGC (Dominican, 2021).

The priests also serve the church and teach the students of St. Augustine's Boys College and St. Anthony's Primary School. The head priest of St. Anthony's Church is the proprietor of the school. He is also the head of Society of Saint Pius X in New Zealand. (Society of Saint Pius X, 2019).

There are two coadjutor brothers who are the assistants of the priests. (Society of Saint Pius X, 2019).

All staff are dedicated to the traditional lifestyle and serving the Lord, but they are also involved in school and church administration.

Findings:

- Some religious staff, such as the Dominican sisters and the priests are also teaches.
- All religious staff have dedicated themselves to serve for the church and the Lord.

Figure 3.04 St. Anthony's Church Religious Staff

PARISHIONERS

Church parishioners are the people who are active within the church community. Some of the parishioners comes from different parts of New Zealand, some have moved to Whanganui to be able to attend the masses at St. Anthony's church and some have lived in Whanganui for their entire lives.

There are parishioners who work for the schools, both St. Anthony's Primary School and St. Augustine's Boys College. Furthermore, some parishioners help out, financially or physically, to improve the space of the church, such as the implementation of the new building for the Dominican Sisters.

Findings:

- The parishioners are highly involved with the church activities.
- All the school staff are also parishioners of the church.

SCHOOL BACKGROUND

The students of the three schools administered by the church staff are encouraged to become involved with church events and activities. The school values and their teaching derive from the church values and its teaching—the Catholic tradition and Catholic education.

Findings:

- The head priest of the church is also the principal of the schools.
- All students are encouraged to follow the Catholic tradition in the school grounds but also at home.
- The schools of St. Anthony's church are the only fully Traditional Catholic school in New Zealand.

“We are the only fully Traditional Catholic school in New Zealand and very blessed to have both priests and Dominican teaching sisters as well as a full body of Catholic lay teachers on the staff.”

ST. ANTHONY'S PRIMARY SCHOOL

ST. DOMINIC'S GIRLS COLLEGE

ST. AUGUSTINE'S BOYS COLLEGE

Figure 3.05 St. Anthony's Primary School and Dominican Sisters School

EXTRACURRICULAR ACTIVITIES AND COMMUNITY SERVICE

Both colleges have a house system that encourages students to participate in school activities, extracurricular activities, fundraising and voluntary work for the community of Whanganui. This system creates an extra element of interest for the students, at school and outside of school.

(Home | BIKE-A-THON 2020 | SSPX New Zealand, n.d.)

Findings:

- The college students are encouraged to participate in community services and non-profit services in Whanganui.
- The house system keeps the students motivated and teaches them to work collaboratively.
- Other events are for fund raising for their school, such as the annual gala.

ANNUAL BIKE-A-THON

- Fund raising activity that goes towards the improvements of the school and its facilities.

ANNUAL GALA

- Fund raising fair that goes towards the improvements of the school and its facilities.
- Fun fair that is open to the rest of the community.

NON-PROFIT SERVICES

- Visiting the elderly in rest homes.
- Community support ventures
- ANZAC memorial attendance
- Interschool sports competitions
- Serve Christ in their neighbour

Figure 3.06 Bike-a-thon

Figure 3.07 The Annual Gala

Figure 3.08 St. Dominic's Girls School's community service

STUDENTS OF THE YEAR 2020

St. Anthony's Primary School students are aged between 5 years to 14 years, with the majority being 58 Pākehā/European students, followed by 19 Asian, 14 Māori, 6 Pasifika, and 1 International.

Within St. Dominic's Girls College, the dominant ethnicity, in terms of number, is Pākehā/European with 20 students, 4 international students, 3 Māori students, 3 Asian students and 3 Pasifika students, making a total of 33 students.

However, St. Augustine's Boys College has a total of only 15 students, 6 Pākehā/European, 4 Asian students, 3 Māori and 2 Pasifika. (Counts, n.d.)

Findings:

- St. Dominic's Girls College has the most international students.
- The boys college does not have many students.
- Majority of the students and their families are highly involved with the church also.

FIG.4.7 ST. ANTHONY'S SCHOOL STRUCTURE

CONCLUSION: THE PEOPLE

The people, religious staff, parishioners and the students, of St. Anthony's church and school are interlinked with each other.

The traditional lifestyle that they have chosen has a disconnection with the modern/current world view in New Zealand (liberal approach), hence why people who have a strong connection with their Catholicism will be willing to move to Whanganui so they will be able to attend the traditional Latin masses at St. Anthony's church.

Parents, who live overseas, are willing to send their kids to this school to encourage their kids to have a strong faith towards God.

However, it is evident that all of the decision that is being made within the church and the school has to be approved by the head priest.

Critical Findings:

- The head priest is the acting 'stakeholder' of the community.
- There are mini-communities within St. Anthony's Church community.
- The school has diverse students, some travelled around the world to study here.

3.6 THE USE OF SPACE

Even though church's spaces, including its outdoor space, are open and inviting for the surrounding communities, only the closed community of St. Anthony's Church and its affiliated schools use it on a daily basis. This is due to the nature of the elements of the outdoor space and the services that the church provides.

SPATIAL TERRITORIES

Every group user of the buildings has its own territorial spaces. These are defined by the distinct nature of each school. The schools are the areas used the most on a daily basis, and this is what has enabled each to become a subcommunity.

'Church-territory' sits within the semi-public space of the property, while the girl's college, the primary school, and the boy's college territory sits within the private space.

Findings:

- Each sub-group have their boundaries within their outdoor space.
- The parishioner's boundary is majorly used for parking their cars.
- The primary students and the boy's college students are merging their territories.

1:1500

CAR PARKING DURING MASSES

The use of the church carparking space is activated during masses held for the parishioners and the staff. Most of the open space that are possible for cars to park on will indeed be occupied by cars.

Outside of the times masses are held, the parking spaces are mostly empty. The vehicles that remain are owned by the school and the church staff.

Findings:

- The car parking spaces are highly used during masses, but empty during other times.
- The church is active of giving services to the community throughout the week.

MASS TIMES

OTHER TIMES

WEEKDAYS

AM

PM

SATURDAY

AM

PM

SUNDAY

AM

PM

WEEKDAYS

AM

PM

SATURDAY

AM

PM

SUNDAY

AM

PM

--- PEDESTRIAN PATH

OUTDOOR SPACE USE THROUGH TIME

During weekdays, the students are the ones who use the outdoor space, by arriving within the site boundaries, during lunch breaks and physical education classes, when transitioning between different buildings and then leaving the vicinity.

A religious staff member utilizes the outdoor space for maintenance such as mowing the lawn, cutting the hedges and cleaning the exterior walls of the buildings.

There are days, especially rainy days, when the car parks are filled before and after school by parents dropping off and picking up the students.

Findings:

- The outdoor space only gets active during lunchbreaks, pick up and drop off times.
- Also, the outdoor space is acting as a thoroughfare for the community to get in one building to the other.

SCHOOL DROP-OFF/
PICKUP TIMES

FIG.4.7 ST. ANTHONY'S SCHOOL STRUCTURE

SCHOOL USE OF SPACE

ST. DOMINIC'S GIRLS COLLEGE

The two spaces (A and B) are used every day by the students. Space A is used for hangouts during lunch time and volleyball during summer. Space B is mainly used for sports for P.E. and competitions. There are spaces that are not being utilized well such as the 'threshold territory' and the hillside by the 'clothesline territory'.

Findings:

- The girl's students use the open lawn area to play sports, such as volley ball, and also for hanging out during their lunch breaks.
- The hillside has only fruit trees, but it is not accessible.
- The netball court is used frequently by the girl's students for netball training and activities during physical education.

3. SCHOOL DAILY EVENTS

1:200 | A-A

1:400 | B-B

SCHOOL USE OF SPACE

ST. DOMINIC'S GIRLS COLLEGE

Space C is where the girl students and the sisters have their prayers, thus is an important and respected space. Space D is where the students get picked up when it rains. Students wait underneath the shelter for their parents to pick them up.

Findings:

- The girl's students have their weekly prayers in front of 'Our Lady of Fatima Statue.
- The vegetation behind the statue creates privacy between the church and the space.
- During rainy days, the students typically hide under the shelter, while waiting for their parents to pick them up.

3. SCHOOL DAILY EVENTS

OUR LADY OF FATIMA STATUE

ST. DOMINIC'S SCHOOL

1:200 | C-C

CHURCH

SHELTER SPACE

CHURCH

1:200 | D-D

SCHOOL USE OF SPACE

ST. ANTHONY'S PRIMARY SCHOOL

Space E is where some of the primary students play during lunch breaks. They also have their primary athletics within Space E; it is mainly used for sports. Space F is where the primary students spend their time during lunchbreak. It is also used as a space for gathering before and after school. The primary students use the hill to slide down.

E

F

Findings:

- The sports field is used occasionally for sports by the students.
- The primary students use the front concrete area to play games during their lunch breaks
- The primary students also slide down on the hill which destroys the plants.

3. SCHOOL DAILY EVENTS

SCHOOL USE OF SPACE

ST. AUGUSTINE'S BOYS COLLEGE

Space G is where St. Augustine's Boy's College students play during their lunch breaks. They use the space to play four square, basketball and other games. The playground in Space H is shared by the primary students and the college boys. The lawn area is used for games and for sports.

Findings:

- The concrete space is highly used by the boy's students during lunch breaks for games.
- The playground is mainly used by the primary school during lunch breaks.
- The lawn area is also highly used by the primary school.

3. SCHOOL DAILY EVENTS

CONCRETE PLAY AREA

RUBBISH BINS

TERRACED PLANTING

SOME NATIVE PLANTING

PLAYGROUND

PLAYING FORT

RELIGIOUS CELEBRATIONS

Annually, the church has a celebration for St. Anthony's day, Christ the King procession, a procession to St. Joseph, and St. Anthony's procession.

All processions and celebratory walks begin in the carparking space of the church and also end in that space before going back inside the church.

Findings:

- The religious celebrations occur three to six times a year.
- The parking ground is used to gather people during these celebrations.
- St. Anthony's community walks around the block during the processions.

Findings:

- There are affiliated schools, from primary school all the way to high school.
- The schools are surrounding and are linked with the church outdoor space.
- The church ground is located on top of a hill.

Figure 3.09 St. Anthony's Church Religious Celebration

THE GALA

The Gala, an annual church event, utilizes the outdoor space and brings the surrounding community into the space of the church property. This event is run by the girl students of St. Dominic's College with the assistance of the sisters and the parishioners.

This event is important to the school and the church as it raises funds for the students' school activities and for the staff.

Findings:

- The gala unites all sub-groups of the community and also the rest of Whanganui community
- The gala utilizes the outdoor space well, but it only happens annually.

Figure 3.10 St. Anthony's Church Annual Gala

CONCLUSION: THE USE OF SPACE

The analysis of the people's use of the outdoor space has demonstrated that it is used well annually for major events that take over a large portion of the space. However, there is a sense of impermanence about the semi-public outdoor church space because it is not used on a daily basis. When masses are over, all of the parked cars vacate the space and this leaves the spaces empty and flat. Yet, these carparking spaces are a priority for the community.

Nevertheless, the students use their outdoor spaces quite well during the school outdoor activities and lunch breaks.

There is an opportunity for the space to be utilized by creating more activities, similar to the Gala, which would encourage the community to explore ideas to transform their landscape into something they are interested in.

Critical Findings:

- The car parking spaces are used by the parishioners and the staff during masses.
- The students are the main pedestrian of the outdoor space.
- The parishioners only spent time outside when there are events on, such as the religious celebrations.

Understanding the context, physical landscape, the community and the outdoor space use of St. Anthony's Church and its surrounding schools allows a multi-layered analysis, which explores the reasons for the existing lack of sociality within that space.

The location of the church is on top of a hill, which has a great potential to attract more people because it is highly visible within its suburban context. However, the fence creates a (necessary) separation. The outdoor space of the church boundary has been slowly degrading over time, due to past modifications of the landscape and an ongoing lack of maintenance. Planting appears to have been an afterthought so needs to be addressed.

The community of St. Anthony's Church, including St. Dominic's Girls College and St. Augustine's Boys College, are heavily influenced by the church and its activities, which are governed by the head priest/principal of the church and of the school. The individuals who fall under the governance system are the students and the parishioners. However, St. Anthony's community structure works in harmony with each sub-group.

The three schools have their connection with the outdoor space through playing, participating in sports events, and as a casual hangout during lunch breaks. However, the parishioners do not have the same relationship with the surrounding outdoor space as the school because the former prioritize carparks over pedestrian experience.

After introducing St. Anthony's Church and its community, it is evident that there is a lack of ownership of the outdoor space of the church, even though there is a strong community group. This disconnect from their landscape has led to an unappealing space. The church gala utilizes the space well, but it only occurs annually.

KEY LEARNING FOR RESEARCH APPLICATION

- St. Anthony's community is dependent on fundraising for the school and church future budget.
- St. Anthony's community conducts their lively-hood in a traditional way.
- The outdoor space of the church and school has a lot of potential for improvements.
- The students at St. Dominic's and St. Augustine's are driven by the school's values and the house systems/activities.

4.1 INTRODUCTION

This chapter investigates the relevant methods that will be used throughout the design process. A comparative analysis of the engagement methods and participatory activities will enable a method and activities to emerge that will be the most relevant to the participants.

In result, a framework for the workshops/ design process will be created. This chapter is essential in its purpose of ensuring as much participation from the community as possible within a limited time.

ESTABLISHING PARTICIPATORY METHODS

Based on the theoretical framework, the methods and techniques for engagement events that will empower communities are workshops and focus groups, community mapping, community surveys and open spaces. Understanding the advantages and disadvantages of each engagement method will determine which method will best engage the young demographic participants and ensure that they are put at ease.

For youth/teens, peer relationships are particularly important. They are generally not comfortable performing around strangers or working with newly met participants. Workshops and focus groups are well suited to youth because they allow designers to be with the same group throughout the design process, thus build a relationship with the group. Also, workshops and focus group participants tend to know each other or share some characteristics, which makes them feel more comfortable and, thus, able to perform. However, all the disadvantages of this method can be controlled through proper planning and by the facilitator being proactive throughout the workshop.

Findings:

- Workshops and focus groups can have a comfortable atmosphere for the students to perform their best under pressure.
- Workshops and focus groups allow for more participation and engagement from the citizens than the other methods.

COMMUNITY MAPPING

Community mapping uses maps and photographs of an area to illustrate how people view their area. Community mapping is usually conducted to gain community outreach.

OPEN SPACE

Open space is essentially a management tool which tries to overcome the difficulties of conventional approaches to decision-making.

COMMUNITY SURVEYS

Community surveys are undertaken to identify the needs and the views of a large number of people. It is a traditional form of filling in sheets of paper.

WORKSHOPS AND FOCUS GROUPS

Workshops and focus groups allow people to discuss their ideas in an open and relaxed atmosphere. Workshops can take a variety of formats.

COMMUNITY MAPPING

ADVANTAGES:

Stimulates discussion.
Can build a sense of community ownership.
Can help people see and understand their community in different ways

DISADVANTAGES:

Can generate ideas which are not possible to implement.
It may be difficult to interpret participants' ideas
Participants need to be familiar with the local area.

OPEN SPACE

ADVANTAGES:

Effective at bringing together diverse groups with potentially complex and conflicting points of view about a topic.
Effective at dealing with large groups.
Good at dealing with situations where people are willing to admit they don't know the answer but think they might generate something useful.

DISADVANTAGES:

Will be difficult to have an equal participation from every participants.
Not every participant will enjoy the large group, especially working with youth.
It can be confrontational and can create conflict.
Attendance can be very low unless people feel deeply concerned.

COMMUNITY SURVEYS

ADVANTAGES:

Can gain the views of a large number of people
Useful for obtaining quantitative data.
In principle data can be compared over time or with results from elsewhere.
Useful for identifying and evidencing need.

DISADVANTAGES:

Need to be well designed and coded to get 'usable' answers.
Large questionnaire surveys are time consuming and labour intensive.
Information may be limited.
Do not offer any real sense of community engagement or provide an opportunity for people to exchange views.
Typical response rates are between 10-20%

WORKSHOPS AND FOCUS GROUPS

ADVANTAGES:

Encourages active discussion in a welcoming environment.
Time and resource efficient way of identifying and clarifying key issues.
Conflict can be more easily handled in a small group.
Can be designed for a specific purpose.
Can be directly targeted at excluded or 'hard to reach groups' for example young people or ethnic minorities.

DISADVANTAGES:

With small groups, it is difficult to be sure all stakeholders or interests are represented.
Workshops can be dominated by articulate and confident individuals if not carefully facilitated.
Requires experienced facilitators.

PARTICIPATORY ACTIVITY PRECEDENT

The chosen participatory activities will be narrowed down to four or five activities, and each activity will allow five or more people to participate. The workshop will not be more than one-hour long, and it should be engaging for the youth. Three of the ten activities were dropped as they did not meet the criteria. The remaining seven activities do meet the criteria and are also interactive and engaging for the young participants. They will be narrowed down further.

● POST UP

Post up is to generate ideas with silent sticky note writing.

● AFFINITY DIAGRAMMING

Affinity diagramming is the clustering of information, often sticky notes, into relational groups based on similarities or themes.

● LANDSCAPE MAPPING

Landscape mapping is arranging groups of similar content into a preassigned structure so that we can understand relationships, interplay, and patterns across items, groups, and time.

● FORCED RANKING

Forced ranking is any collaborative prioritization activity that directly weighs items against each other in order to create a strict order.

● CLAY MODELING

Clay modeling is an interactive activity in which individuals can create their ideas into a physical model using clay.

● ROLE PLAYING

Role play is the acting out another perspective as a technique for exploration and discovery.

● DESIGN BUFFET

Design buffet allow individuals to create doll-sized models of selected design elements, and landscape elements.

● QUESTIONNAIRE

Questionnaire is a set of printed or written questions with a choice of answers, devised for the purposes of a survey or statistical study

● SKETCHING

Sketching allows individuals to sketch their visions or their ideas using a drawing tool and paper.

● STORYBOARDING

A storyboard communicates a story through images displayed in a sequence of panels that chronologically maps the story's main events.

POST UP

of Participants: 1-30 people

Duration: 30-40 minutes

Interaction: Writing, sticking, talking and thinking

ROLE PLAYING

of Participants: 1-30 people

Duration: 30-40 minutes

Interaction: Acting, talking, thinking and performing

AFFINITY DIAGRAMMING

of Participants: 1-20 people

Duration: 1-1.5 hours

Interaction: Writing, sticking, talking and thinking

DESIGN BUFFET

of Participants: 5-30 people

Duration: 30-40 minutes

Interaction: Sticking, talking and thinking

LANDSCAPE MAPPING

of Participants: 1-6 people

Duration: 1-1.5 hours

Interaction: Writing, sticking, talking, categorizing and thinking

QUESTIONNAIRE

of Participants: 1 or more people

Duration: 5-10 minutes

Interaction: Writing and thinking

FORCED RANKING

of Participants: 1-30 people

Duration: 10-15 minutes

Interaction: Sticking, thinking and talking

SKETCHING

of Participants: 1-30 people

Duration: 30-40 minutes

Interaction: Drawing, thinking and talking

CLAY MODELING

of Participants: 1-30 people

Duration: 30-40 minutes

Interaction: Modeling, thinking, and talking

STORYBOARDING

of Participants: 1-30 people

Duration: 1-1.5 hours

Interaction: Drawing, thinking and talking

FURTHER JUSTIFICATION OF PARTICIPATORY WORKSHOP ACTIVITIES

Critical evaluation of the activities is key to ensuring that they allow more participation from the participants. The purpose of the comparative analysis is to narrow down the chosen seven activities and select the activities that can empower the participants. The chosen activities engage everyone, allow everyone to have an equal say, are enjoyable/interactive, allow communication within the group, can be done in an hour and are easy to set up. Five of the chosen activities were found to be not viable and not empowering of youths.

Findings:

- The activities will need to be conducted in different days.
- One activity is enough for the youth express their ideas.
- The chosen activities needs to be distributed throughout the workshops well to maximize students' outputs.

● POST UP

Post up is to generate ideas with silent sticky note writing.

● FORCED RANKING

Forced ranking is any collaborative prioritization activity that directly weighs items against each other in order to create a strict order.

● CLAY MODELING

Clay modeling is an interactive activity in which individuals can create their ideas into a physical model using clay.

● ROLE PLAYING

Role play is the acting out another perspective as a technique for exploration and discovery.

● DESIGN BUFFET

Design buffet allow individuals to create doll-sized models of selected design elements, and landscape elements.

● QUESTIONNAIRE

Questionnaire is a set of printed or written questions with a choice of answers, devised for the purposes of a survey or statistical study

● SKETCHING

Sketching allows individuals to sketch their visions or their ideas using a drawing tool and paper.

	Does it engage everyone?	Does it allow all participants to have equal say?	Is it enjoyable and interactive?	Does it allow participants to interact?	Can the activity be done in less than 1 hour?	Is it quick and easy to setup?
POST UP	✓	✓	✓	✓	✓	✓
FORCED RANKING	✓	✓	✓	✓	✓	✓
CLAY MODELING	✓	✓	✓	✓	✓	✓
ROLE PLAYING	✗	✗	✓	✓	✓	✗
DESIGN BUFFET	✓	✓	✓	✓	✓	✗
QUESTIONNAIRE	✓	✓	✗	✗	✓	✓
SKETCHING	✓	✓	✓	✓	✓	✓

PARTICIPATORY WORKSHOP STRUCTURE

Each workshop has different objectives and activities. However, they all have a similar structure, one which sets the tone of the workshop at the beginning and concludes by enabling the students to have a sense of achievement and feel proud of their work.

With each workshop, it is important for facilitators to introduce themselves. At the first workshop, the facilitator reveals something personal. This will allow the participants to feel they know the facilitator, thus creating a relaxed mood for the rest of the workshop. Breaking the ice helps the participants to relax and be more comfortable around the facilitator. This initial interaction with the participants is important as it will give them a sense of who the facilitator is and what is being asked of them.

Findings:

- A workshop needs to be short, 45 minutes to 1 hour long, to minimize boredom from the youth.
- The facilitator needs to have a clear objective for the students/participants to minimize confusion.

5-10 mins

■ Introduction

■ Introducing myself and the project

FIRST WORKSHOP ONLY

10 mins

■ Introducing the Objectives

- What do we need to do to achieve it?
- How do we do it?
- Questions from participants

35 mins

■ Activity/ies

- Addressing the objectives
- What type of activity will occur?
- Need to have before the workshop:
 - resources for the activities
 - eg. map, sticky dots, sticky notes, pens, model, etc.

10-15 mins

■ Conclude

- Reflect on the outcomes from the activity
- Final feedback from participants
- What will happen with their work?

Facilitators
own time

■ Reflection

- What are the findings?
- What can be improved?
- Which activities were successful/
motivating for participants?

Ongoing engagement can lead the designer towards a complex and deeper understanding of the community and vice versa. Therefore, having multiple participatory workshops is required to achieve this as well as ensuring that there is enough time to develop the design. Youths get bored easily when activities are repeated, so it is necessary to vary the activities and plan which activity goes with which workshop.

By creating a 'Vision' workshop scheme, participants will be able to understand the process easily. Each workshop's objectives will determine which activities are suitable.

Workshop 1: Understanding our vision

'Understanding our vision' is about understanding the problems/issues concerning the outdoor space and, thereby, considering initial designs to solve the problems.

Workshop 2: Developing our vision

'Developing our vision' is about knowing which area should be prioritized and developing the initial design solution.

Workshop 3: Finalizing our vision

'Finalizing our vision' is about developing the space towards a more finalized design.

Workshop 4: Bridging the landscape discussions to the rest of the community

'Exhibiting our vision' allows the students to take pride in their work and the process of their creation by showing it to the adults, who can potentially contribute to the design and are in a position to support its implementation.

Findings:

- The students can act as a catalyst for bridging the landscape discourse within the St. Anthony's Church community.
- Four participatory design workshops are needed to develop a final design with the students.

IMPLICATION

Open up a landscape discussion to the rest of the community of St. Anthony's Church

DESIGNATING CHOSEN ACTIVITIES TO THEIR RELEVANT WORKSHOPS

The chosen participatory activities are applied to the final workshop process. The applied activities should encourage participants to complete the objectives of each workshop. At the end of the process, the participants and the designer/facilitator should have an initial, developed and finalized design. The facilitator would then be able to refine the main idea so that a design phasing could be implemented.

Findings:

- Forced ranking and post up can be used in several workshops as they do not take up a lot of time.
- Design buffet can refine the design by focusing on the materials and the colours of the developing designs.

Figure 4.01 - 4.05 Existing Participatory Design Activities

WORKSHOP #1 - UNDERSTANDING OUR VISION

Introduction

Ice breaker: Introduction from everyone and introducing yourself.
Explaining: Objectives and the purpose of the project.

Activity

Post up: write down the issues/problems of the outdoor space.
Post up: write down the initial design solutions of the raised problems.
Clay modeling: as a collective, decide which problems and solutions are most common using the clay to place the ideas on top of the physical model.

Conclude

Food: it will be present throughout the workshop.
Explaining: Next workshop.

WORKSHOP #2 - DEVELOPING OUR VISION

Introduction

Explaining: Objectives and the purpose of the Workshop.

Activity

Choose: Clay model or sketching: Drawing or modeling the chosen idea to develop.
Forced ranking: vote on which design they like.

Conclude

Food: it will be present throughout the workshop.
Explaining: Next workshop.

WORKSHOP #3 - FINALIZING OUR VISION

Introduction

Explaining: Objectives and the purpose of the Workshop.

Activity

Design buffet: Stick the specific design, by looking at the materials colours and planting.
Present: show their creation to the rest of the group
Forced ranking: vote on their preferred design and comment what they like about their chosen designs.

Conclude

Food: it will be present throughout the workshop.
Explaining: the exhibition

TOOLS TO BE USED DURING WORKSHOPS

The materials that are needed before the workshop should be prepared to avoid mishaps. The lack of materials can lead to workshops being unorganized or, worst of all, canceled. Each workshop will need different materials.

The first workshop will need the physical model to help the participants understand the outdoor-space formation and the elevation in an interactive and engaging way. Printing isometric drawings of the outdoor space is a good way to represent that space. Also, having images will help the participants refer to their experience of the space.

The second workshop will only need printed pages of the outdoor space to sketch on and modeling clay to give the participants options.

The third workshop will need printed out stickers, more than enough so that no-one runs out of options.

Food will be available in all the workshop as it can contribute to a relaxed atmosphere by creating a 'not-at-school' vibe.

Findings:

- A checklist of all of the needed materials prior to conducting workshops can help facilitators to be prepared.
- Food can create a relaxed atmosphere.
- Being prepared can minimize risks of workshops being canceled.

WORKSHOP #1 - UNDERSTANDING OUR VISION

Model:

Physical model of the church and school boundary.

Printing:

Isometric drawings of the outdoor space
Aerial map of the church and school boundary
Images of the outdoor space

Other materials:

Sticky notes
Modeling clay
Pen
Food

WORKSHOP #2 - DEVELOPING OUR VISION

Printing:

A4 isometric drawing of the outdoor space to sketch on top
Aerial map of the church and school boundary
Images of the outdoor space

Other materials:

Sticky dots
Coloured modeling clay
Coloured pen
Food

WORKSHOP #3 - FINALIZING OUR VISION

Printing:

Stickers of the design elements
A4 isometric drawing of the outdoor space
Aerial map of the church and school boundary
Images of the outdoor space

Other materials:

Sticky dots
Food

ONLINE ENGAGEMENT THROUGH WEBSITE PARTICIPATION

A significant drawback to the research was the constriction of community engagement during the pandemic. Due to the pandemic's uncertainty, the facilitator created a website to engage with the community through online participation continually. The website also will also allow the community to track the development of the design, place feedback which will influence the design outcome.

<https://communityidentity2.wixsite.com/ci2020>

Findings:

- The website can be an online forum for the community in which they can discuss their outdoor space improvement.

4.3 REFLECTION

This chapter is essential for the preparation of the workshops. Being organized beforehand gives facilitators/designers the confidence that helps the workshops to run smoothly. The theoretical framework learnings have been valuable for this chapter as they helped develop the workshop structure and workshop process. Furthermore, the chosen participatory activities will encourage participants to be active and engage with the workshop. The participation will lead to the development of a design that the participants can be proud of.

The shared power during the workshop should be distributed equally. In that way, every participant is in a better position to feel motivated and well engaged with the participatory activities. The facilitator should prevent or at least support participants who seem to be disempowered or lack motivation. After every workshop, an analysis of the distribution of power will be conducted to improve the activities for the next workshop.

However, irrespective of the care taken in planning, unplanned scenarios are always possible. Therefore, it is important to realize that to have a successful workshop, the facilitator/designer should be proactive and aware of the participants' reactions during the workshop and its activities. Being able to adapt to unplanned scenarios will keep the workshop running smoothly.

APPLICABLE KNOWLEDGE FOR ENGAGEMENT APPLICATION

- Participatory workshops are a very engaging method of community engagement
- Workshop structures allow the facilitator a chance to prepare for the workshop.
- Different engagement tools are needed for different audiences.
- Multiple workshops allow for cohesive development.
- The youth's activity must not be an hour long, as they get bored easily.

5.1 INTRODUCTION

This chapter pertains to the engagement with the students of St. Anthony's Church (St. Dominic's Girls College and St. Augustine's Boys College) which was planned to take place within their school grounds. Involving them in the design process was understood as empowering them and giving their outdoor space a sense of identity.

The first part of the chapter provides the rationale for the chosen participants. Discussions with the head priest and the deans of the school determined the appropriate age group to participate in the workshops.

The second part is the three-workshop process. Throughout this chapter, the distribution of power within each workshop is highlighted and addressed. Furthermore, the process produced a final design, one which the students felt proud enough of to present to the parishioners/churchgoers.

JUSTIFICATION OF THE PARTICIPANTS

A discussion from the head priest of the church and the deans of each school allowed a shared understanding of the research and the opportunities of their outdoor space. They all agree that the outdoor space needs improvement and proper planning.

The age group that the staff agreed on are ages 13-18-year-old students, which are years 10 to 13. However, the workshops must be separate between the boys and the girls, as it is a part of the school's value.

INTRODUCTION: WORKSHOP 1

The objective of Workshop 1 is to understand the project and the students' outdoor space. The first 'post- up' activity diagnoses the outdoor space by looking at the problems that could be solved.

The second activity solves the problems as a collective by using modeling clay to place on top of the physical model.

An initial understanding of the outdoor space on the part of both students and the designer will allow the subsequent workshops to be clear. Also, in this workshop, the students choose which areas are the most to focus on for development.

WORKSHOP #1 - UNDERSTANDING OUR VISION

INTRODUCTION + ICEBREAKER

- What the workshops are all about.
- Why it is relevant for them to be involved.

ACTIVITY 1 - DIAGNOSING

- Understanding what the problems are within their outdoor space.
- Use sticky notes and drawings.

ACTIVITY 2 - OUR VISION

- Portray our vision using clay modeling on top of the physical model of the church property.

WORKSHOP #1: UNDERSTANDING OUR VISION

ACTIVITY 1: DIAGNOSE PROBLEMS

In four groups of four-five, the participants wrote down the problems of four areas of the church and the school outdoor space.

Abstracted floor plan

TABLES

GROUPING

Area 1

Too sunny with no shading
Lack of seating
It's too exposed from the road
No shelter from the rain

Area 2

Rotten and old retaining wall
Uneven court paving
Ball goes over the fence
Lack seating

Area 3

Tidy up
No plants that are interesting

Area 4

Theres a ditch on the hill
Old flagpole
Slippery hill for walking
It looks bland

ACTIVITY 2: DESIGNING

Together, the participants used the clay to model their vision together, which is placed on to the physical model.

Abstracted floor plan

- TABLES
- GROUPING

WORKSHOP #1: **UNDERSTANDING OUR VISION**

ACTIVITY 1: DIAGNOSE PROBLEMS

In combined groups, the participants wrote down the problems of four areas of the church and the school outdoor space.

Abstracted floor plan

Area 1

Lacks fun
activities
Lacks seating
during lunch
Untidy with
vegetation

Area 2

Old Playground
Lacks play
activity/elements
Rugby ball gets
stuck on the tree

Area 3

Uneven ground
Lacks seating
Untidy with
vegetation

Area 4

Only carpark
Boring

ACTIVITY 2: DESIGNING

In the same group, the participants use clay to model their design onto the physical model.

The participants worked together well and allowed conversations to flow between each other to create a consensus on the design.

Abstracted floor plan

A - Gathering place

B - Improve garden

C - Terraced seating for viewers

D - Cut down trees

E - New and better playground

F - Flatten ground

G - Improve garden and seating for eating

H - More activities, lines, basketball and move the rubbish bin

FINDINGS FROM WORKSHOP 1 PARTICIPATORY PROCESS

ST. DOMINIC'S GIRLS COLLEGE

The participants worked together well and allowed conversations to flow between each other to reach a consensus on the design.

Having them in groups of 4-5 produced a team effort environment which worked well (activity 1).

However, some participants were more confident than others. The latter did not voice their opinions (activity 2), but they did enjoy using the clay to translate their vision into reality.

ST. AUGUSTINE'S BOYS COLLEGE

Due to a school event, only the four senior students were present for the workshop.

The participants engaged with the diagnosis well (activity 1). They were willing to voice what they saw as the problems of the outdoor space.

For the design activity, one participant did not engage well with the clay modeling activity. It was too abstract, and this disconnected them from the activity.

IMPROVEMENTS FOR THE FOLLOWING WORKSHOPS

ST. DOMINIC'S GIRLS COLLEGE

Having more printed out site images to allow more spatial reference with the site.

Place more time on fun activities.

Split into individual activities to empower every participants.

ST. AUGUSTINE'S BOYS COLLEGE

Having more printed out site images to allow more spatial reference with the site.

Place more time on fun activities.

A more interactive activity.

DESIGN OUTCOMES

ST. DOMINIC'S GIRLS COLLEGE

The participants thought that the outdoor space is not maintained well; it has a lot of unused space and feels too exposed.

They want privacy, more outdoor furniture, and shelter.

Participants chose to focus on sites 1 and 2.

ST. AUGUSTINE'S BOYS COLLEGE

The participants pointed out that there is no space for them to play sport, such as hockey. The design intent was more directed towards activities and sports, while briefly touching on the issues of garden maintenance and rubbish.

Participants chose to focus on sites 1 and 2.

WORKSHOP 1 REFLECTION

The first workshop allowed for both groups to develop an in-depth understanding of the existing outdoor space situation. It also allowed for initial ideas to come through concerning how to resolve the identified problems of the outdoor spaces.

The girls were more motivated by the activities and more willing to participate. The boys, on the other hand, were not as engaged with the activities.

The large number of twenty-one girls' school participants created a unified atmosphere as everyone present got involved. However, the small number of boys' school participants created a confused atmosphere, which was apparent throughout the workshop. This may translate into conflicting ideas in workshop 2, if more students participate.

5.4 INTRODUCTION: WORKSHOP 2

The workshop 2 objective is for participants to develop their initial vision from workshop 1. Focusing on the front area of the school and the front area of the church.

The materials prepared for the second workshop are two isometric drawings of the chosen areas of the outdoor space, pens, colored markers and modeling clay. Each participant will receive two sheets of paper to draw on. The clay will be for the participants who enjoyed modeling their design in the previous workshop.

The participants will be able to recreate their ideas either by using modeling clay or through sketching. At the end, they are to vote, using sticky dots, on which developed design they like. The designs are analyzed and reflected to create a framework for workshop 3.

WORKSHOP #2 - DEVELOPING OUR VISION

INTRODUCTION

- What the workshops are all about.
- Why it is relevant for them to be involved.

ACTIVITY 1 - DESIGN DEVELOPMENT

- Working with the three chosen spaces to be further developed.
- Use clay to model or draw the design.
- Vote on which one they like the most.

WORKSHOP #2: DEVELOPING OUR VISION

ACTIVITY 1

The workshop objective is for participants to develop their initial vision from workshop 1. Focusing on the front area of the school and the front area of the church.

Abstracted floor plan

Combined Group (20 participants)

TABLE

INDIVIDUALS

OUTCOMES

Top 3 designs

SITE 1

- A** Hedge fence
- B** Picnic tables
Assembly area (lines)
- C** Garden
Flowers and bushes
Vines
White flowers
Rose bushes
White, purple, pink (creeping wisteria)
Ornaments
Benches
- D** Sheltered path
Brick path
Concrete path
Tiled path
- E** Rails
- F** Parking space
Bike racks
Concrete space + painted lines

SITE 2

- A** Replace fence with hedge similar to the office front fence
- B** Plants
Garden
Space for sitting/stand when it's sunny or raining
Flat ground
- C** Hedge with flowers
- D** Steps
Entrance
"St. Dominic's" sign

WORKSHOP #2: DEVELOPING OUR VISION

ACTIVITY 1

The workshop objective is for participants to develop their initial vision from workshop 1. Focusing on the front area of the school and the front area of the church.

Abstracted floor plan

Combined Group (8 participants)

FINDINGS
Top 1 design

SITE 1

- A Line for primary school
- B Pathing along the path to direct people
- C Rock design

SITE 2

- A Move the rubbish bin
Seating and tables
- B Seating with vegetation
Clean up
- C Four square line
Basketball court

FINDINGS FROM WORKSHOP 2 PARTICIPATORY PROCESS

ST. DOMINIC'S GIRLS COLLEGE

Some participants did not respond to the activity well when they did it individually as some were not as confident as others. But the majority of the girl participants were very engaged, which was demonstrated by the participants sharing their ideas with others. Less than half of the girls used the clay to model.

The participants who were doing the activity alone were less confident and had fewer ideas.

ST. AUGUSTINE'S BOYS COLLEGE

Most of the boys were not as engaged with the activity, but some enjoyed the clay modeling. They were all influenced by each other to the extent of not being able to complete the task or not taking it seriously. Most participants relied on each other to get ideas.

IMPROVEMENTS FOR THE FOLLOWING WORKSHOPS

- Look into more fun and interactive activities.
- Split into groups of 4-5.
- Keeping the boys workshops shorter.

ST. DOMINIC'S GIRLS COLLEGE

Abstracted floor plan

ST. AUGUSTINE'S BOYS COLLEGE

Legend

TABLE

INDIVIDUALS

DESIGN OUTCOMES

ST. DOMINIC'S GIRLS COLLEGE

The participants' designs were similar to each other. The 'fence', on area one, was to be a hedge because they wanted it to look natural. They were concerned about the aesthetics of the place, especially the wooden fence that has been degrading over time. Some participants designed planted boxes for gardening, steps and seating, these received the most votes overall.

For area 2 (front of the church), the participants were not too sure on what plants to use. However, they were motivated to create a beautiful façade for the slope to beautify the front of the church. Also, the majority of the girls wanted benches and bike racks.

ST. AUGUSTINE'S BOYS COLLEGE

The boys' design ideas were mainly focused on creating spaces for physical activities, such as the ground games.

The design outcomes for the church outdoor space lacked creativity. However, some thought rock design would be interesting. Also, planting along the sloped side of the front of the church outdoor space.

ST. DOMINIC'S GIRLS COLLEGE STUDENTS

ST. AUGUSTINE'S BOYS COLLEGE STUDENTS

5.5 **WORKSHOP 2 REFLECTION**

The workshop and its activity generated some great ideas. However, it is clear that engaging in activity as individuals does not engage the students, as they all end up relying on each other's ideas for inspiration. The individual tasks also felt 'school-like' because it stopped them from talking to each other.

Grouping them for the next workshop will enable the participants' creativity to bounce around the group. Mixing the students who are more confident with the less confident will create a supportive group atmosphere.

The participants from the girls' school were the same as those present at the previous workshop. However, new boys' school participants attended. This created a confusing atmosphere, as most of them did not fully understand the process.

The modeling clay and the sketching did not work as well as planned. The participants needed more guidance to broaden their imagination. The activity will be improved so they can be more inspired and attracted to the activity. Also, for new participants, the facilitator needs to inform them about the previous workshop objective and activities as well as the whole process so they will understand the overall participatory design purpose.

INTRODUCTION: WORKSHOP 3

Workshop 3 allows the participants to finalize their designs. The chosen elements for the activity in workshop 3 are derived from the previous workshops. The boys wanted ground games, furniture and tidying the space using planting. The girls wanted steps, privacy using planting, furniture and a garden to improve the aesthetics of the outdoor space.

From the site analysis it was clear that the church and school outdoor space needed more native planting. The chosen plants are well suited to the site's environmental conditions.

INDIVIDUAL PLANTS FOR THE STICKERS

The chosen native plants are suitable for the landscape to grow in, in this case, native planting that handles sandy soil, which were appropriate to include in the design as they are sustainable and low maintenance.

The plant list was shown to the students, which allowed them to visually link the plants'

essential information such as their preferred soil conditions, their preferred sun/shade condition and their seasonal changes.

THE STICKERED LANDSCAPE ELEMENTS

The chosen elements for the activity on workshop 3 are derived from the previous workshops.

The 'design buffet' activity, derived from the theoretical framework consists of stickers of the different chosen elements. This gave the participants different materiality, form, colour and texture for each idea they had in a visual and interactive way. They also had the freedom to be specific with the plant choices.

Both groups

Both groups			
<div>Planting</div> <p>The given plants were sets of native individual plants and sets of mass planting.</p>	<div>Colour</div> <p>The colours were given as it allowed the students to customize the elements' colours.</p>	<div>School Values</div> <p>The school values are used to reflect and remind them the values of the school.</p>	<div>Furniture</div> <p>The set of furniture that were selected ranged from wooden seats, soft outdoor couches to lawn couches.</p>
St. Dominic's Girls College Students	St. Augustine's Boys College Students		
<div>Steps and Path</div> <p>The set of steps and path consisted of different materiality and forms.</p>	<div>Rock Design</div> <p>Different formations of rocks and also the colours of the rocks are different.</p>		
<div>Interactive elements for fence</div> <p>The set of interactive fences were added to create a more engaging fence/hedge for the students.</p>	<div>Ground Games</div> <p>A diverse set of ground games were chosen, such as ground chess, snakes and ladders, dodgeball court, four square court, etc.</p>

WORKSHOP #3: FINALIZING OUR VISION

ACTIVITY 1

In four groups of 4-5 participants, the groups are to finalize their design by choosing which form, colour, materials and plants to use for their fence, furniture and stairs.

Abstracted floor plan

Combined Group (17 participants)

GROUP 1

MASS PLANTS CHOSEN

- Diverse flowering plants behind the church and to hide the old shed

MATERIALS CHOSEN

- Concrete stairs

INDIVIDUAL PLANTS CHOSEN

Phormium tenax

2m tall

Haloragis erecta

1.2m tall

Coprosma rhynoides

1.5m tall

OTHER ELEMENTS CHOSEN

- Our school values

GROUP 3

MATERIALS CHOSEN

- Stairs with shrubs next to it.

FURNITURE

- Contemporary seating with dark grey painting.
- Multi level for eating and chilling

MASS PLANTS CHOSEN

- Diverse flowering plants wraps around the music shed

INDIVIDUAL PLANTS CHOSEN

Coprosma rhynoides

1.5m tall

Corokia x virgata

2m tall

Chionochloa conspicua

1m tall

Anemathela lessoniana

1m tall

Carex comans

0.5m tall

Astelia fragrans

1m tall

GROUP 2

MASS PLANTS CHOSEN

- Grasses with yellow and light green colours next to the music shed

- Grasses and ground cover plants

MATERIALS CHOSEN

- Rock risers with painted yellow

INDIVIDUAL PLANTS CHOSEN

Carex testacea

0.6m tall

Libertia isodes

0.3m tall

Carex comans

0.5m tall

Apodasmia similis

1m tall

Festuca actae

0.4m tall

Anemathela lessoniana

1m tall

Hebe strictissima

2m tall

Hebe salicifolia

1.5-2m tall

Chionochloa conspicua

1m tall

Festuca novae-zelandiae

0.7m tall

Phormium tenax

2m tall

Olearia cheesemanii

2m tall

OTHER ELEMENTS CHOSEN

- Chess game for more entertainment

- Marked parking in the lawn

GROUP 4

MATERIALS CHOSEN

- Gravel with rock rectangular riser

MASS PLANTS CHOSEN

- Mixed flax and shrub with seat facing the lawn

- Mixed grass and shrub which have diverse colours and concrete stairs

INDIVIDUAL PLANTS CHOSEN

Carex testacea

0.6m tall

Cordyline australis

4-10m tall

Olearia cheesemanii

2m tall

OTHER ELEMENTS CHOSEN

- Welcome sign for inviting visitors

WORKSHOP #3: FINALIZING OUR VISION

ACTIVITY 1

In two groups of 3-4 participants, the groups are to finalize their design by choosing which games, colour, materials, forms and plants for their ground games, furniture and garden.

Abstracted floor plan

Combined Group (7 participants)

GROUP 1

MATERIALS CHOSEN

FURNITURE

- Lawn

PATH

- Rock to direct the path next to the fence and the school.

MASS PLANTS CHOSEN

- Dark purple planting with softer texture

GROUND GAMES CHOSEN

- Connect four

- Chess for the more intelligent students

- Dodge ball

GROUP 2

MATERIALS CHOSEN

FURNITURE

- Cool hammock for chill afternoon

- The netting looks comfortable

ROCK DESIGN

- Rocky design that has orange colour

INDIVIDUAL PLANTS CHOSEN

Phormium tenax

2m tall

Pseudowintera colorata

2-3m tall

Leptospermum scoparium

2m tall

Coprosma tenuifolium

2m tall

GROUND GAMES CHOSEN

- Fitness space to prepare for our sports

- Foursquare lines

OTHER ELEMENTS CHOSEN

- An inviting entrance next to the school

- Lines for the field

FINDINGS FROM WORKSHOP 3 PARTICIPATORY PROCESS

ST. DOMINIC'S GIRLS COLLEGE

The participants engaged well with the group activity. Having them in groups of 4-5 allowed them to share their ideas, especially with the participants who were less confident than the others.

The visual stickers allowed them to expand their ideas and imaginary of the elements of their outdoor space, whilst enjoying the activity. It also allowed them to move around the room as they had to grab stickers from other tables, which created an 'outside-of-schoolwork' environment.

ST. AUGUSTINE'S BOYS COLLEGE

The participants engaged well with the group activity. The groups allowed individual participants to bounce their ideas off one another and, thus, created a collaborative environment.

As with the girls' workshop, the boys enjoyed the interactive activity of sticking the stickers and having diverse options for them to refine their vision. It also allowed them to communicate with each other as they were figuring out which elements to decide on.

Abstracted floor plan

ST. DOMINIC'S GIRLS COLLEGE

ST. AUGUSTINE'S BOYS COLLEGE

Legend

Vision Findings

ST. DOMINIC'S GIRLS COLLEGE

All groups had different results. Some groups wanted more planting, some wanted more constructed elements and some wanted a minimal design.

Group 1 wanted:

- Three types of plants to create the privacy, *Phormium tenax*, *Haloragis erecta* and *Coprosma rhamnoides*.
- A display for their school values.
- Mass planting to cover the "ugly" shed.

Group 2 wanted:

- A total of twelve mixed grasses and shrubs with diverse textures and colours
- To create yellow concrete stairs and native planting around the music shed to soften the building's edge.

Group 3 wanted:

- To keep the space simple.
- Furniture that is "cool"
- Wooden stairs,
- Grasses along the front of their school building
- Planting around the music shed and next to the old shed behind the church.

Group 4 wanted:

- *Cordyline australis* to provide shade for the volleyball umpire
- *Carex testaces* and *Olearis cheesemanii*
- A vibrant welcome sign and steps with planting next to them.
- A mixed of native planting with a seat was also chosen.

ST. AUGUSTINE'S BOYS COLLEGE

The boy's groups focused on more unfamiliar but "cool" furniture. The chosen individual plants were very minimal.

Group 1 wanted:

- Dodge ball
- Four in a row
- Ground chess
- The uninteresting driveway was replaced by a rocky path to add interest.
- They wanted a lawn couch to add more seating on the grass area.
- They wanted purple and blue flowering plants.

Group 2 wanted:

- Ordinary hammock and a netting hammock
- A rocky terrace
- Plants that were placed on the terrace area were *Phormium tenax*, manuka, purple *coprosma* and mountain horopito, which all had dark-purple leaves.
- Outdoor gym
- Four-square lines painted on the concrete
- A flower-hanging pergola was added to create a pleasant entrance
- White line was added to outline the sports field.

ST. DOMINIC'S GIRLS COLLEGE

ST. AUGUSTINE'S BOYS COLLEGE

5.7 **WORKSHOP 3 REFLECTION**

The workshop was successful and it generated interesting ideas. The activity worked really well with the students and majority of the participants were fully engaged. The groups of 4-5 allowed them to work as a team to achieve an objective, it also distributed the power evenly within the group.

However, the elements that were given to the participants were limited and pre-made. The students were given an option to add or change the colour of any of the structured elements, or even draw on top of it so it would be more personal, but only a few did so. The students only added familiar-looking landscape elements to their design. This should have been expected, as the students are not designers.

5.8 CRITICAL REFLECTION

Throughout the three-workshop process, modifications of activities were made to facilitate participation and meet the participants' needs. Working with the youth proved a challenge in terms of keeping everyone motivated and engaged with the activities.

Using isometric drawings to throughout the workshop process made it a lot easier and more interesting for the participants to visualize their outdoor space. However, this resulted in a lack of formal plan drawings from the participants.

The collective activity, in the first workshop, showed that participants who were less confident tended to shy away from giving their opinions in front of the group. The physical model and modeling clay were an interactive and a fun way to create the participants' initial designs. The activities allowed the participants to accomplish the given objectives.

Workshop two's overall findings for the design/vision and the participation were not successful. The objective for the workshop was to develop the participants' initial ideas, yet both the girls and the boys found that the lack of inspiration placed limits on their imagination. Being clear about the objective and process of the workshop was a learning from the second workshop.

Learnings from both workshops allowed the third workshop to improve the activity, enhance participants' involvement and clarify the workshop process. It was evident that the participants, both girls and boys, reacted positively with the grouping, activity and the design. The 'outside-of-schoolwork'

atmosphere was achieved through the combination of the three improvements. The designs were closer to being finalized, and the participants were excited that their ideas from the previous workshops had been carried through to the final workshop. After the end of the third workshop, the students decided which areas and designs were the priority through using sticky dots.

Key opportunities for bridging the landscape discussion in response to critical reflection

- Showcase the students' work with the parishioners to open the landscape discussions.
- To apply similar participatory design methods to get the parishioners involved with the design process.
- Showcase the students' work to the religious staff to refine and transform into feasible designs for implementation.
- Develop consensus designs from the boys and the girls designs.

6.1 INTRODUCTION

This chapter bridges the discussion of St. Anthony's outdoor space from the affiliated schools/students to the church parishioners through a form of a presentation conducted by the students/participants.

As it was explained in the previous chapter, the students have developed six designs, four designs from the girls school and two from the boys school. Each design was translated into formal plans by the facilitator. After the exhibition - involving the whole community, a consensus was made, having one final design from the boys and one from the girls.

This chapter also covers the parishioners' workshop (four) initial contribution to church outdoor space. This contribution came in a form of 'sticky note' feedback and quotes.

PREPARATION FOR THE EXHIBITION

The facilitator created a poster for the exhibition, distributed throughout the church and the school grounds. This maximized community outreach, allowing individuals who aspired for change to attend the new event.

The facilitator and the participants met a few days before the exhibition day, discussing the event's structure. Voluntarily, the participants arranged who the presenters for each of the workshop process.

During this encounter, some participants contributed further refining their design after seeing the formalized plans.

The materials that the facilitator needed showcasing the design process at the exhibition, were:

Workshop 1:

The physical model

Images of the participants' work

Workshop 2:

Printed copies of the participants' work

Images of the clay models

Workshop 3:

Participants' work

Formalized plans for each design

Individual plants

+ Food

+ Participants' gifts

+ Final design

6.2 EXHIBITION INTRODUCTION

After discussing and planning the exhibition, the participants who were available for the event presented the design development process (workshops 1, 2 and 3) and their finalized designs. The exhibition allowed the process to continue, merging the different designs into one final consensus design for either the boys' and the girls' outdoor space.

WORKSHOP #4 - EXHIBITING OUR VISION

EXHIBITING THE STUDENTS IDEAS

- Show off the design that the students created after masses.

PARISHIONERS' VISION

- Allowing the Parishes to have a say.
- Add any recommendations.

STUDENTS PRESENTATION

THE GIRLS AND BOYS

The senior girl student presented workshop 1 and 2, while workshop 3 was presented by both the junior and the senior girls.

The senior boys presented workshop 1 and 2, while the junior boys presented workshop 3.

Throughout the presentations, the students (designers) were encouraged by the facilitator, which supported their ideas and gave them more confidence to express their intensions

WORKSHOP 1

“Some spaces needs a lot of improvements”

“Having a hedge similar to the front office”

“The plants can improve the atmosphere of the place”

“The terrace needs a lot of maintenance”

“Clay modeling was fun but we needed more ideas”

“Dodge ball would definitely be fun during lunch breaks”

GIRLS

BOYS

CREATING A CONSENSUS DESIGN

Collaboratively, both boys and girls agreed on a final design for each of their outdoor spaces. Ideas from the church staff (head priest and the religious brothers) slightly amended the refined design.

The final agreed designs for the boys' outdoor space were:

- Simplifying the planting area.
- Keeping the dodge ball court, foursquare and ground chess for the ground games.

The final agreed designs for the girls' outdoor space were:

- Keeping the hedge for privacy.
- Keeping the steps on the sloped area.
- Keeping the planting around the buildings' boundary.
- To plant next to the back fences.

The final amendment from the religious staff were:

- Removing the steps, as it is on the way for the annual gala's activities.
- The addition of the planter boxes for the boys' school and the girls' school (house groups).

"Add planting boxes for house competitions"
-Religious staff

"The stairs will interrupt the Gala's activities"
-Religious staff

"Lower the planting towards the slope"
-Student

"Simplify the amount of plants"
-Religious staff

"Planter boxes for house competitions"
-Religious staff

"The foursquare lines and dodge ball would be cool"
-Student

"The gym would be on the way for activities"
-Religious staff

CHURCH OUTDOOR SPACE: REQUESTED PLANTING MIX

Due to the head priest’s request, the facilitator produced a series of planting mixes to initiate the design discussion of the church outdoor space. Planting was understood by the community as the key design feature which enhances the outdoor space. Therefore, it was prioritized by the head priest.

The planting mix concepts were derived from the students (primarily girls) in workshop 2. The chosen plants could withstand the conditions of the site.

These plant mixes facilitated their ideas and allowed them to visualize individual plant and planting composition.

PLANT MIX 1

PLANT MIX 2

PLANT MIX 3

PLANT MIX 4

PLANT MIX 5

"Formality reflects
the church's
traditions"

PLANT MIX 6

PARISHIONERS' VISION

From workshop 2, the students designed initial concepts for the front of the church. These rough concepts allowed parishioners to look at the outdoor space differently.

The parishioners were also interested in growing plants on the front sloped area. One parishioner thought that benches would allow people to stay outside more.

Furthermore, the parishioners identified the tree as an important tree for the community and a clear path towards the church to be an essential element to have.

Findings:

- The parishioners were interested in planting.
- The existing tree has a value to the community.

COMMUNITY WEBSITE ENGAGEMENT

Due to the pandemic's uncertainty, the facilitator created a website where the community can give feedback on the design.

Furthermore, the website provides an overview of the six workshops (three for the boy and three for the girls) and the design development.

<https://communityidentity2.wixsite.com/ci2020>

Findings:

- The website facilitated the parishioners and allowed them to express their ideas online.
- The website has plenty of potential for further outreach to the community.

RECOGNIZING THE STUDENTS' EFFORTS

Each of the students were given vegetable seeds as gifts for their input and their dedication to create positive changes of their outdoor space. The seeds represented their development and growth as designers and as leaders.

Findings:

- The head priest congratulated the students and the facilitator, and was more willing to allow the implementation of the design.
- The students were excited to see their seeds grow.

6.3 REFLECTION

Students' Development

The exhibition showcased the growth of the students' confidence on describing their developed design and the process. However, due to the event's date (Waitangi Weekend), most of the students were away and couldn't attend the presentation. Nevertheless, the students who were present delivered a clear presentation. They were aware of the workshop structure and the objectives for each workshop.

Parishioners' Workshop

The parishioners were amazed by their work. The students opened up a discussion of the potential improvements to outdoor space of the church. Parishioners were more engaged with planting the sloped area towards the street.

Further development and refinement of the parishioners' design is needed to create a feasible design.

Learning for phasing application:

- The students were empowered and proud of their developed design.
- The parishioners have opened their mindset of the potential improvements of the church outdoor space.
- The head priest and other religious staff amended some consensus design to fit with the school activities and to cut down the cost.
- The parishioners' were more engaged with the idea of planting the sloped front.

7.1 INTRODUCTION

The girls' school's and the boys' school's consensus designs were too grand for the church community's budget to implement. Therefore, project phasing was appropriate to apply for the two final designs.

The church parishioners' and the religious staff design for the church outdoor space needed more development and to be finalized. However, no further engagements have been done due to the research's time constraint. As a result, the facilitator collated the feedback and designs for the church to develop a final design.

Similarly, the facilitator will produce a project phasing for the church outdoor space design. The feedback from the previous workshops will determine the prioritization of the design phase.

7.2 ST. DOMINIC'S GIRLS DESIGNS FINAL DESIGNS FROM WORKSHOPS 1-3

The students and the religious staff refined the four final designs from the girl's students. A staff member voiced out the addition of landscape elements such as the planter boxes.

The staff voiced to remove the stairs, to facilitate better for the annual gala and to simplify the planting.

Some design alterations were opinions made by the staff members, and students did not feel that they can amend the design.

"Simplify the amount of plants"

-Religious staff

"Add planting boxes for house competitions"

-Religious staff

"The stairs will interrupt the Gala's activities"

-Religious staff

"Lower the planting towards the slope"

-Student

Key Plan

7.3 ST. AUGUSTINE'S BOYS DESIGNS FINAL DESIGNS FROM WORKSHOPS 1-3

The students and the religious staff refined the two final designs from the boy's students. Also, a staff member voiced out the addition of landscape elements such as the planter boxes.

The staff voiced to remove the outdoor gym, as it can get on the way for activities.

Some design alterations were opinions made by the staff members, and students did not feel that they can amend the design.

St. Augustine's Boys College: Group 1

St. Augustine's Boys College: Group 2

"The gym would be on the way for activities"

-Religious staff

"The foursquare lines and dodge ball would be cool"

-Student

"Planter boxes for house competitions"

-Religious staff

REFINED DESIGN: GIRLS FINAL DESIGN AFTER WORKSHOPS 4

The final, refined design includes:

- The planter boxes (derived from a staff member)
- The tall plants for privacy (derived from the students)
- The grasses and shrubs surrounding the open green space of the girl's outdoor space (derived from the students).

Key Plan

- A** - Tall planting for privacy and planter boxes for each house.
B - A row of native grasses.
C - A row of native grasses.
D - A row of native grass and shrub.

7.5

REFINED DESIGN: BOYS FINAL DESIGN AFTER WORKSHOPS 4

The final, refined design includes:

- The three ground games (selected by the students).
- The planter boxes (derived from a staff member).
- The dark purple-red coloured plants (chosen by the students).
The rocky driveway (selected by the students).

- A** - Ground games: Dodgeball and four square.
B - Terrace planting and planter boxes.
C - Ground chess.
D - Rocky path.

7.6 PHASING FOR THE STUDENTS' DESIGN

The facilitator divided the design outcomes into several smaller projects and design phasing. The projects phasing will allow for feasible design implementation. The phasing for these smaller projects depended on the students' favourites. Both the boys and the girls indicated their favourite parts of the design, which the students and the religious staff prioritized during workshop four.

Favourite projects which are prioritized

Favourite projects which are prioritized

ZOOMS FOR FINAL CONSENSUS DESIGN

7.7

GIRL'S PROJECTS

Project 1: Fence for privacy and planter boxes– Focused

The first project was the girls' favourite, as it provides privacy from the road to their outdoor space. The students chose the plants in workshop two. The planter boxes' addition provides more extra curriculum activities for the students, such as using the vegetables for cooking. The students accepted the altered design by the religious staff.

Project 2: Native planting to cover the fence

The second project consists of planting to provide coverage to the degrading fences. The students chose the plants.

Project 3: Native planting to cover the buildings

The third project consists of planting to provide coverage to the buildings' edges. The students chose the plants.

Project 4: Native planting to create an inviting atmosphere to the building

The fourth project consists of native grass planting to provide an inviting entrance to the building. The students chose the plants.

Project 1: Planter Boxes

House Competition: Keeping the plants maintained

Future Projects

Project 2

Proposed Planting

Project 3

Proposed Planting

Project 4

ZOOMS FOR FINAL CONSENSUS DESIGN

7.8

BOY'S PROJECTS

Project 1: Ground games (dodgeball and four-square)– Focused

The final ground games were selected by the boy's students. They always wanted to have defined lines to play 'four-square', but the lines were difficult to draw. The dodgeball court was agreed by the group.

Project 2: Terraced planting and planter boxes

The main idea for this project was to enhance the degraded and unkept terracing, which serves as a thoroughfare towards the grass field for the students. The students selected the plants.

The planter boxes' addition provides more extra curriculum activities for the students. The students accepted the altered design by the religious staff.

Project 3: Ground Chess

The ground chess was selected by two of the students. Some did not see it a priority, but it is a 'want' for most students.

Project 4: Rocky driveway

The 'rocky driveway' project is derived from the selection of the students in workshop three. The students were not as excited to make this a priority.

Project 1: St. Augustine's Boys College | Dodge ball & foursquare painting

Future Projects

Project 2

Project 3

Ground Chess (Grass X Concrete)
Plan
Scale | 1:30 @ A3

Concrete slabs
Isometric
Scale | 1:50 @ A3

Project 4

7.9 ST. ANTHONY'S CHURCH OUTDOOR SPACE: REFINEMENT OF THE DESIGN

The previous workshops' collected feedback and designs allowed the facilitator to develop a design for the church outdoor space unbiasedly. This feedback included the most voted designs from the students in workshop 2. The facilitator also had the church parishioners' and the religious staff feedback from workshop 4.

Findings:

There are five projects that were concluded from the collated feedbacks and designs. All of the feedbacks were chosen to create an inviting outdoor space for the church.

These are projects are:

- Planting on the sloped area
- Benches below slope
- Brick pavement
- Refine car parking
- Replace wooden fence with hedge

Spatial improvements (maintenance)

Design ideas derived from Workshop 2 (students)

"Leave the tree alone and plant the slope"

"Garden beds, roses, picnic tables parking spaces, bike racks and rails for steps"

"Keep the primary school's assembly area"

Brick path entry

Planting around the flag pole

Plants planted in formalized pattern

Plants including roses

Design ideas derived from the parishioners

"Roses and bright flowering plants"

"Benches on the bottom of the slope"

Bright coloured plants

Addition of furniture

"The white flower is pretty"

"Improve the entrance"

"The feathery stem looks pretty"

Enhancing the sense of arrival

Design ideas derived from the religious staff

"Formality reflects the church's traditions"

Formal planting

7.10 ST. ANTHONY'S CHURCH OUTDOOR SPACE: CONCEPT DESIGN

The design outcome was presented to the religious staff. The feedback that they gave were mostly positive. Parts of the design were not needed, such as the gravel car park. Also, the plants and the bollards are "blocking the activities for the annual gala", according to a staff member.

The feedback was considered, allowing small alterations with the design from the "stakeholder's" opinions. Though, the main ideas were kept in the design outcome.

"Remove the cluster of planting the is blocking the activities for the annual gala"

"Remove the gravel car park"

"Add planting to the small space next to my office"

7.11

ST. ANTHONY'S CHURCH OUTDOOR SPACE: REFINED DESIGN AND PRIORITIZED PROJECTS

The facilitator applied a project phasing after the refinement of the design. Smaller projects allow for feasible project implementation. The facilitator broke down the tasks into five categories which were divided by the facilitator.

The church parishioners and the religious staff brought forward the concern of the church front's sloped area, which needed planting. This feedback influenced the decision to prioritize this. The planting beside the staff office is second in priority due to the staff's given feedback. The rest are prioritized according to their size and the cost value.

Most priority ↓
Least priority ↓

- D
- E
- C
- B
- A

- A** - Hedge (replacing the old fence).
- B** - Brick path toward the church.
- C** - Benches and gravel footpath.
- D** - Front garden of the church.

Draft Plan: St. Anthony's Church Outdoor Space

1:250

Proposed Planting

Carex comans

Height: 0.5m
Spread: 0.5m

Chionochloa conspicua

Height: 1m
Spread: 1.5m

Coprosma repens

Height: 6m
Spread: 3m

Hebe odora

Height: 1m
Spread: 1m

PROJECT 4

ora

Height: 2m
Spread: 1.5m

Hebe strictissima

Height: 2m
Spread: 2m

Muehlenbeckia astonii

Height: 2m
Spread: 1.5

Rose bush

Height: 0.8m-1.5m
Spread: 0.5m-1m

Project 1: Slope Garden

7.12 **ST. ANTHONY’S CHURCH OUTDOOR SPACE:**
PROJECT 1

Due to the first project’s size, a combined decision made by the facilitator and the head priest was to divide the project into multiple phases.

Phase 1: The planting for the stairs entrance was the most crucial part as it can enhance the sense of arrival.

Phase 2: To fill the front of the slope with planting to improve the space’s quality.

Phase 3: The replacement of the existing hedge. This is not considered very important. However, one participant thought that the hedge is dull.

Phase 3

Replacing the hedge into more diverse planting to frame the church.

Phase 2

Rose planting with native shrubs and grasses.

Phase 1

Entrance planting. Creating a sense of arrival.

Phase 2

Rose planting with native shrubs and grasses.

Phase 3

Replacing the hedge into more diverse planting to frame the church.

SPRING

SUMMER

AUTUMN

WINTER

A - A SEASONAL SECTIONS

SPRING

SUMMER

AUTUMN

WINTER

B - B SEASONAL SECTIONS

7.13 REFLECTION

The designs derived from previous workshops and engagements with the three sub-groups of St. Anthony's Church resulted in three primary design outcomes. The facilitator used the learnings from the workshops to derive the making of the project phasing.

Their interest in each project influenced both the boys' and the girls' phasing during workshop four. Furthermore, the students brought up the favourite designs' multiple times during the three workshops, such as the fence/hedge for privacy (girls) and the ground games (boys).

Although the religious staff influenced some of the three sub-groups' design outcomes, they did not dismiss the ideas from the students and the parishioners. The bond between the facilitator and the religious staff strengthened during this process due to ongoing engagements and communications.

The parishioners participation lacked a proper engagement due to the time constraint of this research. This has showed in the design, which lacked refinement such as the benches, planting and brick pavement.

Key Learnings for Project phasing application

- Further engagements with the parishioners for developing and refining the other projects are needed.
- The religious staff members' input to the design was just as important as the rest of the community.
- The workshops and the engagement provided significant information, which abled the facilitator to conduct the phasing.
- The project phasing aims to create feasible design outcomes in which the community and the facilitator will implement the design.

8.1 RESEARCH CONCLUSION

The concept of participatory design is a democratic form for a community's-built environment development. Regional councils throughout the globe are slowly incorporating the 'bottom-up' approach towards the landscape architecture design development process. However, more work is needed to achieve the community's full participation in the design process. Communities that aspire to create change are the ones who can create positive transformations from within their surrounding environment. Participatory design produces a sustainable urban future and, most importantly, empowers individuals.

The research aimed to contribute to the church community at a local level and engage and design with a Catholic church community. The literature and precedent reviews allowed a cohesive understanding of the complex topic through the categorization of the research topic into three sub-topics. Extracting information from both literature and precedent reviews provided a foundation for developing the methods used for engaging with the community.

The analysis of St. Anthony's community established the three elements that are relevant to the research. The space, the people and the use of space. During the engagement with the students/youth, several findings emerged about their outdoor space uses. The space analysis was performed both remotely and during fieldwork, which offered a thorough understanding of the site's physical elements. Engaging with the community by participating in their events provided an in-depth knowledge of the community's people. This also supported the findings for their use of space, which were conducted through site visits and participating in their on-going events.

Establishing the methods for engagement after understanding who the potential participants would be was essential. A thorough analysis of the participatory workshop precedents provided a more robust structure for the three workshops. This examination also identified appropriate activities for the youth participants, who could be expected to be more interactive and playful.

Applying the community engagement method facilitated the involvement of church youth participants in the three participatory design workshops. Interactive activities were chosen, specifically to appeal to youth and prove useful for extracting creative ideas to then be turned into a design.

St. Anthony's Church's affiliated schools, St. Dominic's Girls College and St. Augustine's Boys College provided a reliable case study for this research as youth are the most dismissed group for community developments. The student's outdoor spaces were sought to be uninviting and in need of improvement. The hierarchal structure buried their aspirations under the administration's visions. Enabling the students' creativity to be heard allowed them to develop a design through a series of workshops.

Through the engagement process with the youth of St. Dominic's Girls College and St. Augustine's Boys College, the partnership between the facilitator/designer and the participants developed into a stronger bond over the course of the workshops. The participants also developed more confidence in expressing their vision to the rest of the group. Their confidence was evident during the design exhibition-presentation when participants showed pride in their work. It is

through the individual's emotions and actions that facilitators can observe empowerment.

This research has provided evidence that youth aspire and can be inspired to lead change just as landscape architects and other designers can. Designers must facilitate those aspirations by supporting youth to visualize them and transform them into designs. Seeing individuals' faces when feeling empowered and knowing that they will enjoy the design outcome brings joy. The efforts of the Catholic youth, were able to reclaim the lost relationship between church communities (religious staff and the church parishioners) and the common ground they live upon.

This research encapsulates what this thesis is about. Since the partnership between the facilitator and the community of St. Anthony's Church has developed, more projects will come which will be developed further beyond this body of work.

The design process within landscape architecture has been evolving by adapting to political, social/cultural, economic and environmental shifts. Participatory design is only one tool in which communities, who are the experts of their outdoor spaces, have the freedom to create positive changes to their built environment. However, to extract creative ideas from citizens, facilitators must devote time and energy to proper planning to encourage individuals and facilitate creative mindsets. Empowerment will then exist when individuals have achieved their aspiration.

8.2 **LIMITATIONS**

Inability to conduct Online Engagements

Due to the unpredictable nature of the pandemic, the website was made for the engagement of the community. However, it was not completed during lockdown. Therefore, a missed opportunity for the community to participate with the design process.

Inability to conduct Parishioners Design Workshops and develop a Refined Final Design

A further limitation was the inability to conduct design workshops with the church parishioners due to the lack of communication by the facilitator. Instead, the chosen parishioners' involvement came in the form of two formal meetings and discussions. Therefore, the design and their contribution to the design did not translate as well as they should have. The parishioners' participation could have influenced the refinement of design outcome, such as the furniture (benches), panting, and the path.

Postponed Design Implementation

Furthermore, due to the schools' summer break, the fourth workshop was postponed, which led to the rest of the process being pushed back. Consequently, the implementation stage also had to be postponed to a later date.

8.3 MOVING FORWARD

The methods of participatory design and community engagement are something novel to me. However, its impact on society can lead to positive and sustainable design outcomes. This approach to design will be applied further in my professional career as a landscape architect.

The community of St. Anthony's church, most specifically, the students/participants, have allowed this research to be a 'living project'. I believe that their dedication and aspirations for change will continually grow, as they will look at their immediate landscape differently after conducting the four workshops.

The continual engagements with the youth during the research have opened more opportunities for more outdoor space improvements. This allows for a more open discussion of the community's outdoor space. Further engagements with the church parishioners will endow for a more refined design of their outdoor space. Developing the applied participatory design methods will provide for a more interactive engagement with the parishioners in hopes that the design outcome can influence their daily lives.

The location of the church allows me to engage with the community continually. Implementing the first projects from the boys' and the girls' designs is due in the coming weeks. Contributing back to the Catholic Community of Whanganui means that I am also contributing back to the Filipino Community and to my family.

8.4 REMINDERS FOR FUTURE FACILITATORS

CHALLENGES ENCOUNTERED

Due to this research being influenced by communities and their aspirations, facilitators must take precautions due to the unpredictable nature of community involvement/engagement. A list of reminders for future facilitators provides useful tips, based on this researcher's experience.

- **Confidence**

Be confident with your ability to facilitate the community's needs, also your ability as a designer.

- **Transparency**

Be transparent with the research proposal presented to the community and the stakeholders/leaders of the community. Furthermore, be transparent with the workshop structure, times and dates. Transparency can lead to a smooth process for the participants and the facilitator.

- **Assertiveness**

Be respectfully assertive towards the leaders/stakeholders when they are stubborn in the face of the community's ideas, which happens frequently.

- **Adaptivity**

Allow yourself to adapt to unpredictable situations, such as a change in event times or dates. Also, facilitators should self-evaluate future workshops' activities or techniques when they do not engage the participants as much as planned.

- **Preparation**

Be well prepared for the workshops before conducting them and before meeting with the leaders/stakeholders. Facilitators must prepare the schedule and the needed materials for each workshop.

- **Awareness**

Be aware of participants who are not as confident as others. Give them support by guiding their ideas or inspiring them with new ideas. Therefore, knowing when to switch between being a facilitator or being a designer during workshops can encourage individuals to feel confident with their ideas.

- **Fun atmosphere**

Create a fun atmosphere so participants feel more comfortable sharing their ideas with you or the rest of the group.

- **Words of encouragement**

Always refer to the participants as the experts of their environment. Encourage their ideas to be heard and be expressed.

- **Recognition**

Recognize individual participants by complimenting their work and give participants who worked the hardest a treat.

9.1 REFERENCES LIST

- Alwaer, H., & Cooper, I. (2019). A Review of the Role of Facilitators in Community-Based, Design-Led Planning and Placemaking Events. *Built Environment*, 45(2), 190–211. <https://doi.org/10.2148/benv.45.2.190>
- Arnstein, S. R. (1969). A Ladder Of Citizen Participation. *Journal of the American Institute of Planners*, 35(4), 216–224. <https://doi.org/10.1080/01944366908977225>
- Bihanic, D. (Ed.). (2015). *Empowering Users through Design*. Springer International Publishing. <https://doi.org/10.1007/978-3-319-13018-7>
- Bowen, S., Sustar, H., Wolstenholme, D., & Dearden, A. (2013). Engaging teenagers productively in service design. *International Journal of Child-Computer Interaction*, 1(3–4), 71–81. <https://doi.org/10.1016/j.ijcci.2014.02.001>
- Bratteteig, T., & Wagner, I. (2014). *Disentangling Participation*. Springer International Publishing. <https://doi.org/10.1007/978-3-319-06163-4>
- Chambers, R. (2012). *Participatory Workshops A Sourcebook of 21 Sets of Ideas and Activities*.
- Community Places. (2014). *Community Planning Toolkit—Community Engagement*. BIG Lottery Fund. <https://www.communityplanningtoolkit.org/sites/default/files/Engagement.pdf>
- Counts, E. (n.d.). Ministry of Education—Education Counts. Ministry of Education. Retrieved March 11, 2021, from <https://www.educationcounts.govt.nz/find-school/school/population/year?district=®ion=&school=1585>
- Davis, D. (2013). *Participation Tools for Better Community Planning* (2nd ed.).
- Experience, W. L. in R.-B. U. (n.d.). *Foundational UX Workshop Activities*. Nielsen Norman Group. Retrieved March 10, 2021, from <https://www.nngroup.com/articles/workshop-activities/>
- Hale, V. (2018). Good Places Through Community-Led Design. In Q. M. Zaman & I. Troiani (Eds.), *Transdisciplinary Urbanism and Culture* (pp. 155–164). Springer International Publishing. https://doi.org/10.1007/978-3-319-55855-4_13
- Hamdi, N. (2013). *Small Change: About the Art of Practice and the Limits of Planning in Cities*. Taylor and Francis. <http://grail.ebib.com.au/patron/FullRecord.aspx?p=430113>
- Hansen, E. I. K., & Iversen, O. S. (2013). You are the real experts!: Studying teenagers’ motivation in participatory design. *Proceedings of the 12th International Conference on Interaction Design and Children - IDC ’13*, 328–331. <https://doi.org/10.1145/2485760.2485826>

Home | BIKE-A-THON 2020 | SSPX New Zealand. (n.d.). Retrieved March 11, 2021, from <https://www.bikeathon.nz/>

Inspiring Communities. (2013). Understanding and accelerating community-led development in Aotearoa New Zealand. <http://www.communityresearch.org.nz/wp-content/uploads/formidable/Understanding-and-accelerating-community-led-development-in-Aotearoa-New-Zealand..pdf>

Martinez, S. (2019). Design empowerment workshop launch. <https://www.designempowermentphx.com/what-are-we-working-on/2019/4/6/design-empowerment-workshop-launch>

Meremere Community Development Group. (2016). Growing Collaborative Local leadership. Inspiring Communities. https://inspiringcommunities.org.nz/ic_story/done-with-being-done-to-meremeres-journey-to-confident-local-leadership/

Morgan, R. (2014). 200 Years of Christianity in New Zealand. *Inside Life*, 21, 3–8.

Mullahey, R., Checkoway, B., & Susskind, Y. (1999). Youth participation in community planning.

Peña, D. de la, Allen, D. J., Hester, R. T., Hou, J., Lawson, L. L., & McNally, M. J. (2017). *Design as Democracy: Techniques for Collective Creativity*. Island Press/Center for Resource Economics Island Press. <https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1942575>

Rodgers, M., Marques, B., & McIntosh, J. (2020). Connecting Māori Youth and Landscape Architecture Students through Participatory Design. *Architecture and Culture*, 1–19. <https://doi.org/10.1080/20507828.2020.1768349>

Rodwell, C. M. (1996). An analysis of the concept of empowerment. *Journal of Advanced Nursing*, 23(2), 305–313. <https://doi.org/10.1111/j.1365-2648.1996.tb02672.x>

Sanoff, H. (2000). *Community participation methods in design and planning*. Wiley.

Scariot, C. A., Heemann, A., & Padovani, S. (2012). Understanding the collaborative-participatory design. *Work*, 41, 2701–2705. <https://doi.org/10.3233/WOR-2012-0656-2701>

Sensory Garden at Buchanan Rehabilitation Centre | Workshops. (n.d.). Ara Manawa. Retrieved March 10, 2021, from <https://www.aramanawa.com/blog/2020/2/20/workshops-sensory-garden-at-buchanan-rehabilitation-centre>

Spinuzzi, C. (2005, May). The methodology of participatory design. *Technical Communication*, 52(2), 163+. Gale Academic OneFile.

REFERENCES LIST

St Anthony's Catholic Church. (2018, September 5). SSPX New Zealand. <https://sspx.org.nz/en/stanthony>

St Anthony's parade for the Feast of Christ. (n.d.). NZ Herald. Retrieved March 11, 2021, from <https://www.nzherald.co.nz/whanganui-chronicle/news/st-anthonys-parade-for-the-feast-of-christ/POYBJRCLLBHWFLVPNWHWHTWSEA/>

Stenhouse, J. (2011). Religion and society. Te Ara-the Encyclopedia of New Zealand. <http://www.TeAra.govt.nz/en/religion-and-society/print>

Tippy, W. M. (1918). FUNCTION OF THE CHURCH IN THE CITY COMMUNITY. *Religious Education*, 13(1), 35–36. <https://doi.org/10.1080/0034408180130109>

van der Velden, M., & Mörtberg, C. (2015). Participatory Design participatory and Design for Values. In J. van den Hoven, P. E. Vermaas, & I. van de Poel (Eds.), *Handbook of Ethics, Values, and Technological Design* (pp. 41–66). Springer Netherlands. https://doi.org/10.1007/978-94-007-6970-0_33

Zaman, B. (2020). Designing Technologies with and for Youth: Traps of Privacy by Design. *Media and Communication*, 8(4), 229–238. <https://doi.org/10.17645/mac.v8i4.3261>

FIGURES LIST

All figures not attributes are authors own.

1

Figure 1.01 New Zealand Catholic Churches (Authors edit of google street map)

2

Figure 2.01 Lawson. (2004). 41st Street Neighbourhood Coalition [Photograph]. https://media.springernature.com/original/springer-static/image/chp%3A10.5822%2F978-1-61091-848-0_10/MediaObjects/978-1-61091-848-0_10_Fig12_HTML.jpg

Figure 2.02 Growing Collaborative Local leadership. (2013). [Photograph]. Inspiring Communities. https://inspiringcommunities.org.nz/ic_story/done-with-being-done-to-meremeres-journey-to-confident-local-leadership/

Figure 2.03 Hou. (2007). Design Buffet [Photograph]. Urban Commons Lab. <https://commons.be.uw.edu/projects/service-learning/international-childrens-park/>

Figure 2.04 Our Town Newtown Workshop. (2017). [Photograph]. <http://www.newtowncommunity.org.nz/our-town-newtown.html>

Figure 2.05 The Sagragado. (2019). Design empowerment workshop launch [Photograph]. <https://www.designempowermentphx.com/what-are-we-working-on/2019/4/6/design-empowerment-workshop-launch>

Figure 2.06 Autaia Alternative Education Program workshops. (2020). [Photograph]. <https://www.tandfonline.com/doi/pdf/10.1080/20507828.2020.1768349?needAccess=true>

3

Figure 3.01 1968 Historical Photo. (1968). [Satellite Image]. <https://eplan.whanganui.govt.nz/eplan/>

Figure 3.02 2006 Aerial Image (Google Maps). (2006). [Satellite Image]. <https://www.google.co.nz/maps/@-39.9394707,175.0217543,17.29z>

Figure 3.03 2020 Aerial Image (Google Maps). (2020). [Satellite Image]. <https://www.google.co.nz/maps/@-39.9394707,175.0217543,17.29z>

Figure 3.04 St. Anthony's Church Religious Staff. (2012). [Photograph]. https://wanganui85.rssing.com/chan-69009685/all_p1.html

Figure 3.05 St. Anthony's School and Colleges. (n.d.). [Photograph]. <https://sspx.org.nz/en/news-events/calendar/st-anthonys-procession-37192>

Figure 3.06 Bike-A-Thon. (2020). [Photograph]. <https://www.bikeathon.nz/>

Figure 3.07 The Annual Gala. (2019). [Photograph]. <https://www.facebook.com/St-Anthonys-School-GalaMedieval-Festival-1410842712385729/>

Figure 3.08 St. Dominic's Girls College Community Service. (2015). [Photograph]. <https://www.dominicansisters.net.nz/dominican-sisters/st-dominics-convent/st-dominics-college/>

Figure 3.09 S.A.'.C. (2018). St. Anthony's church Parade [Photograph]. Saint Anthony's Priory. <https://sspx.org.nz/en/news-events/calendar/st-anthonys-procession-3719>

FIGURES LIST

4

Figure 4.01 Post up. (2019). [Photograph]. <https://www.communitynetworksfranklin.nz/community-consultation-workshop-30th-september-2020/>

Figure 4.02 Affinity Diagram. (2005). [Photograph]. https://measuringu.com/affinity-diagram_old/

Figure 4.03 Landscape Mapping. (2006). [Photograph]. <https://www.nngroup.com/articles/journey-mapping-workshop/>

Figure 4.04 Landscape Mapping. (n.d.). [Photograph]. <https://gamestorming.com/350/>

Figure 4.05 Modeling Clay. (n.d.). [Photograph]. <https://www.shutterstock.com/search/kids+sculpting+clay>

Figure 4.06 Role Playing. (2018). [Photograph]. <https://www.chronicle.com/article/how-an-idiosyncratic-role-playing-game-became-a-popular-teaching-tool/>

Figure 4.07 Questionnaire. (2019). [Photograph]. <https://www.business2community.com/strategy/creating-a-questionnaire-that-drives-responses-02212121>

Figure 4.08 Sketching. (2020). [Photograph]. <https://www.teamsdesign.com/en/news/article/sketching-workshops-by-teams>

Figure 4.09 Storyboarding. (2019). [Photograph]. <https://towardsdatascience.com/ethical-storyboarding-for-machine-learning-7c5b5a031173>

APPENDIX A

Please note that withdrawal of an individual's contribution to a focus group is only possible up until the commencement of the group discussion. Although the participants can choose to leave the focus group discussion at any time, it will be impossible to withdraw what has been said by them up to the point of their withdrawal as it will be incorporated into of the general discussion with other participants. This feature should be explained in the Information sheet provided to your participants.

Focus group rules

A document with proposed focus group rules should be uploaded to your Human Ethics application. Below are some examples of suggested rules to be included.

- *The information shared in this meeting is confidential. You should not discuss the opinions and comments made by other focus group participants with anybody outside this room. We would like you and others to feel comfortable when sharing information.*
- *You do not need to agree with others, but you should listen respectfully as others share their views.*
- *We would like to hear a wide range of opinions: please speak up on whether you agree or disagree.*
- *There are no right or wrong answers, every person's experiences and opinions are important.*
- *The meeting is audio recorded, therefore, please one person speak at a time.*
- *Please turn off your phones.*

Level 2 safety ground rules:

Gatherings must have no more than 100 people in each defined space and keep high hygiene standards. If you can't maintain physical distance from people you don't know, you should consider wearing a face covering.

- If you're unwell, stay home.
- Participants are encouraged to use basic hygiene measures, including washing your hands, coughing or sneezing into your elbow and cleaning surfaces.
- Physical distancing: keep a 1 metre distance.
- Participants are encouraged to wear face coverings in situations where physical distancing is not possible.

Source: <https://covid19.govt.nz/alert-system/alert-level-2/>

Longing for Identity

INFORMATION SHEET FOR PARTICIPANTS

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

Who am I?

My name is Ryan Peralta and I am a Masters student in Landscape Architecture at Victoria University of Wellington. This research project is work towards my thesis.

What is the aim of the project?

This project is looking at socializing churchyards within a secular society. The aims for the project are to facilitate community cohesion between the church community and the surrounding community of Whanganui, create an inviting space for the church community and the surrounding community and to make them feel welcome within the church outdoor space and to promote outdoor social engagement for the church community and the surrounding communities, within the church outdoor space.

Your participation will support this research by addressing your own vision of the church outdoor space through the upcoming workshops. This research has been approved by the Victoria University of Wellington Human Ethics Committee #0000028435.

How can you help?

You have been invited to participate because you are a part of St. Anthony's church community. If you agree to take part, you will be part of a focus group at St. Anthony's school. I will ask you and other participants questions about your opinions of the outdoor space of the church, your vision of the space, and your opinions on the designs that will be developed. The focus group will take 1 hour per workshop, in total of 2 hours. I will record the focus group through photographing the workshops with your permission and write it up later.

The information shared during the focus group is confidential. That means after the focus group, you may not communicate to anyone, including family members and close friends, any details about the identities or contributions of the other participants of the focus group.

You can withdraw from the focus group at any time before the focus group begins.

You can also withdraw while the focus group it is in progress. However it will not be possible to withdraw the information you have provided up to that point as it will be part of a discussion with other participants.

What will happen to the information you give?

This research is confidential. This means that the researchers named below will be aware of your identity, but the research data will be combined and your identity will not be revealed in any reports, presentations, or public documentation

Only my supervisors and I (who will be required to sign a confidentiality agreement). I will read the notes or transcript of the focus group. The focus group transcripts, summaries and any recordings will be kept securely and destroyed on 1/3/2021.

What will the project produce?

The information from my research will be used in my master's degree.

If you accept this invitation, what are your rights as a research participant?

You do not have to accept this invitation if you don't want to. If you do decide to participate, you have the right to:

- choose not to answer any question;
- withdraw from the focus group while it is taking part however it will not be possible to withdraw the information you have provided up to that point;
- ask any questions about the study at any time;
- read over and comment on a written summary of the focus group
- be able to read any reports of this research by emailing the researcher to request a copy.

If you have any questions or problems, who can you contact?

If you have any questions, either now or in the future, please feel free to contact [either/me]:

Student:

Name: **Ryan Peralta**

University email address:
peraltryan@myvuw.ac.nz

Supervisor:

Name: **Carles Martinez-Almoyna Gual**

Role: Lecturer in Landscape Architecture
Wellington School of Architecture, Victoria
University of Wellington

Phone: 04 463 5170

Email address: carles.almoyna@vuw.ac.nz

Longing for Identity

CONSENT TO PARTICIPATE IN FOCUS GROUP

This consent form will be held for a minimum of five years.

Researcher: Ryan Peralta, Victoria University of Wellington.

- I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- I agree to take part in a recorded focus group.

I understand that:

- I acknowledge that I am agreeing to keep the information shared during the focus group confidential. I am aware that after the focus group, I must not communicate to anyone, including family members and close friends, any details about the identities or contributions of the other participants of the focus group.
- I can withdraw from the focus group while it is in progress however it will not be possible to withdraw the information I have provided up to that point as it will be part of a discussion with other participants
- The identifiable information I have provided will be destroyed on 1/3/2021.
- I understand that the findings may be used for a Master's degree.
- I understand that the data will be kept confidential to the researcher and the supervisor and Ryan Peralta.
- My name will not be used in reports and utmost care will be taken not to disclose any information that would identify me.
- I would like a summary of the focus group: Yes ☐ No ☐
- I would like to receive a copy of the final report and have added my email address below. Yes ☐ No ☐