Creating Placeness in an urban square

Giving the Pope's square in Vitoria, Brazil a new lively identity

Bsc Thesis Landscape Architecture (LAR-81812)

Figure 1, the Pope's square

Abstract

The Pope's Square struggles with its placeness, it is very much a non-place. The square is in need for a lively identity. The goal of this thesis is to use guidelines and the process of placemaking to create an authentic place with its own lively identity. This can be done by following guidelines on creating lively urban parks, creating places where people want to be; and by using different placemaking strategies, such as creative placemaking. We take a look at why the square is lacking placeness, why it can be considered a non-place, what is a sense of place, what is placeness, when is a place lively? All these questions and topics need to be answered to create placeness and a sense of identity.

Using placemaking is a strategy to create placeness by getting people involved and using them to create placeness. Creating liveliness by looking at guidelines on creating places for people .

The different guidelines can be combined and made into a toolbox. This toolbox can be used to create a design for the square, that will create placeness and give the square a lively identity.

Author: Joppe van Ramshorst   (971102680080)   Course coördinator: Gabrielle Bartelse

Tutor: Homero Marconi Penteado   Course examiner: Sanda Lenzholzer

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Introduction

This Thesis is focussed on creating placeness in an urban square, this is done by looking at the Pope's square, an approximately 200 by 200 meters wide square in Vitória, Brazil. This is a mostly an empty place that is in disrepair (TripAdvisor, 2017). According to many reviews on the website from TripAdvisor people find the square empty, disused, that still has a lot of potential (TripAdvisor, 2017). The surroundings give away where you are but the square itself is a non-place, because the square has no specific attribute that makes it fit in its location, one can imagine not being "there," being elsewhere, but it could be everywhere (Auge, 1995).

This research seeks to improve the square and transform it into a place with a lively identity. It seeks to create placeness, to turn the Pope's square into an authentic place where people can have a sense of belonging and community. An authentic sense of place derives from insideness from a sense of belonging to a place and its community (Freestone & Liu, 2016). If a person feels inside a place, the stronger his or her identity with the place will be (Relph, 1976).

"Authenticity of a place is the result of "being lived-in" where the place serves as a symbolic or functional centre of life for both individuals and communities" (Freestone & Liu, 2016, p. 3)

Places that are lacking placeness do not have a real identity of their own (Relph, 1976), they are mostly public spaces that are not really used. To create placeness one can use many different placemaking techniques. Toolis (2017) for example talks about ways marginalized communities can use placemaking as a tool for reclaiming public space by making community gardens, murals, encampments, tenant-owned cooperatives, protests, demonstrations, etc (Toolis, 2017).

According to Seamon and Sowers, "Creating placeness does also have to do with creating a sense of place. Individuals and groups may create a sense of place either unselfconsciously or deliberately" (Seamon & Sowers, 2008). If people feel they are contributing to the placemaking, and feel a sense of ownership, they will positively contribute to the management of the place (Alexander & Hamilton, 2015).

This research seeks to improve the placeness of the Pope's square by changing its lacking sense of place. Transforming the square into a lively public place full of identity.
This can be done by changing the use and outlook of the square, by making use of different guidelines to create placeness.
Guidelines for creating a park and then guidelines to follow to make placeness and liveliness. What attributes does an urban park need? What kind of functions and activities? These guidelines can be made into a toolbox of different pieces you need to create a lively urban park. With this toolbox and the process of placemaking and community participation a design can be made, that creates placeness on the square.

The main research question therefore is:

"How can you create placeness and a lively identity for a place like the Pope's square, that is lacking placeness?"

Sub research questions have been formulated to help answer this question.

1. "Why is the Pope's square lacking placeness and Identity?"

2. "How do you capture and improve the Genius loci of a place?"

3. "What design guidelines can be followed to create placeness?"

Figure 2, The Pope's square by Gabriel Lordêllo

Methods & Materials

To Answer the main research question (MRQ) I will first answer the sub research questions (SRQ). Below is discussed how the questions are going to be answered.

SRQ 1: "Why is the Pope's square lacking placeness and Identity?"

Will be answered by a landscape inventory, followed by a landscape analysis, this can be done with Gis, websites, literature, and interviews (if possible).

SRQ 2: "How do you capture and improve the Genius loci of a place?"

This question will be mostly answered by literature research. It can also be done by analysing the area looking at people's experience and opinions. Looking at example projects, how do other designers do it.

SRQ 3: "What design guidelines can be followed to create placeness?"

Firstly, this question is answered through research for design, by a literature study for specifi c guidelines. Once the specific guidelines are understood the next step is to use research through design. To make iterations of uses of these guidelines, to implement them.

In Figure 3 you can see the process to follow in all the SRQ's together. The problem Identification is part of SRQ1 following that is the concept generation which is in line with SRQ2 and then the concept Resolution and design solution are part of SRQ3 (Milburn & Brown, 2003).

For the design process, research trough design can be used, see Figure 4 where you can see this proces. This proces of research through design has many iterations, each time making alternatives, where you can select the best ones, which you adjust and start a new iteration (Lenzholzer, 2020).
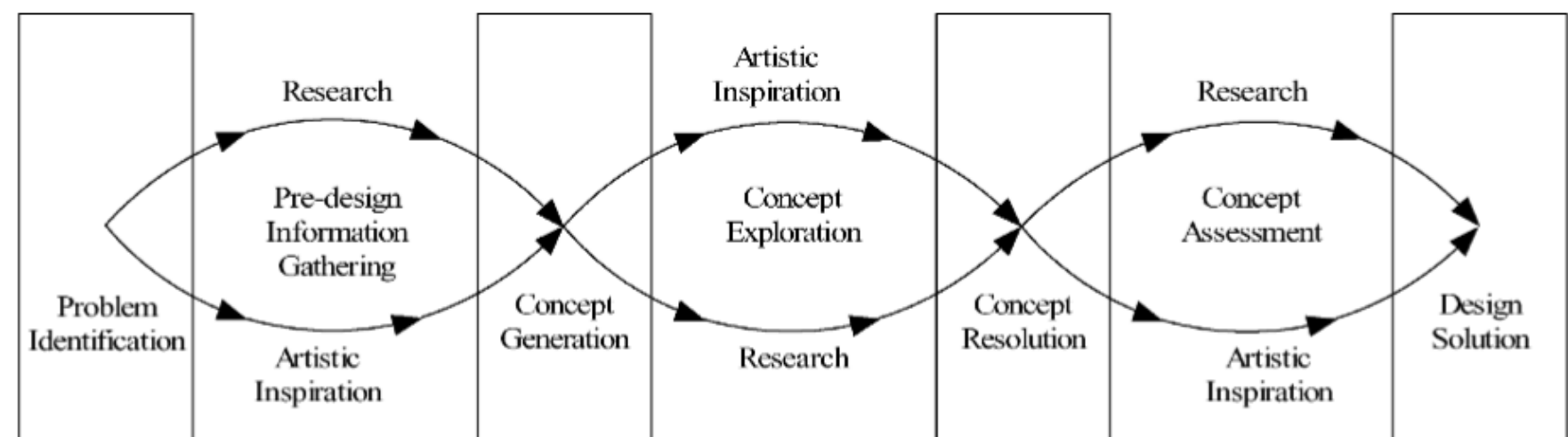This is mostly used to answer SRQ3 and the MRQ.

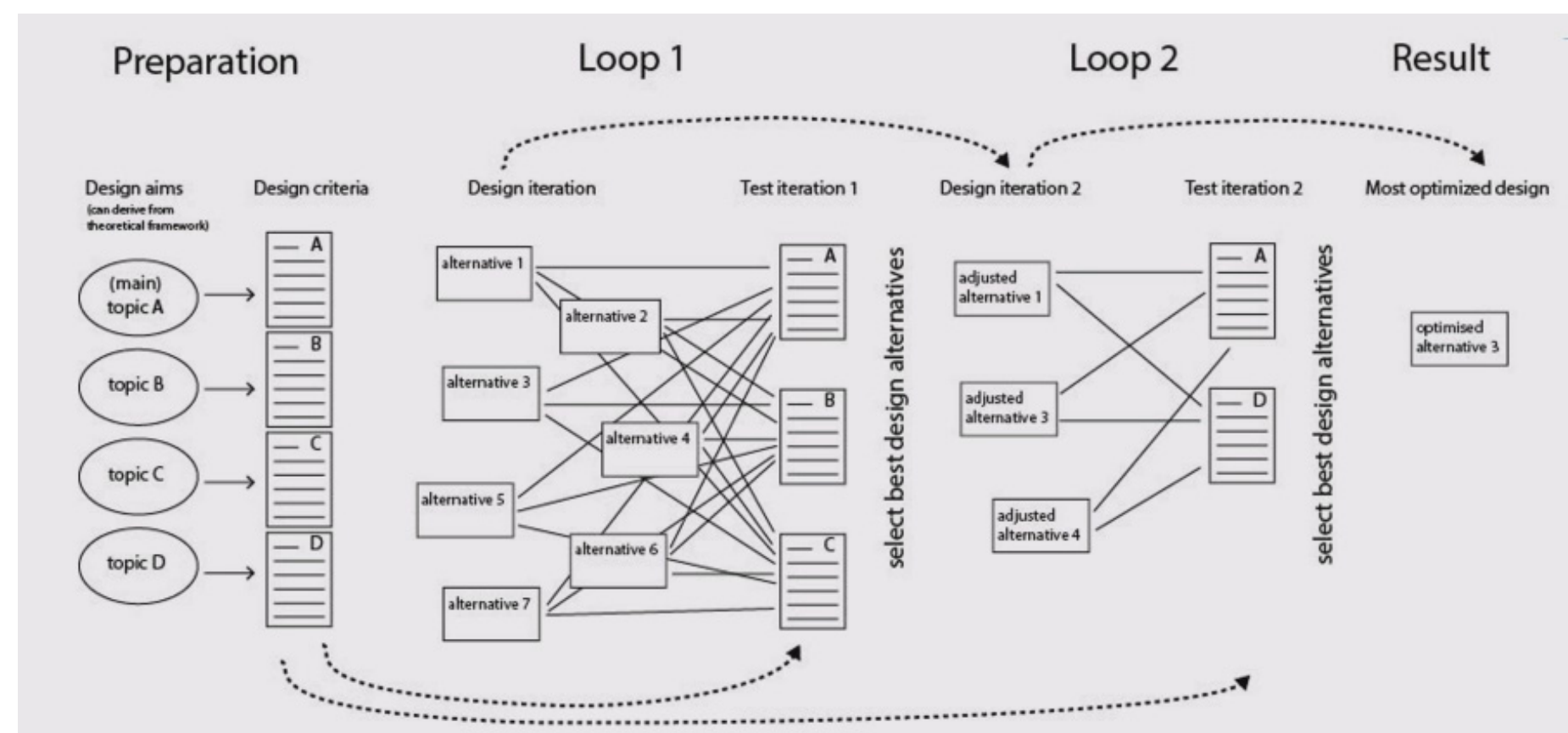Figure 3. Stages of interactive design/research process (Milburn and Brown, 2003)

Figure 4, Research through Design (Lenzholzer, 2020)

Theories / Key concepts

The following theories have an importance to this design brief. To answer the research questions and to make a fitting design, some theories need to be understood. Relph argues that, without a thorough understanding of place as it has human significance, one would find it difficult to describe why a particular place is special and impossible to know how to repair existing places in need of mending. In short, before we can properly prescribe, we must first learn how to accurately describe (Seamon & Sowers, 2008).

Place

A Concrete term for the environment is place. It is common usage to say that acts and occurrences take place in fact it is meaningless to imagine anything happening without reference to a locality. So place is evidently an integral part of existence (Norberg-Schultz, 1980). What then do we mean with the word "place"? Obviously we mean something more than abstract location. We mean a combination of concrete things having material substance, shape, texture and colour. Together these are forming a totality, they determine an "environmental character" which is the essence of place (Norberg-Schultz, 1980). We cannot reduce place to any of its properties, such as spatial relationships without losing its concrete nature. Place is therefore a qualitative "total" phenomenon (Norberg-Schultz, 1980).

Relph's elucidation of insideness (Relph, 1976) is perhaps his most original contribution to the understanding of place because he effectively demonstrates that the concept is the core lived structure of place as it has meaning in human life (Seamon & Sowers, 2008). Insideness refers to how much a person feels one with his environment, Relph has a distribution of outsideness to insideness a person can feel (Relph, 1976).

Placelessness.

Placelessness or non-place, is a place that has no identity of its own. A non-place is a place that could be everywhere one can imagine being anywhere (Auge, 1995), it is not specific to its location and environment. Such an ubiquitous landscape "a flatscape, a meaningless pattern of buildings" is described by Relph (1976) with the term placelessness (Freestone & Liu, 2016). "Placeless spaces are variously anonymous and exchangeable" (Relph, 1976, p. 117). Placelessness: "the casual eradication of distinctive places and the making of standardized landscapes that results from an insensitivity to the significance of place" (Relph 1976, p. 117).

"If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place" (Auge, 1995, p. 77). A non-place can be considered the same as placenessless.

Placeness, liveliness

If a place is lived in, if it has people using it, that creates authenticity (Freestone & Liu, 2016) and placeness of a place. We consider placeness to be the opposite of placelessness. If Placelessness is an ubiquitous landscape, a "flatscape" (Relph, 1976) then placeness is a specific landscape that has its own identity, not a flatscape but an exciting landscape.

The Cambridge dictionary defines liveliness as the quality of being full of energy and enthusiasm (Cambridge Dictionary, 2020).
Then lively places are those with a lot of activity, it positively influences people's perception of a place (Ujang, 2012). Liveliness is a result of intensity and diversity in activity generated by pedestrian movement and activity (Jacobs,1961). Liveliness is very important for a place, it contributes to a more vital and safer public realm (Jacobs, 1961).

Sense of place

'Sense of place' is an awkward and ambiguous translation of the Latin term genius loci. In classical times it means not so much the place itself as the guardian divinity of that place. In the eighteenth century the Latin phrase was usually translated as 'the genius of a place', meaning its influence (Jackson, 1994, pp. 157–158). We now use genius loci to describe the atmosphere to a place, the quality of its environment (Jackson, 1994, pp. 157–158). By using 'atmosphere' Jackson (1994) indicates that genius loci has also become allied to the concept of the 'character' of a place (Jivén & Larkham, 2003). The character or atmosphere of a place define the sense of that place. For people concerned with designing places, a sense of place results from the effects of the design of the environment, the activity that this environment contains, combined with what these forms and activities mean to people (Biddulph, 2014).

Figure 5, A lively place,
(DPG Media Magazines B.V.)

Place identity

By the identity of a place, Relph refers to its "persistent sameness and unity which allows that [place] to be differentiated from others" (Relph 1976, p. 45). Relph describes this persistent identity in terms of three components: (1) the place's physical setting; (2) its activities, situations, and events; and (3) the individual and group meanings created through people's experiences and intentions in regard to that place (Seamon & Sowers, 2008).

The location has something to do with the identity of place, mostly though the people who use the place give it identity and can create placeness. "Individuals and groups may create a sense of place either unselfconsciously or deliberately. Thus, because of constant use, a nondescript urban neighborhood can be as authentic a place as Hellenic Athens or the Gothic cathedrals" (Seamon & Sowers, 2008). Landscape identity is the perceived uniqueness of a place (Stobbelaar & Pedroli, 2011). There is a differentiation between personal and cultural landscape identity (Stobbelaar & Pedroli, 2011).

Placemaking

When a place is lacking in placeness, placemaking is a way of creating a meaningful experiences for people (Hes & Hernandez-Santin, 2020), transforming and creating places with the goal of "strengthen[ing] the connection between people and the places they share" (Toolis, 2017, p. 1). Placemaking can be understood as an intentional process of situating, revealing and creating meaningful environments (Hes & Hernandez-Santin, 2020). Placemaking is fundamentally a continuous process. It is a way of shaping spaces to create meaningful experiences (in, of and for) people (Wyckoff, 2014).

Cristina Garduño Freeman The University of Melbourne, Parkville, Australia says the key outcome of placemaking,

whether it has been intentional or through happenstance, is the sense of attachment we can feel to the place (Hes & Hernandez-Santin, 2019, p. 9).

So by placemaking a identity of a place can be created, as well as a connection between people and place.

Creative placemaking

Creative placemaking is a kind of placemaking focussed on the arts. Creative placemaking is when artists, arts organizations, and community development practitioners deliberately integrate arts and culture into community revitalization work (Schupbach, 2015).

"To start, you need to recognize that almost every community has artists and arts organizations. They are one of the best naturally occurring resources in the world. The arts bring diverse people together and give a sense of belonging to community members." (Schupbach, 2015, p. 4).

There are different arts and different types of integration that can be used with creative placemaking, see Figure 6.
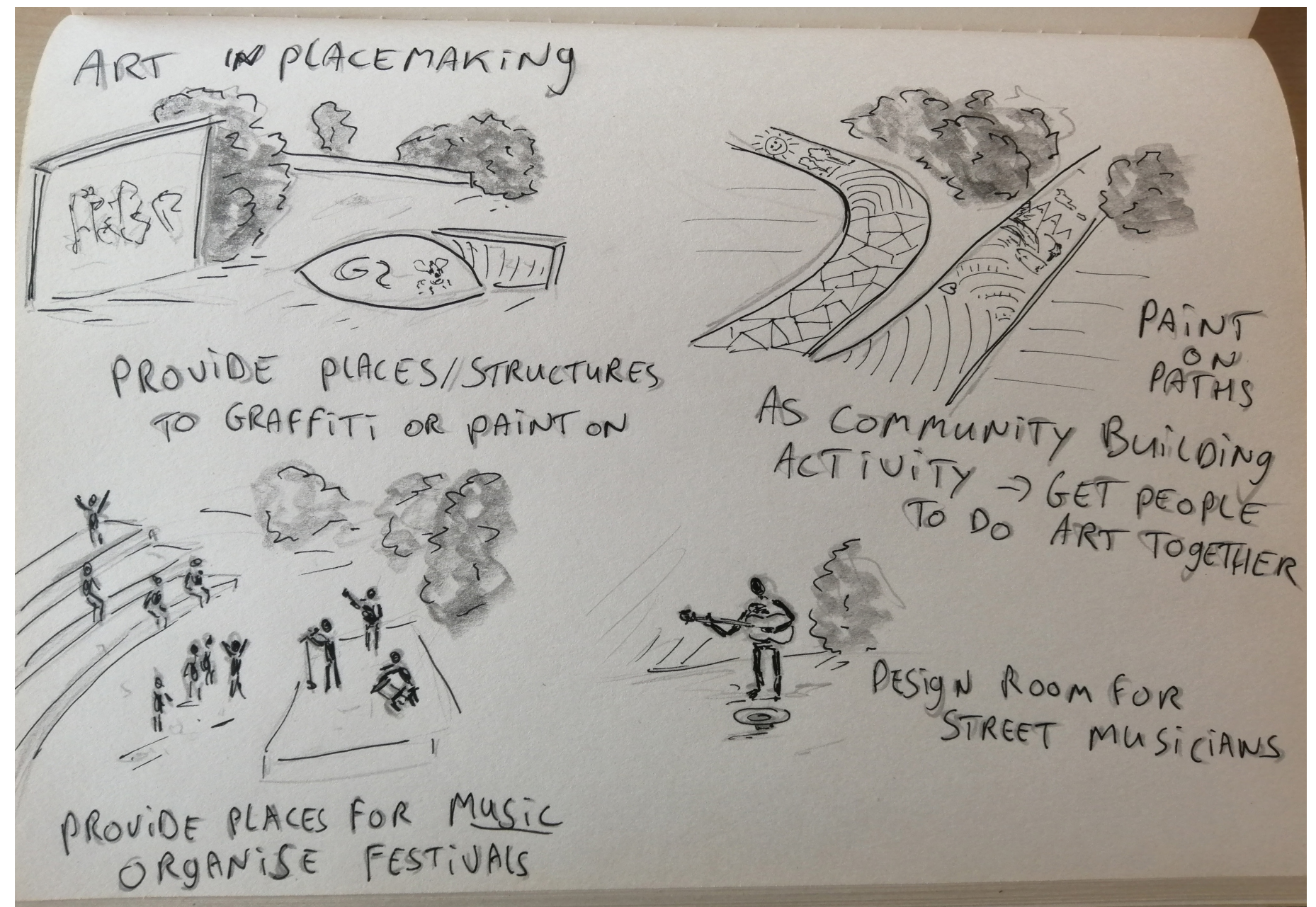

Figure 6, art in placemaking

Park Guidelines

Typical building blocks for a park. These building blocks can be used to design a park.

Figure 7 shows the design tools for an urban park as elaborated by Biris and Elshoff (2010). The design tools deduced in their research can be classified in four categories:

1. Optimal connections of a park. these tools are focused on accessibility.

2. Optimal movement through a park. these tools are focused on routes, routing and the experience during movement in the park.

3. Large-scale functions of a park. these tools are focused on the placement and coherence of the functions and the relationship of one function towards the others.

4. Experience of a park. these tools are focused on that what influences and shapes the experience of a park.

ENTRANCE   MAIN ENTRANCE   DIRECT ROUTE   GUIDE ROUTES   INDIRECT ROUTE

PARKING   CONNECT TO MAIN ROUTE   FUNCTION ZONE   EDGE FUNCTIONS   SIGHTLINES

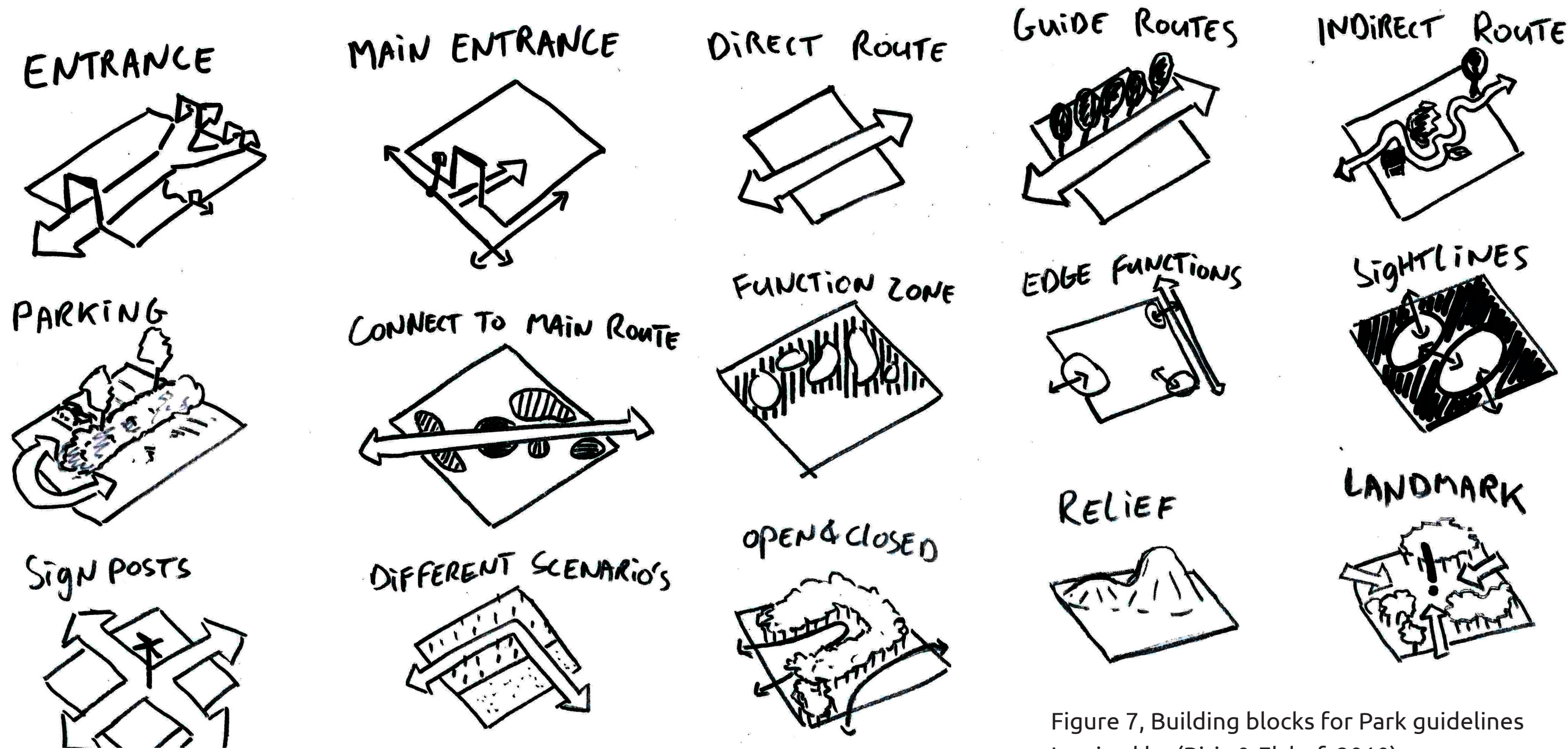SIGN POSTS   DIFFERENT SCENARIO'S   OPEN & CLOSED   RELIEF   LANDMARK

Figure 7, Building blocks for Park guidelines
Inspired by (Biris & Elshof, 2010)

Following are these points in some more detail inspired by (Biris & Elshof, 2010):
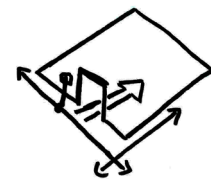
Connections

Mark the beginning of the route into the park, depending of the importance of the route a different kind of entrance/beginning. The main route needs to be connected to the main entrance. The main entrance needs to be special it is also the start of the main route. Other entrances need to fit the paths they are connected to.

ENTRANCE
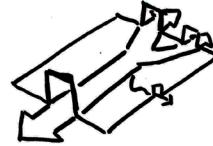
The park mostly with the main entrance, needs to be connected to the rest of the city. There need to be good connection routes to the park, routes with different types of transportation. The park (and main entrance) needs to be connected to bike lanes, public transport, walking routes and parking.
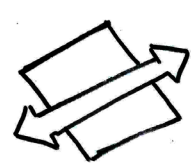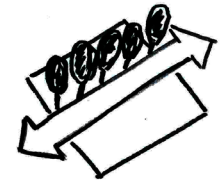
MAIN ENTRANCE

Movement

DIRECT ROUTE

Main direct routes need to be clear, and straight. They are the main connection within the park.

These main routes need to be guided, this can be done by main structures, visual guidelines, such as tree lanes.

GUIDE ROUTES

Give hierarchy to the routes, with size and character. Indirect routes, walking routes need to be meandering, with variation through different scenario's, guidance is important to let people follow the route and not cut of sections (elephant routes). These also make the routes more interesting.
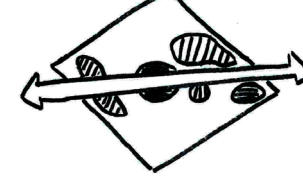
INDIRECT ROUTE
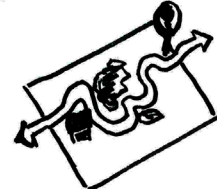
Functions

A park has many different functions. Functions are different parts of a park such as playgrounds, buildings, secluded gardens, etc. Try to connect functions to main route. The functions are the parts of the park that people want to access, so accessibility and clearity of functions is important.
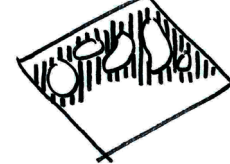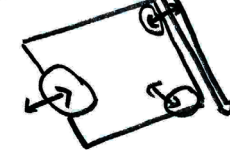
CONNECT TO MAIN ROUTE

Connect functions in a zone, group functions of the same theme or target audience. Other functions can be at the edge, direct connection with the neighbourhood, they can double up as entrance, and draw people into the park.

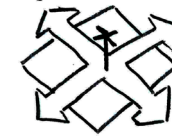FUNCTION ZONE

EDGE FUNCTIONS

Sightlines between functions trigger people to explore other functions of the park, draw them further into the park.

SIGHTLINES

Routes need to be clear, signposts can help guide people to the functions.
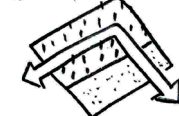
SIGN POSTS

Experience

Make the route pass different scenarios for different and a more attractive route. For indirect routes, experience is important, meandering, through different scenario's guided by objects, like trees, water, relief, buildings, etc.

INDIRECT ROUTE

DIFFERENT SCENARIO'S

A good design variates in open and closed space, they trigger interest. Routes should pass these open and closed spaces. They need to be of different sizes and shapes.

OPEN & CLOSED
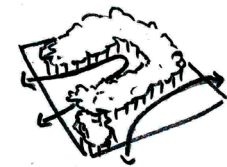
Relief or height difference is an important tool for variation in a park, they can block views, act as play area's and as viewpoint. It can create closed spaces, it can also be created by different types of vegetations of various heights.

RELIEF

Landmarks can be placed in the park as points of recognition. In open space, to outline and make landmark important. Or between mass, with sightlines to the landmark to attract your gaze.

LANDMARK

Parking needs to be separated from the park, there needs to be a route from the parking lot to the park (entrance).

PARKING

Guidelines for a lively urban park

These following points are collected guidelines on creating placeness, creating a place for people.

General

Provide walking paths that offer different visual and sensory experiences, have different lengths, and various levels of difficulty (Loukaitou-Sideris, 2014).
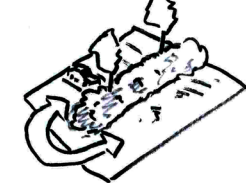
An essential requirement of a park is that the space should be easy to care for and look neat in spite of heavy use. Encourage people in the neighbourhood to feel a sense of ownership toward the park as they will then be more likely to take care of it and see that it is respected. People will feel that the park is their own, if they feel connected to it (Alexander & Hamilton, 2015), if they are given a part in designing, building and equipping it (Marcus, 1998).

Design for many different types of users, with many different types of activities (Marcus, 1998).

To the extent possible, provide features and materials that can be moved, manipulated, and changed (Loukaitou-Sideris, 2014). This is already a point for the seating with the movable seats, but other factors in a park can also be moved and manipulated.

Provide "foils for conversation"—architectural, natural or landscape elements (kiosks, water fountains, flowers, pigeons, etc.) that bring people together around a common focus (Loukaitou-Sideris, 2014).

Entrance

A good plaza, square or park starts at the street corner (Whyte, 2001), the connection between the park and the surrounding neighbourhood.
The connection to the street should not be walled off (Whyte, 2001), it should be flowing into the park, it should be a part of it. The transition should be soft, it should be hard to tell where the park starts and the street ends (Whyte, 2001).

Create a node for local information exchange with a bulletin board and a newsstand at the entrance (Loukaitou-Sideris, 2014).
There should be a map of the park so you can see where you should go (Biris & Elshof, 2010).
There should be a sense of arrival, Provide a particular space and structure to announce the arrival on the site (Puren, et al., 2017).
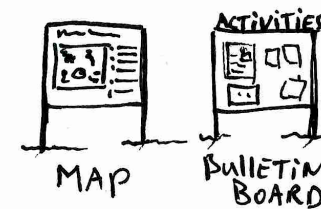
Sitting space

Provide different options for people to sit – spaces in the sun and in the shade; spaces that are more open and public; and spaces that are more enclosed and private (Loukaitou-Sideris et al., 2014).

Moveable seats (see Figure 8) are important, so people can create their own setting and seating for easy social contact (Marcus, 1998).
Moveable seats give choice, you can create settings for a group or individuals. You allow people to create their own environment, if you can move your seat just a bit you feel in control of your environment and are then more likely to feel comfortable and stay longer (Whyte, 2001).

Provide seating arrangements that facilitate social interaction and allow people to watch human activity, such as seats at right angles or on a circle facing each other (Loukaitou-Sideris, 2014).
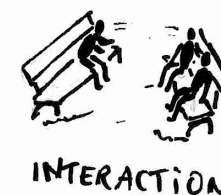
Seating for social contact with other people overt and covert (Marcus, 1998).
A park should offer both covert places (places to watch the world go by, people watching). And overt places (places to socialize and talk, picknick) (Marcus, 1998).

Place benches in planted areas facing pleasing views of open green areas (Marcus, 1998) and place some seating along paths (Loukaitou-Sideris, 2014), for people watching.
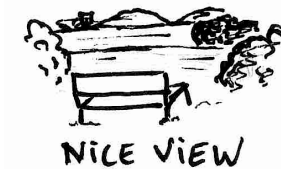
With moveable seats, people can create all these different settings for seating.

Figure 8. Moveable chairs, Parc Luxembourgh, Paris

Recreation

Offer opportunities for both passive recreation and active recreation.

Passive recreation: Create an outdoor reading room, such as a 'little free library,' where community members can donate and read books.

FREE LIBRARY

Provide different views and vistas and different things (e.g. flowers, art, birds, etc.) to view and enjoy (Loukaitou-Sideris, 2014).

NICE VIEW

Provide places to sit, read, people-watch, play cards or other board games, and socialize with friends.

WATCHING   GAMES   INTERACTION

Active recreation: Provide walking paths, exercise activities, gardening opportunities.

GARDENING

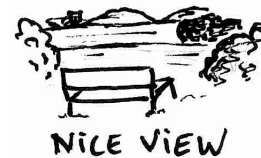Provide equipment that can accommodate active recreation, different levels of physical activity (from low-impact exercise to more strenuous activities) (Loukaitou-Sideris, 2014). Such as exercise equipment and structures for skating, sports like football and basketball and other activities.

EXERCISE   SPORTS   SKATING

Provide subareas in the park that offer different qualities and opportunities (e.g. walking paths, exercise stations, areas with lush greenery and vegetation, meditation garden, barbeque areas etc.).

MEDITATION GARDEN

Create art installations from artists from the neighbourhood (Schupbach, 2015), let people view art, and let them create art, by having art making activities.

ART

Activities

Provide a flat area for informal gatherings and large-group activities and outdoor classes (e.g. tai chi and yoga classes) (Loukaitou-Sideris, 2014) some flat, grassy, multi-purpose areas.
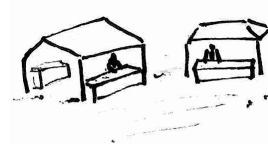
FLAT OPEN AREA

Organize neighbourhood events at the park that can bring people together such as community picnics and parties, annual cultural events and celebrations, and more regular events such as farmers markets, food banks, music concerts, and movie nights at the lawn (Loukaitou-Sideris, 2014).

PICNIC

CELEBRATIONS EVENTS   MARKET   CONCERT

Food

Food attracts people, who attract more people (Whyte, 2001). Food is an important attraction for a place, if you want a place to have activity, put out food (Whyte, 2001). Street vendors know very well if a place works, if you can sell there (Whyte, 2001).

Vendors have become the caterers of outdoor life (Whyte, 2001), they should be given enough space in the park to do their business.

FOOD VENDOR

Kiosk and food vendors are also a foil for conversation, that bring people together around a common focus (Loukaitou-Sideris, 2014).

Safety

According to Le Grange, et al. (1992), opportunities for natural surveillance of a site by bystanders, who may intervene if there is trouble, discourage potential criminals. Good maintenance of the site shows that there are natural guardians and caretakers and makes park visitors feel safer (Loukaitou-Sideris, 2014).
If a park is lively and has many people using it there are more eyes on the street (Jacobs, 1961) which makes it in perception and in theory safer.
Keep clear lines of walking paths and other park settings. Avoid rich foliage and shrubs that obstruct views.
Provide good lighting throughout the park. Avoid dark, concealed areas. Keep the setting clean and well-maintained. Organize community volunteers to oversee safety (Loukaitou-Sideris, 2014).
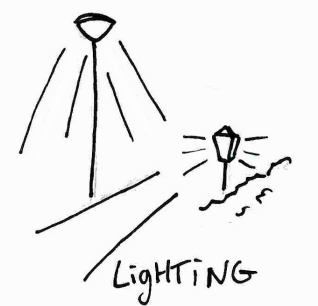
LIGHTING

Reference projects

Geopark, Stavanger, Norway

The Geopark is designed by Helen & Hard. They had workshops with groups of children who discussed what activities the different layers of the park should offer. For example, The Troll oil layer has become a skate park, while its geological folds double as street art walls (Helen & Hard, 2020).

The park was made with left over materials from the harbour (see Figures 9 and 10), the identity of the former site (Helen & Hard, 2020).

People are free to change the park, shape the park to their views. creating their own sense of community. They are free to graffiti on the walls for example, see Figure 11.

This idea can be implemented on the site of the Pope's square. Using materials from the area to create an identity that fits it location, create placeness. Getting the community involved in the design, for the community to create their own sense of place for the square. Give them room to get involved and shape the design.
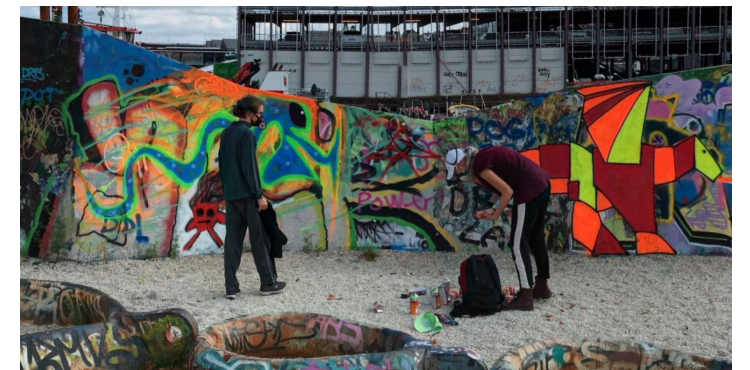

Figure 10, Geopark, (Helen & Hard, 2020)

Figure 11, Graffiti, geopark (Google, 2020b)

Figure 9 Geopark, (Helen & Hard, 2020)

Superkillen, Copenhagen, Denmark

The Superkilen project – by brash Danish architects BIG in collaboration with German landscape architects Topotek 1 and Copenhagen-based artist group Superflex. The sprawling urban park, Superkilen, wedges itself into one of the most ethnically diverse neighbourhoods in Copenhagen, Nørrebro (see Figure 12). It samples benches, street signs and other urban furniture from across the world in an effort to reflect the multi-ethnicity of the area's inhabitants (Hybel, 2017).

They tried to actively involve the neighbours – and future users – of the park as much as possible in the design process. The neighbourhood residents were publicly, and on multiple platforms, encouraged to submit their own suggestions to which objects they would like to have placed in the park. This resulted in 57 wildly different objects from all over the world, which have been scattered throughout the park. Much like in the 19th century English gardens follies (Hybel, 2017).

These objects (see Figure 13 and 14) let people connect to the park, and give the park functions. You can see many different cultures and communities use the park, and connect with each other.

Ideas from this park can be implemented in my design the get the different types of communities from the different bordering neighbourhoods to mingle and connect.

Let people decide what kind of objects they would like in the park.
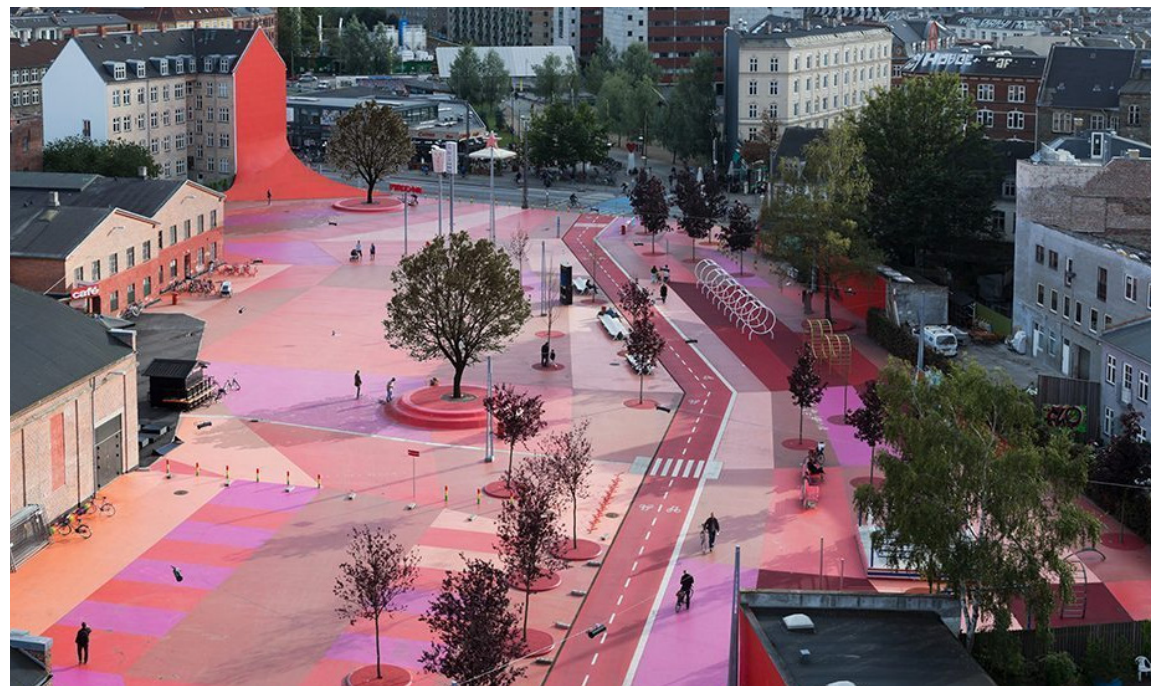

Figure 12, Superkillen, Photo by Iwan Baan (Hybel, 2017).

Figure 13, Excercise area's Photo by Torben Eskerod (Hybel, 2017).

Figure 14, Moroccan Fountain.

Figure 15, Superkillen, photo by Iwan Baan, (Hybel, 2017).

Analysis

Figure 16, The Pope's square, (Google, n.d.)

The Pope's square is Located in Brazil, in the state Espirito Santo, in the capital city of that state Vitòria, in the neighbourhood Enseada do Suá, along the waterside, Figure 16. Following is a landscape analysis of the square, in different sections.

History

important part in place identity is the history of a place how did it come to be like this, where did it come from. Understanding History of a place can help understand the current identity of a place.

The neighbourhood Enseada do Suá, where the square lies, is mostly created via landfill.

Landfill is the process of creating extra land.

The Enseada do Suá landfill, began in 1971 and was completed in 1977 (Modernismovitoria, 2020)(Zanoni, 2014), see Figure 18.

Figure 17, Landfill Enseada do Suá by (Modernismovitoria, 2020)

COMDUSA (Vitoria's urban development company) started the landfill with the construction of a Rockfill border of the decided area for the landfill. After that, the area inside the junctions began to be grounded (Zanoni, 2014). That was done by filling it with sand from the Bay (Vitória: A Ilha Dos Aterros, 2016) afterwards a layer of clay was added see Figure 18.

The Pope's square lies on the created coastline against an old island which is now part of the landmass, see Figure 17.

The Pope's square was opened in 2008 after a visited by the pope (prefeitura Vitória, 2012)
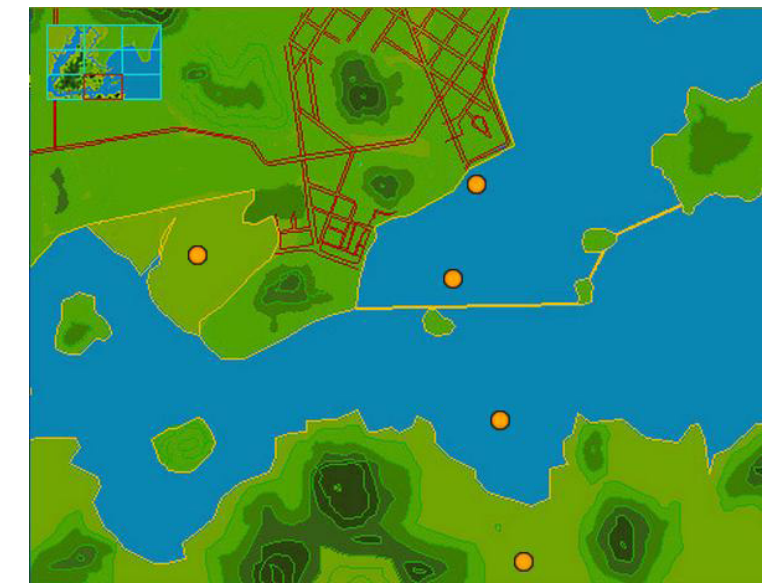

Figure 18, stages of the landfill of Enseado do Suá from 1971 to 1977, by (Zanoni, 2014)

Inventory

The square lies in between different neighbourhoods each edge of the square is different.

The square is a very open and not well maintained place. It is a very vast place with some trees that look not that happy. You can see not many people using the square, it is very empty, see Figure 19.

Figure 19, The Pope's square, empty and not wel maintained. by (Google, 2020c)

The north side

The north side of the square is connected to a busy six lane road (Av. Nossa Sra. dos Navegantes) see Figure 20, which also has a bus stop besides the park and a bike lane, the bike lane still needs to be connected more throughout the city but that is not the goal of this design.

This road separates the square from the high-rise area.

The Highrise area consists of mostly commercial buildings (offices), residential buildings and mixed buildings. Mixed buildings are mostly residential and some commercial combined, see Figure 31 on page 15. 350 metres further lies the Favela (a slum) Praia do Suá.
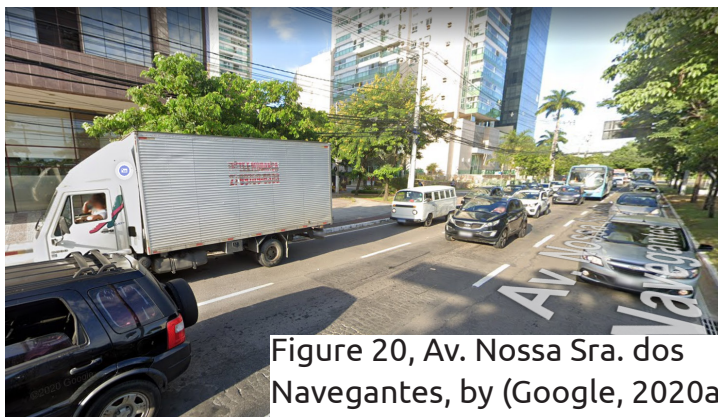
Figure 20, Av. Nossa Sra. dos Navegantes, by (Google, 2020a)
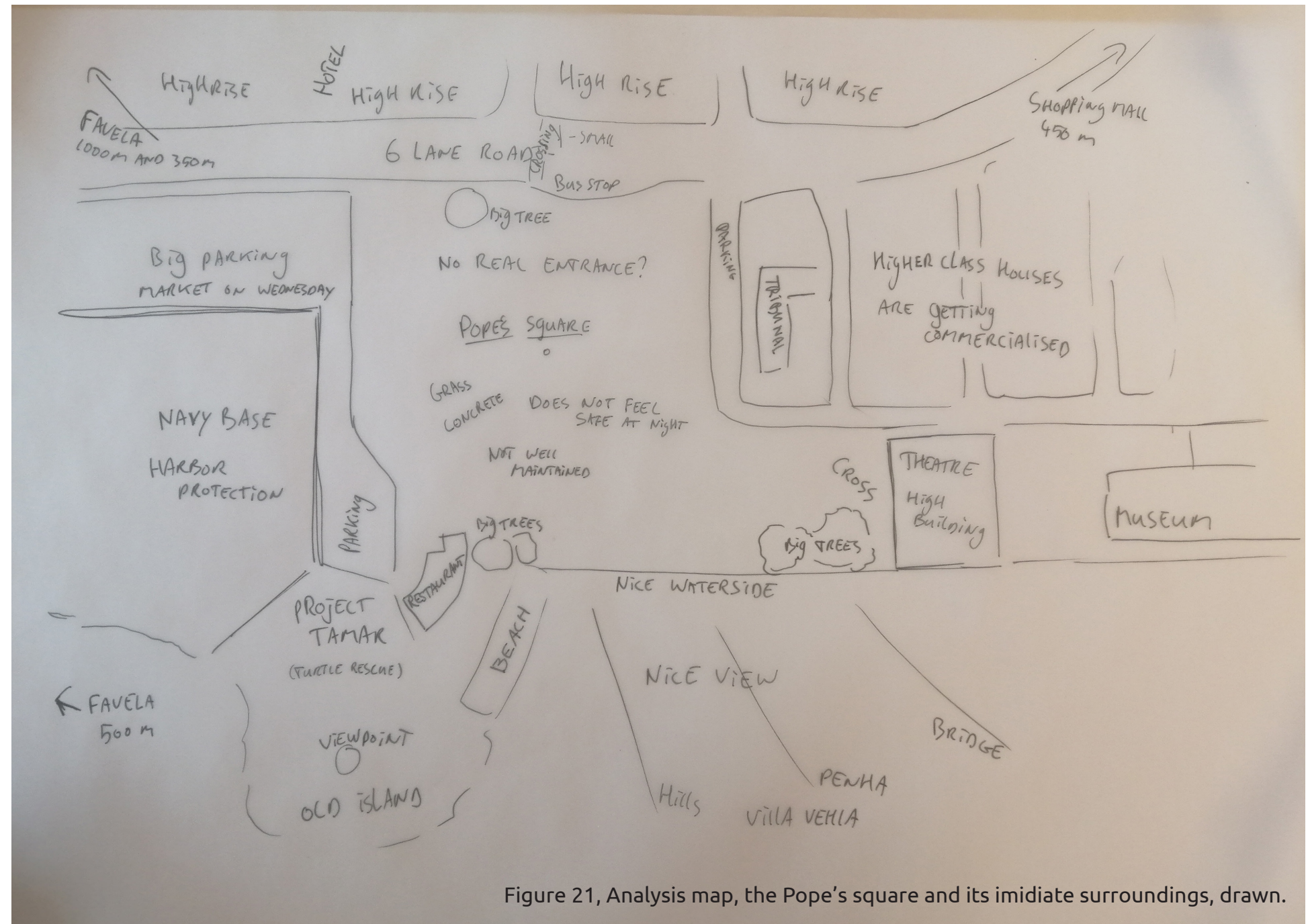
Figure 21, Analysis map, the Pope's square and its imidiate surroundings, drawn.

The users for the park from this side mostly consist of office workers taking their lunchbreak, Guests from the hotel, and most importantly the residents of the high rise buildings and the Favela, see Figure 22.

Figure 22, Favela, R. Alm. Barroso (Google, 2020d)

The east side

The east side of the square lies a rich neighbourhood and public buildings, see Figure 21.

The neighbourhood consist of gated of houses, where some of the houses are getting commercial purposes (see Figure 31 on page 15) such as dentists etc. These gated of houses with private protection are a big trend for the future (Banck, 1997).

The Public buildings are a Tribunal and most importantly a Theatre and Museum. The Theatre and museum are connected to the square along the waterside.

Users from this side consist of rich people (who may not go to the square) and people using the public buildings such as the theatre.

13

Figure 23, the view from the Pope's square (Tripadvisor, 2020)

The south side
The south side of the park is connected to the waterside along the bay of Vitòria. There is a really nice view to the other side of the bay. You can see the bridge, Convento da Penha (a cloister) (Figure 24) and the city of Vila Velha between the hills see Figure 23.

Figure 24, Convento da Penha (Balança Certa, 2020)

It is also connected to an old island which was connected via the landfill. There is a restaurant (Figure 25) between the park and this island. And there is also a turtle rescue place on the old island called Project Tamar.

Figure 25, Restaurant (Google, 2020c)

The west side
The west side of the park is connected to a navy base and a parking lot. The Navy base makes a hard border with the park. The parking lot is an influx of people.
500 metres further to the west lies the Favela, Jesus the Nazareth.
Users from this side are people who come by car from all over the city and park in the parking lot, people walking from the Favela.
Many different users can come to the square from each of the neighbourhoods around the square. The different people can create their own culture and their own place on the square.

Environmental factors
Because this is in the southern hemisphere the sun shines mostly from the north. The shadow of the high-rise buildings does not affect the square that much see Figure 26.
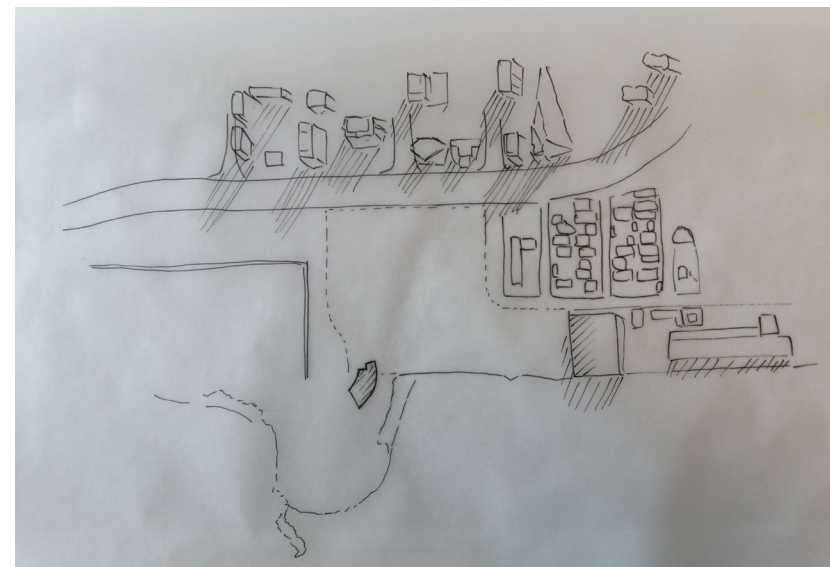

Figure 26, Shadow

The wind is the mildest between February and august, the wind directions are north, south and east, see Figure 27 (Weatherspark, 2020).
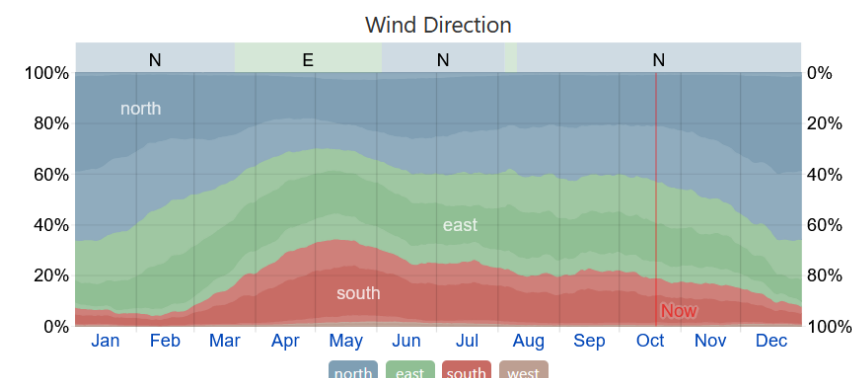
Figure 27, wind direction, (weatherspark, 2020)

The average amount of annual precipitation is: 999.9 mm. It rains more in the summer, on average December is the wettest month, and august the driest month (Weather and Climate, 2020), see Figure 28.
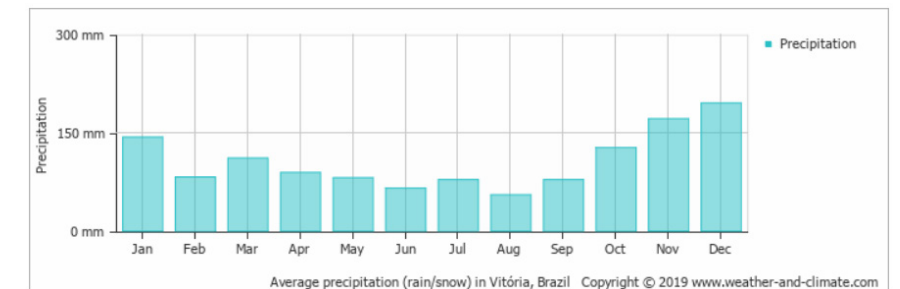
Figure 28, precipitation, (Weather and CLimate, 2020)

The soil is sand with a thin layer of clay on top, because this is the landfill area (Zanoni, 2014) and that is how they are made (no soil maps were found). For the planting of some trees and other plants, soil improvement is needed.
Does the analysis of nearby public open space indicate that a proposed new space will be welcomed and used? (Marcus, 1998).

There are not many urban parks in Vitoria, which are important places for people to meet and create a sense of community. And there are no urban parks in or near the neighbourhood (Enseada do Suá) where the square is situated see Figure 30. Because there are not many and nearby urban parks, this proposed park is very welcome. And because what people are saying online, they indicate that they would like to use the park, and they would like it to be in a better state to do so.

Figure 29, The Pope's square is empty (Google, 2020c)

Figure 31, occupation, created with arcGis.

Figure 32, analysis drawing of the square.

People experience

So an important step in finding why the Pope's square is lacking placeness, is to look at what the people say. An analysis of reviews on TripAdvisor and Google reviews is made to find opinions and connections of people to the place, see appendices for the different reviews.

Some of the important points people make about the square are:

It is abandoned, there are not many people using it, unless there is an event. There are no activities and people otherwise.
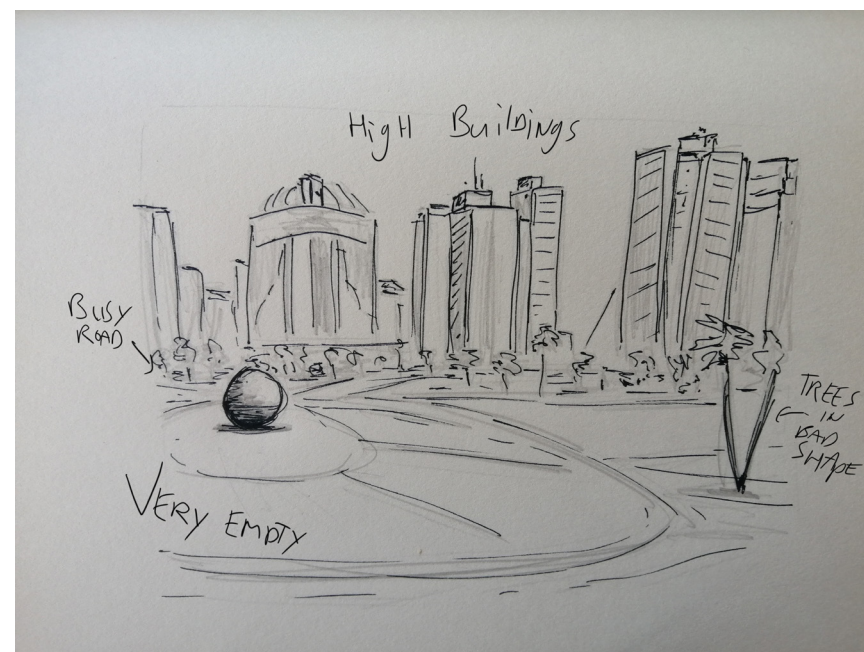It is ugly and empty with no places for shadow, places to sit.

It is not safe, you have a change of being mugged, especially in the night when there is not much light. And because there are so few people.

It has potential, in a nice location with a beautiful view.

People appreciate projects, or activities that take place on the square, to go to.

See Appendices for the full reviews.

This section would have included interviews with people on the square. An analysis of people, how they behaved in the square, and some of my own ideas an findings while being there.
But due to the current situation of the world I was unable to go to Brazil, and thus to this research location.

Parques Urbanos

1 - Parque Moscoso (24.142,00 m²)
2 - Parque de Barreiros (46.106,15 m²)
3 - Parque Horto de Maruípe (49.715,02 m²)
4 - Parque Padre Afonso Pastore (44.921,50 m²)
5 - Parque Ítalo Batan Régis (Pedra da Cebola) (100.005,00 m²)

6 - Parque Municipal São Benedito (96.082,50 m²)
7 - Parque Mangue Seco (20.052,28 m²)
8 - Parque da Fazendinha (22.853,78 m²)
9 - Parque do Centro de Esporte e Lazer Eucalipto (8.605,43 m²)
10 - Parque Morro da Gamela (96.830,45 m²)

11 - Parque Barão de Monjardim (79.711,19 m²)
12 - Parque Atlântico (146.949,00 m²)
13 - Parque Municipal da Ilha do Papagaio (15.298,75 m²)
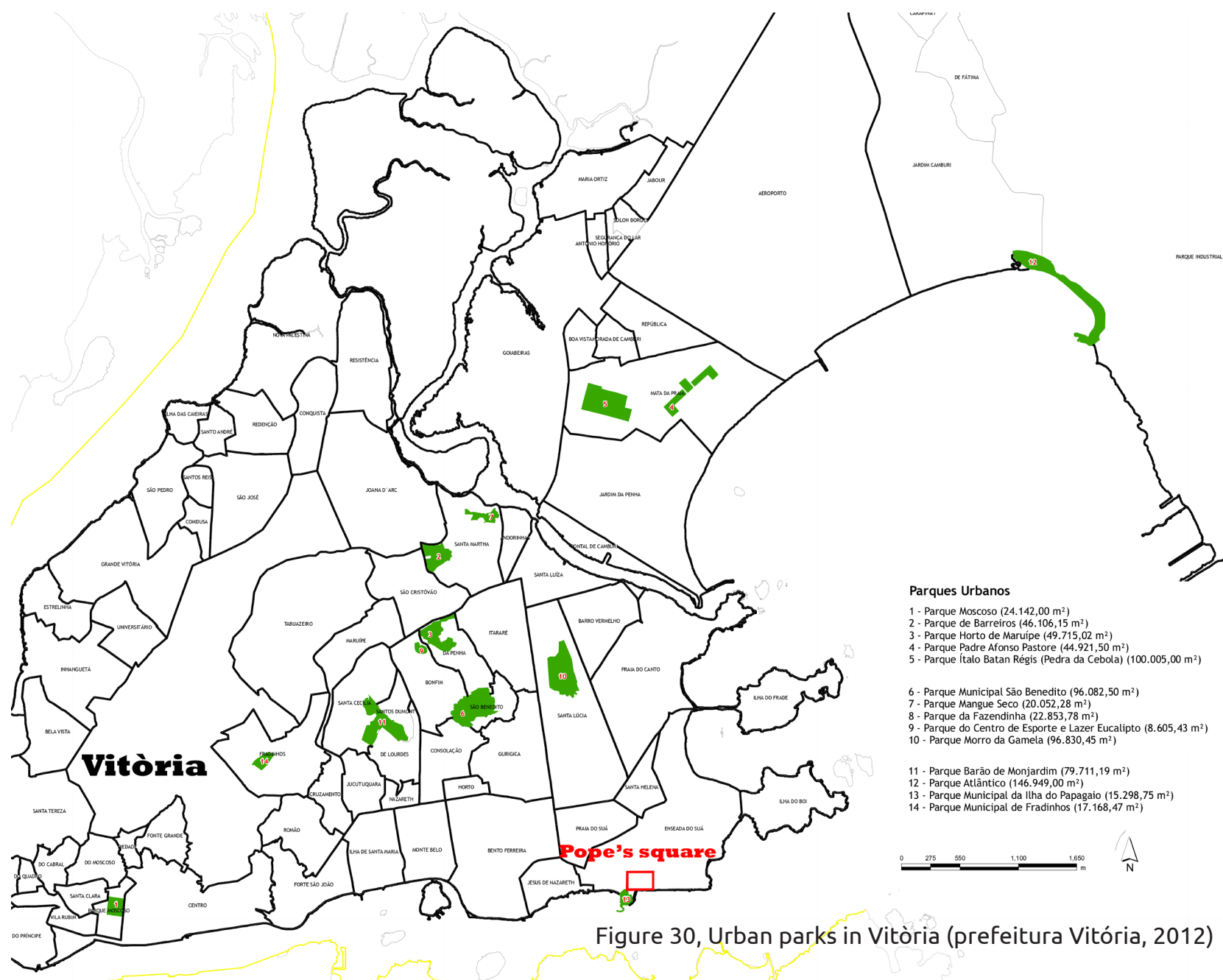14 - Parque Municipal de Fradinhos (17.168,47 m²)

Figure 30, Urban parks in Vitòria (prefeitura Vitória, 2012)

Implementation

The goals is to design a park that works, which means.
It fits its environment, it fits its surroundings. The park should invite people to create community and change the park. There is a need to make a place that has its own identity where people want to go to and create more identity. The Park firstly needs to attract people, so the connections to the surroundings are very important, where does the park connect to what, see the analysis and Figure 33 and 35.
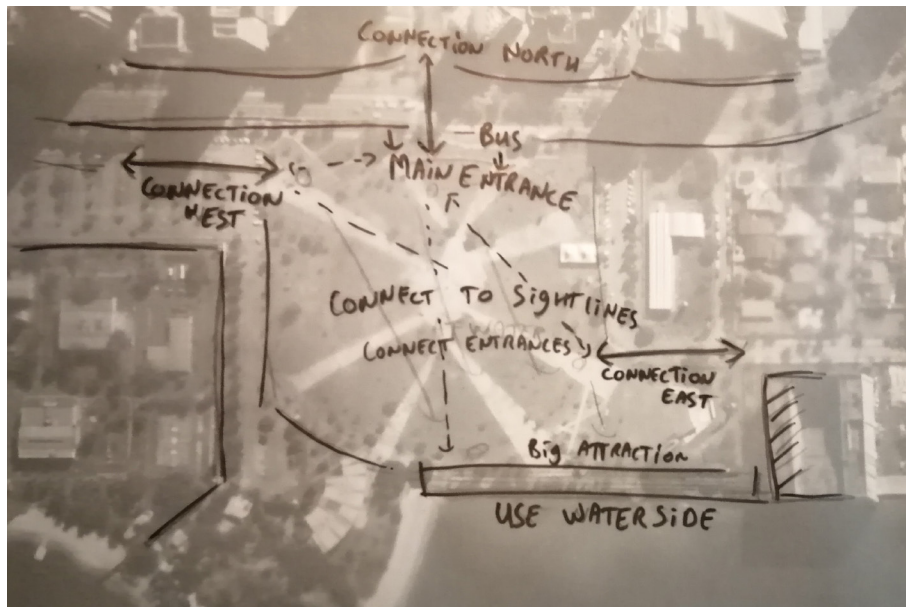

Figure 33, connections

The park needs 3 good entrances for the north, west and east side see Figure 33.
The waterside is a special highlight of this location, with the beautiful view, so this needs to be the main attraction area of the park. The connection from the city to the park should be continued towards the waterside, with a main connection between the park, see Figure 33.

The guidelines mentioned before are the guide to create the park.

Use placemaking, different ways of making the place for the community, with different placemaking techniques. Let people create art and design a part of the park. Draw, paint and graffiti on parts of the park, as group activities or free creative expression (geopark, page 11) .
Events are also very big part of placemaking, getting people to do stuff together, a community picknick or small music events.
Creating good atmosphere for people to be in the park, street musicians food places, meetup spots, places to socialise. Also makes it feel safer, eyes on the street (Jacobs, 1961).
The main structure of the park exists of important parts needed for a good working park (Park guidelines, page 7)
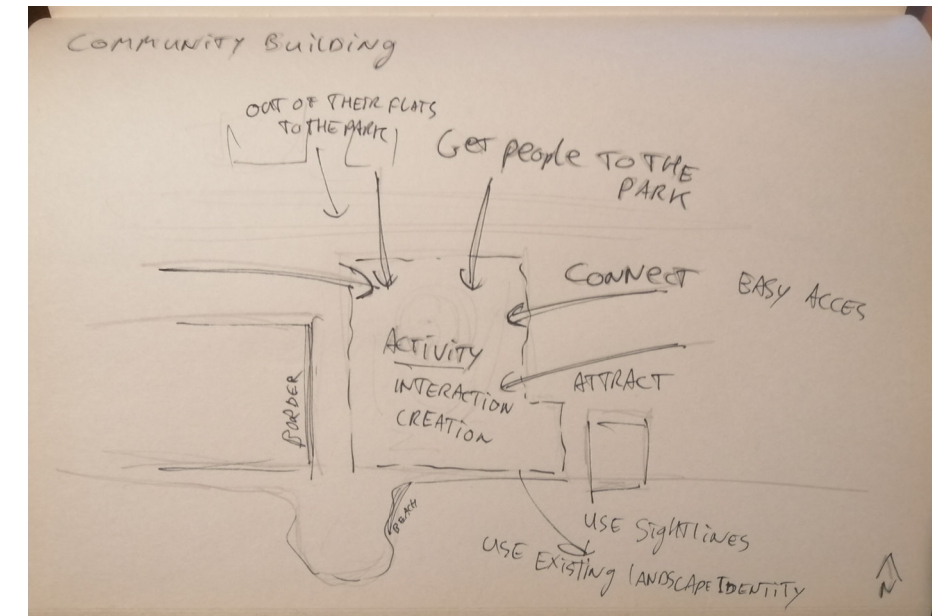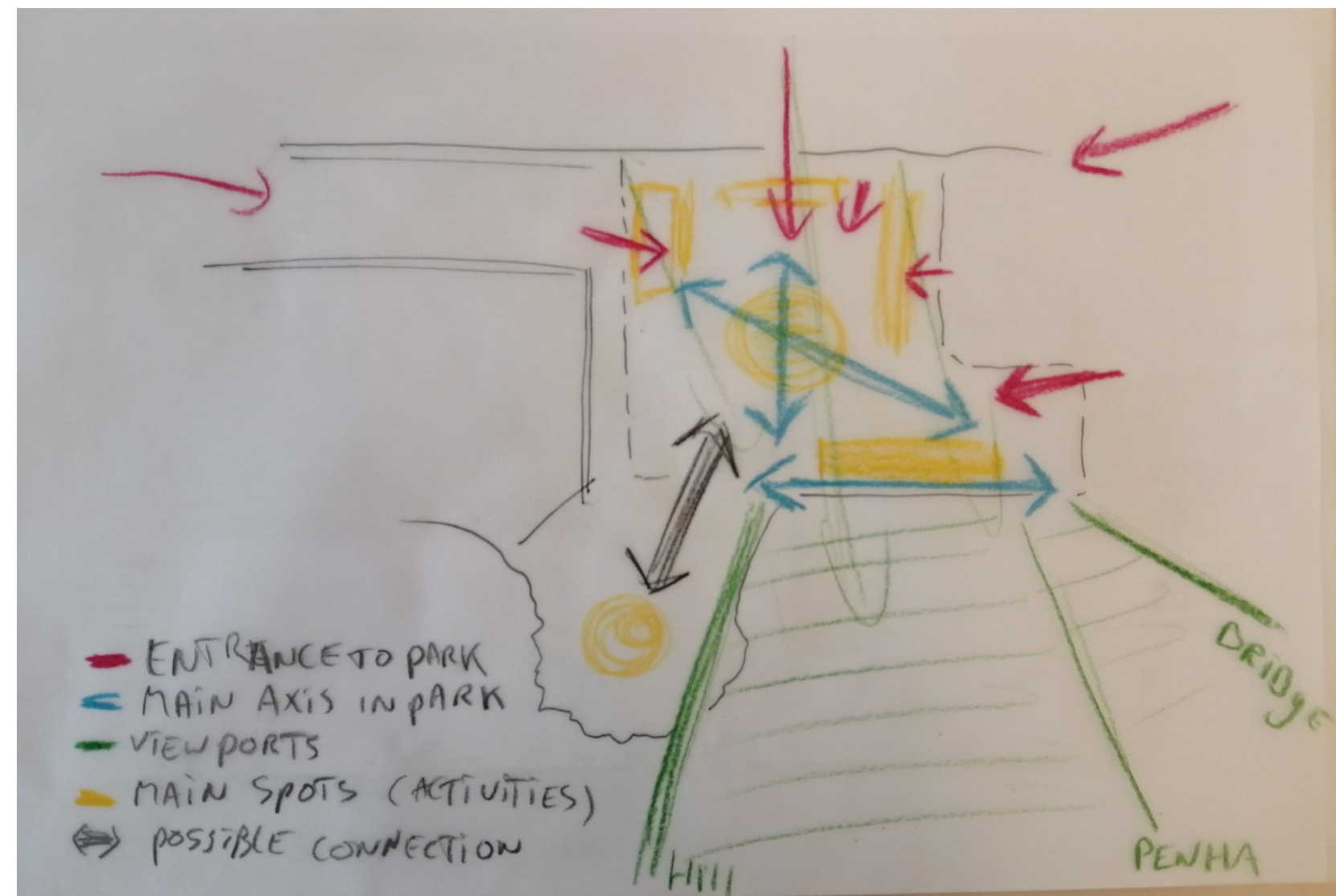

Figure 34, people connections to the park.

Figure 35, Connections to and within the park.

Concept

Puzzle pieces

Combining the analysis to the guidelines in the literature, the main concept of the design is puzzle pieces. Each puzzle piece with a different aspect that makes a place lively, that creates placeness.

These Puzzle pieces form the toolbox for the design.

These puzzle pieces need to be understood in placed in the right location. They need to fit together and fit in as a whole. The goal is then to create a full picture, a working park. Made up out of many different little parts, see Figure 36.
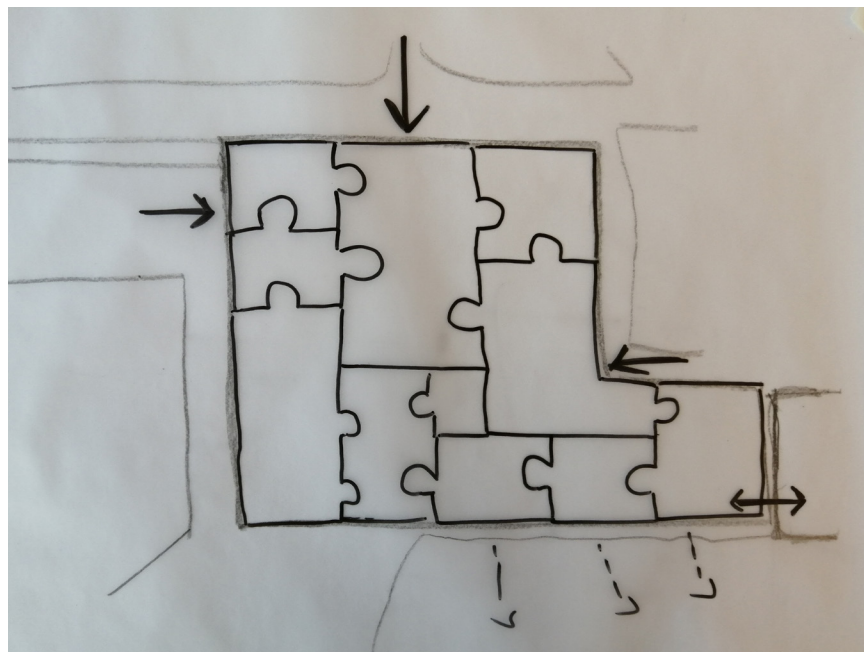
Figure 36, Puzzle pieces fit together

These following puzzle pieces, see Figure 37, are made according to the literature guidelines, and are important pieces to create a lively park.

The Boulevard (see Figure 37) can be the lifeline of the park, the main connection in the park.
The Boulevard is the connection between the two concepts, creating the important connections within the park, and to the neighbourhoods around it.
The flat open area (see Figure 37) does also need to be a big part of the park. It is important to create openness (Biris & Elshof, 2010). It is also important for the activities guidelines. Yoga classes, events, and other community
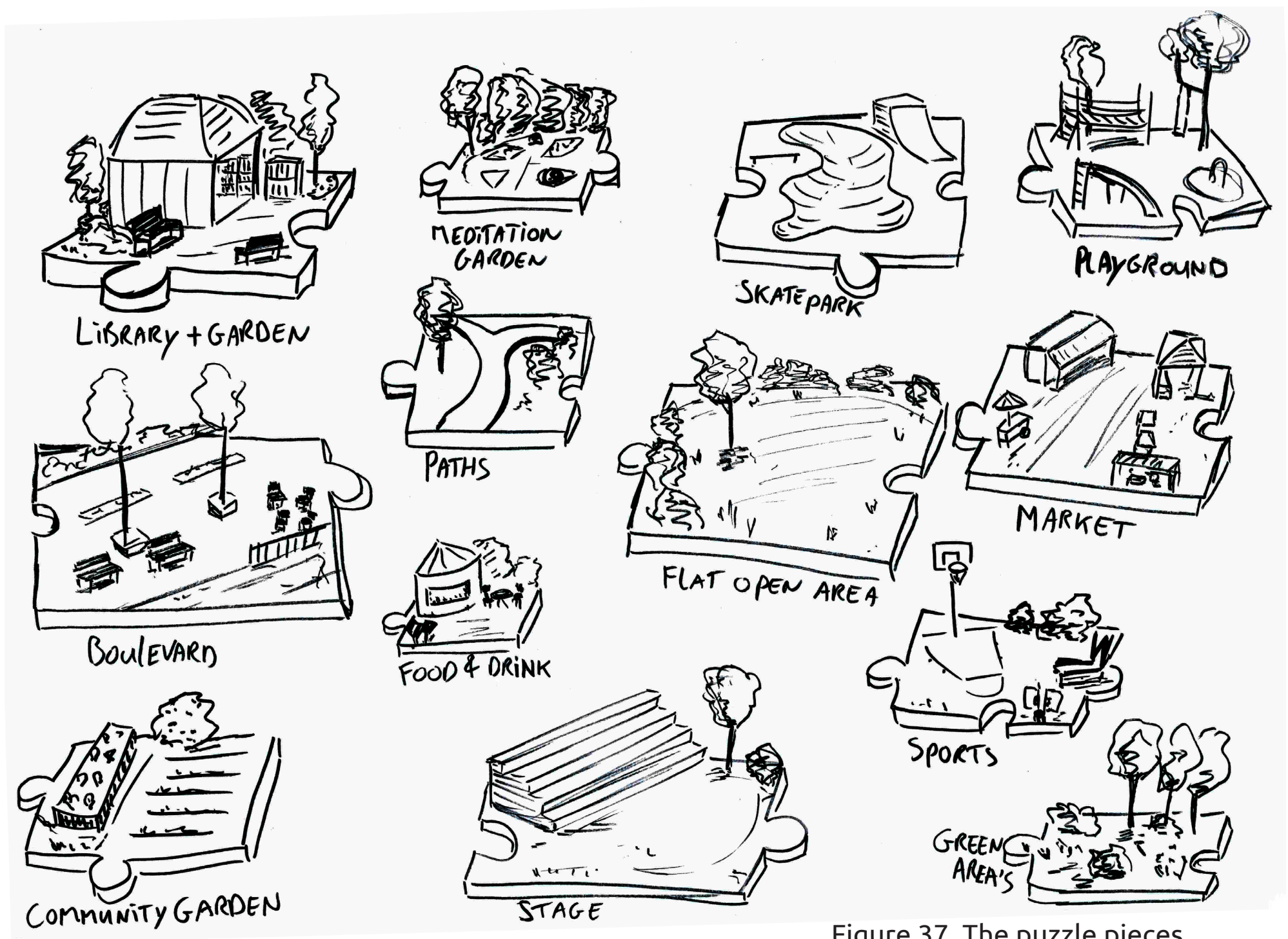
Figure 37, The puzzle pieces

gatherings can take place here (page 10).
The paths also need to be a large part of the puzzle. Because different puzzle pieces/sections of the park need to be connected. As an activity, such as running, a path needs the be a route.
The puzzle pieces also need to be placed in the right location, therefore a further analysis must be done to find a

fitting location for each.
Puzzle pieces differ in size and importance, some need to be used more than once.
While connecting the puzzle pieces the park guidelines need to be taken into account.

Design

The design of the park takes all the guidelines into account. The parks main structure (Figure 38) is designed with the park guidelines (see page 7) that fits its environment. In the north there is a connection with walking paths, a bus stop and a cycling route.

The entrance is an important aspect of an urban park, the connection with the road and the rest of the city. Here the park makes a larger pedestrian zone that lets the park flow into the city while still maintaining an entrance.

The main route of the park is the boulevard which connects the main entrance to the waterside, and also functions as an important area along the water.
Side entrances of the park include: The connection be-tween the theatre and the park with the main boulevard along the water which connects to underneath the theatre. And the side entrances on the east and west of the park connecting to the parking and the neighbourhoods beyond, these side entrances connect with a route through the park.

The functions of the park are in a zone mostly besides the main route, these functions are the different puzzle pieces of the design.
Walking paths are meandering through the park and give users options.

And open and closed area's guide your view to sightlines and block of certain points of your view, to create interest and hide parking lots for example.
The park is made by piecing all the separate puzzle pieces together while following the guidelines.

See the masterplan on the next page.

LEGEND

⇕ MAIN ROUTE
⇔ ROUTE
◯ FUNCTION
∼ PATH
▰ CLOSED AREA (TREES)

Figure 38, main structures

Masterplan

Legend

- ▦ Pergola
- ● Deciduous tree
- ● Palm tree
- ▮ Grass
- ▮ Fine gravel
- ▮ Stone / concrete
- ▮ Sand (playground)
- ▮ Wooden deck
- ▮ Wood chips

0   20   40   80   120   160
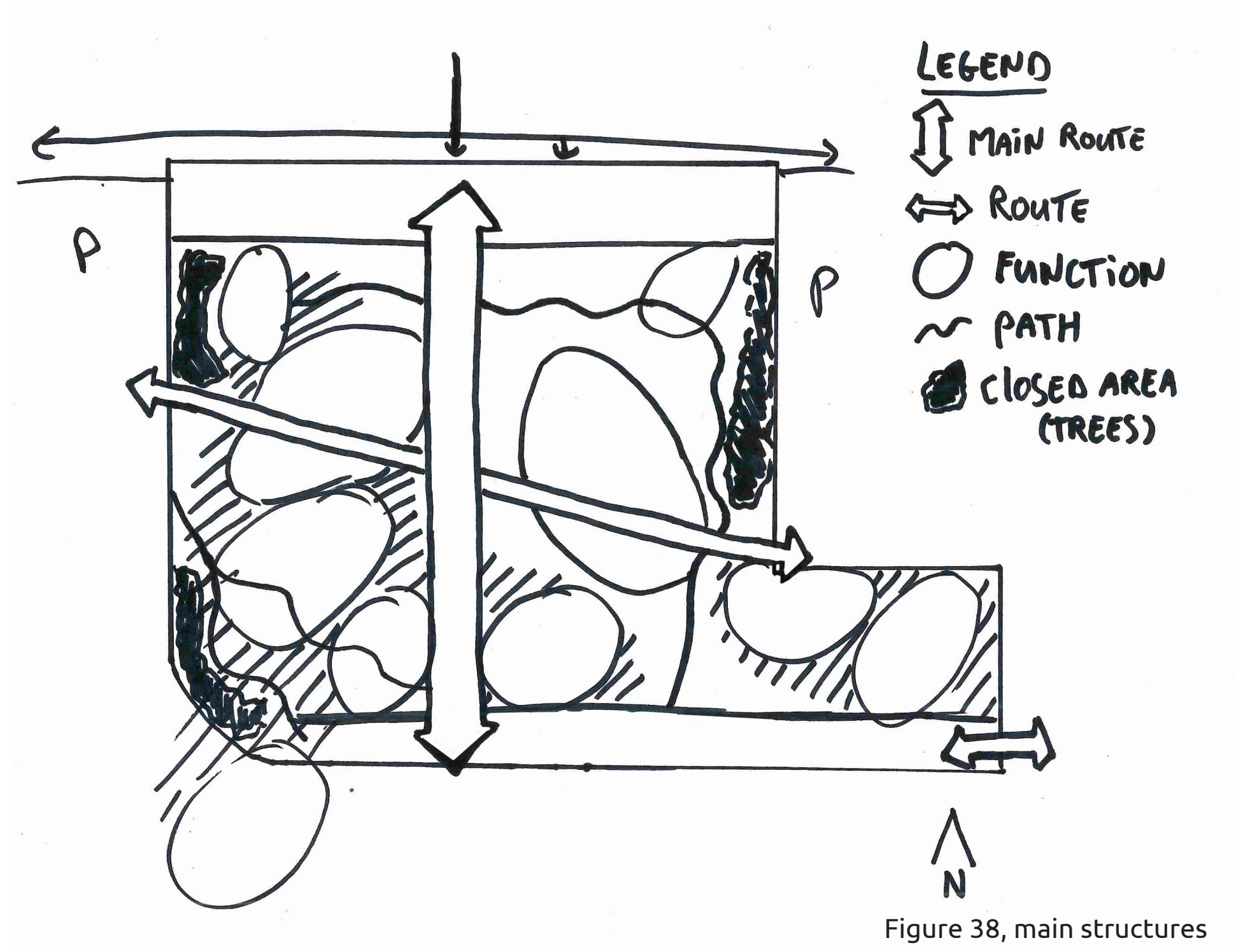Meters

N

Figure 39,
Masterplan

19

Masterplan in puzzle pieces

Figure 40, masterplan in puzzle pieces

Each puzzle piece

To place all the puzzle pieces together you have to look at each puzzle piece by itself. What would be the best location and why and how big should each piece be.
The total size of the park is: 46.600 square metres or 4,7 Ha. An estimate of the size of each puzzle piece is made, while also taking into account which location is best.

Sports

This consists of two puzzle pieces: A skatepark and other sports facilities.
A skatepark differs in size, it depends on how big of a part of the park you want it to be
(Publicskateparkguide, 2020) It has not the highest priority in this park. The smallest indicated area is 280 square metres to 465 square metres (Publicskateparkguide, 2020).

A Skatepark should not be the main focus of the park and should therefore be a side function of the park, on the edge to draw people in. The activity and people using the space creates liveliness and draws people to the park (Seamon & Sowers, 2008).

Other sports activities and facilities, street sports are very important to Brazilian youth, they are part of the culture of Brazil (Youthreporter, 2017), Soccer is the most notable one, but others are important as well, such as basketball. Footbal can be played on the flat open area's of the park, but for basketball a court with baskets is needed.

The size of a basketball court is 495,6 square metres with a length of 28.7 metre and a width of 15.2 metre (Dimen-

sions.com, 2020). The basketball court should be north south oriented so you do not have morning and afternoon sun in your eyes while looking at the basket.

And exercise equipment, can be scattered more throughout the park. It should be placed along paths, on the main boulevard along the water, etc to make an exercise route or exercise spots.

These can be placed where people think it is best to place, with public participation.

It is also nice to combine the sports area with the skating park to create a bigger zone of activity. The sports area can be placed with the skatepark along the edge of the park to draw people in with the activity.

Community garden

The community garden can be very big or a small part of the park, since it is not the main focus of this park, it will be smaller part of the whole park.

The gardens in east Harlem range in area from approximately 70 square meters to approximately 2000 square meters. Most gardens (25 out of 35) are 500 square meters or smaller and all but one are less than 1500 square metres (Petrovic et al., 2019, p. 48), we can use this as an indication of size.
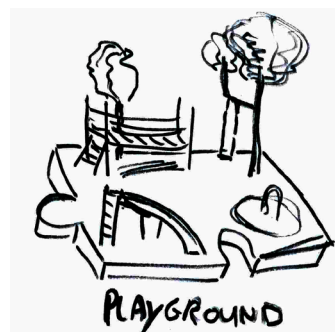

The community garden can be placed next to the restaurant to teach people where there food comes from, while also using it in dishes in the restaurant itself.

Playground

Playgrounds differ in size, it is important for children to play outside (Orta, 2014). Make a combination of natural and traditional playground. It should flow into the park with no clear border.

The playground should be in an location where the parents can enjoy themselves while still keep-

ing an eye on their kids.

The playground should be on a location where closed space is needed in the park. This closed space can be a playforest, a natural part of the playground between the trees.

The playground should also be more in the centre of the park, so children cannot easily run off to the road.

Library and garden

The library can be a small building with some inside reading spots with windows, and shelf space. With an outside garden with reading spots.

The little library is a function that is a reason for people to come to this location, it can act as a separate function of the park, it should therefore be on the edge of the park, looking into the park to draw people into the park from there.

See visualisation

Food and drinks

There should be many places in the park for food vendors on the boulevards for example (Whyte, 2001). Food also invites people to the park (Whyte, 2001), it should be near the entrance of the park. People who want to eat lunch, people mostly from the highrise commercial

buildings should be drawn towards the park.

Food vendors should be mostly placed along the hotspot of the park, the main boulevard along the water. There should also be a food place/café at the entrance of the park which like the library draws people into the park after their visit. The café needs to have nice seating area, one building can consist of different café's and food places.

Meditation garden

Can be a small part of an green area of the park. It should be a little secluded area within the park to create an area of peace and quiet, perfect for meditation. It should be within a green spot which cab act as a border with the park. Different benches and places for people to sit and meditate, are needed.

It should be located within an closed green area of the park, still connected to the main boulevard, it should be secluded but it still needs people drawn to it.

Figure 51, Impression Meditation Garden (Coastal Maine Botanical Gardens, 2018)

Green areas

Green areas should be situated all over the park, with green areas we talk about green areas with mass. In this grass cannot be considered part of the green areas, but as separate (see open flat area).

The more closed green areas should be located on closed spaces within the design, creating a mass that you can not easily see through., guiding sightlines.

The green area's should have many paths that go through them, walking routes should connect them. So people can enjoy the green as much as possible.

Other secluded functions and gardens of the park can be situated within these green areas.
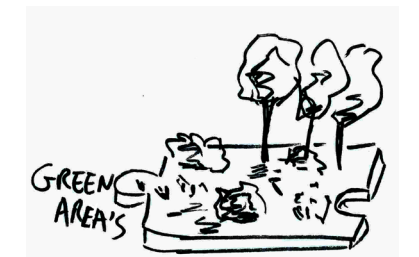
Open flat area

Should be a large area of the park, many activities named in the guidelines can take place on this area it can be different textures. A large part should be grass, so activities like picnics, events, football, etc. can take place.
And harder textures for the market and other events to take place for example.

it is the open area of the park, it takes sightlines into account. All these factors combines makes it a large section of the park.


FLAT OPEN AREA

Market

The market can take place weekly, there can be different kind every two or 3 days.
For example a food market on Tuesday, a fabric market on Thursday and a special market on Saturday. There is already a market on the parking lot each week, this can be upgraded or moved to the park itself.

MARKET

The market itself should not be designed but a space for it needs to be designed.
The market needs to be easily accessed by vehicles so it should be near a road, an edge of the park. A market is a big attraction of people to the park, so it should also connect to the main route of the park to connect people easily to the rest of the park.
It can take place on an area that other times is used for something else. The area should still be interesting when there is no market taking place.

It should be a place where other activities can take place. Moveable seating in here so people can create their own setting. These movable seats can also be taken out of the way when there needs to be space for the market.
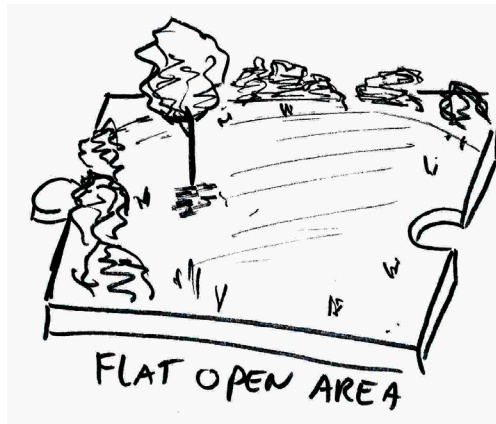
Stage

The stage should include a viewing area, which can be used as normal seating when there is no event taking place.
The stage should be an open space, with preferable a nice background as ambiance.

The stage does not need to be special and can be an area of grass.
The tribune can also be part of a viewing area for the sports, seating to watch a basketball match for example.
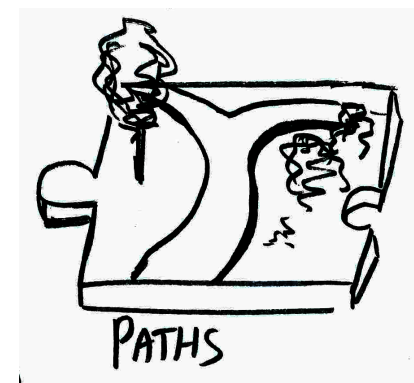

STAGE
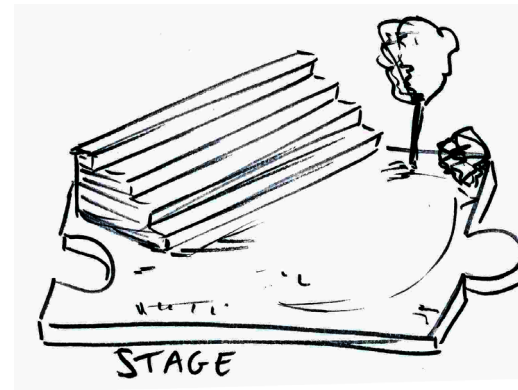
Paths

Are different in width according to hierarchy. A straight path is connecting the two side entrances.

There is room for these paths to be painted as group community building activities (creative placemaking).
The straight connecting paths on the square (which is also for the market) within the park are great for a painting activity.
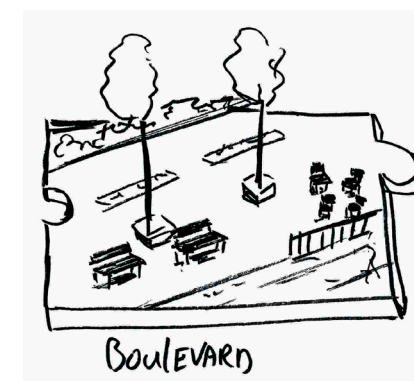

PATHS

Boulevard

The boulevard should be a large road where activities can take place.

The boulevard is different in for each of the three sections.

The entrance is the main connection to the city, so the boulevard should behave like it.

BOULEVARD

There should be a connection with the city, the boulevard creates a larger pedestrian zone along the road, while still keeping it separate from it.
It is besides a main road in the city, a noisy six lane road, noise is a big annoyance for people (Foraster, et al., 2016). To goal is create an open entrance, which is needed for an urban park (Whyte, 2001); that still keeps noise from the road out of the park.
Trees and water (with fountains) can be used to mitigate some of the noise pollution (Loukaitou-Sideris, 2014). The trees also help create shade which creates outdoor thermal comfort, (Middel, et al. , 2015) a nicer and cooler environment to live in.
See section 1

The main route in the park, is also the boulevard. The main route should be large and straight (park guidelines, page X) it should also be guided by a structure.
The guidance structure of the boulevard can also be used to create shade for better thermal comfort for the people using it (Middel, 2015).
See section 2ab

The boulevard along the waterfront, is directed towards the water, and continues to underneath the theatre and the museum.
This part of the boulevard has many different seating options for people. Places for food vendors, this is a prime location to sell food.
See section 3

Community participation for the boulevard along the water can play a big role.
This part of the design leaves a lot of room for people to interact with the design.
People should be asked what kind of objects they would like in the park (see Superkillen, page 11). Some of these objects can be placed on this main boulevard.
The design leaves space for placemaking.

The whole boulevard should reflect the concept of the park, the puzzle pieces. To indicate that the boulevard flows into the material of the puzzle piece besides it.

There should also be many different places on the boulevard for people to sit.

Section 1

This is a section of the entrance boulevard of the park. There is a connection with the city, the boulevard creates a larger pedestrian zone along the road, while still keeping it separate from it.
It does that by having trees as planting in blocks along the road with wide passthrough areas.
It is besides a noisy six lane road, noise is a big annoyance for people (Foraster, et al., 2016). This noise is reduced by the trees and the water (fountains). While still keeping the open entrance to the park (Whyte, 2001).
The trees also give shade, that creates outdoor thermal comfort (Middel, et al. , 2015). Making it a nice environment to be in.
The bus stop is located on the left of the section. Stepping out of the bus you can immediately walk into the park.

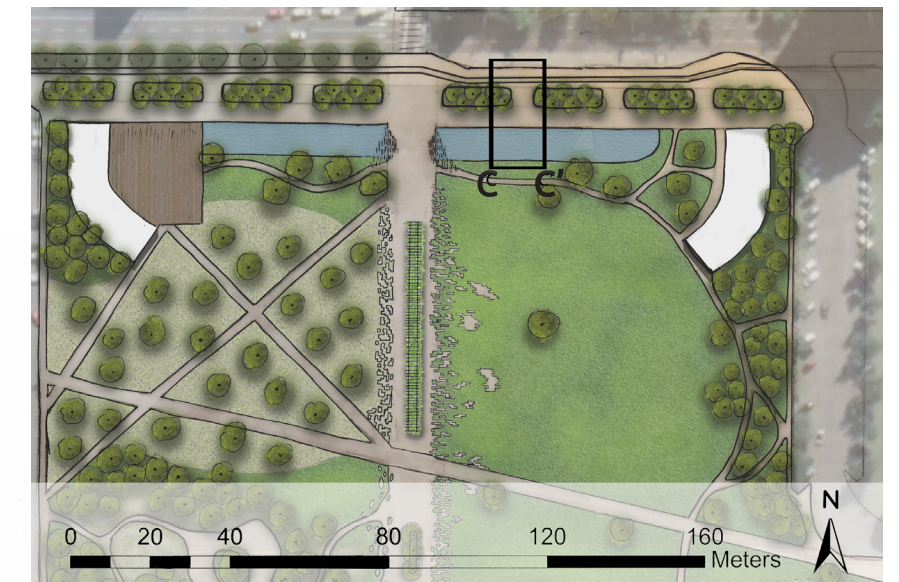There is a bike lane along the road, making the park easily accessed by bike.
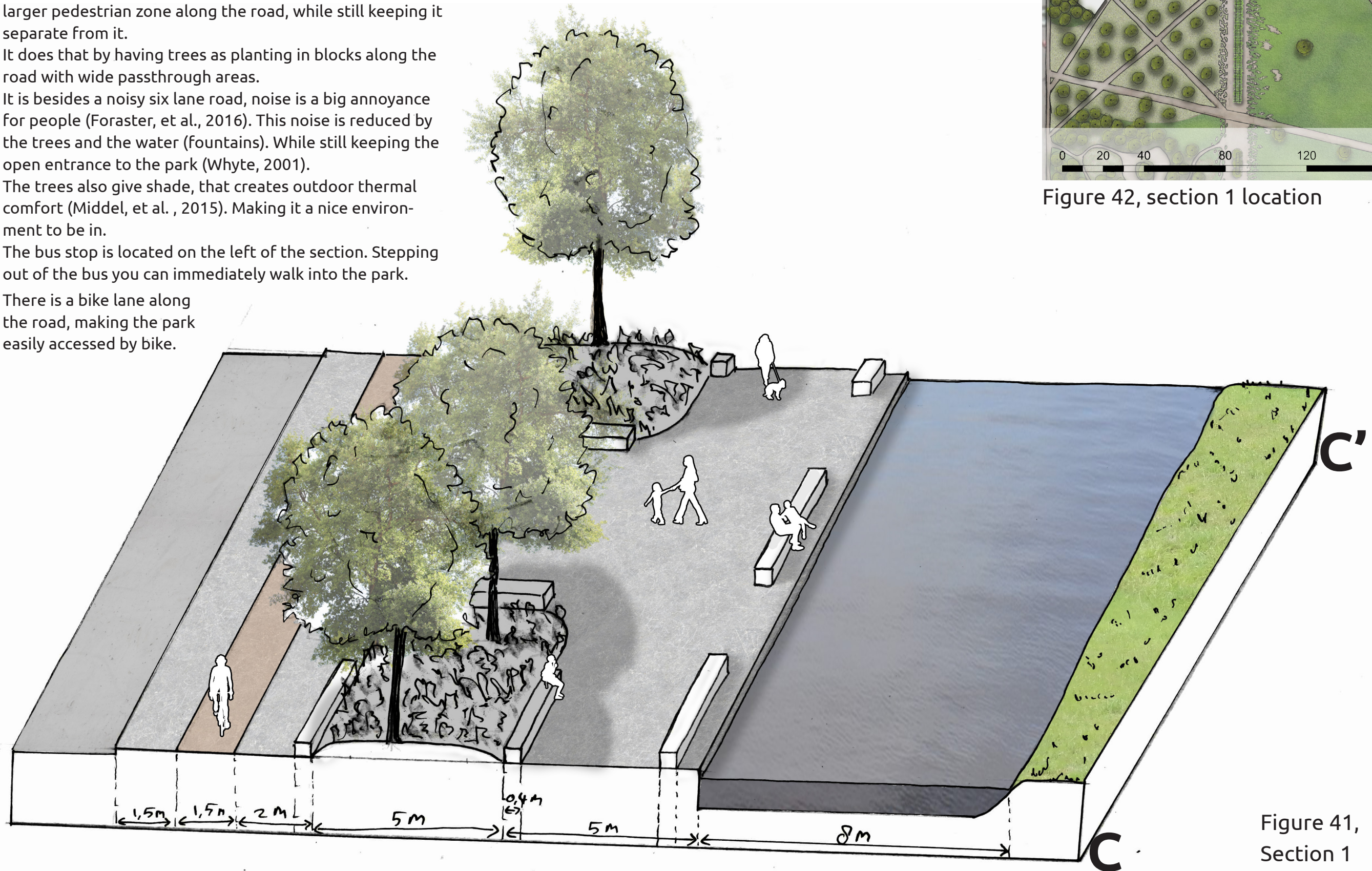

Figure 42, section 1 location

1,5m 1,5m 2 M 5 M 0,4m 5 M 8 M

Figure 41,
Section 1

1:100

Section 2a

This part of the boulevard is the main route through the park. The main route should be large and straight it should also be guided by a structure (park guidelines, page 7).
The boulevard consists of two guidance structures.
These guidance structures of the boulevard can also be used to create shade for better thermal comfort for the people using it (Middel, 2015).
They create shade to sit and walk under, see Figure 44.

The Boulevard shows the puzzle pieces concept of the design. It gradually transitions into the next puzzle piece of the park. For each different puzzle piece (function) there is a different kind of transition, this way people can better locate where they are in the park (Biris & Elshof, 2010). It also gives the park a more interesting and diverse character.

In this section you can see on the left the transition between the square and the boulevard. The square consist of a hard texture with thin gravel on top, this flows into the stone of the boulevard.

On the right the transition is with the grass of the flat open area. The grass gives a natural feel to the boulevard and looks like it is cut out of the stone. The boulevard goes with larger pieces into the grass area to create hard surfaces for seating.

Near the entrance the guidance structure of the boulevard is a pergola. This pergola draws people into the park. It is an interesting structure that you want to check out the opening invites people to walk under the pergola.
You can walk under the pergola or walk besides is and you can easily switch between the two because the pergola has many openings to the sides.
The pergola also creates shade, to make the boulevard a more pleasant place to be (to recreate).
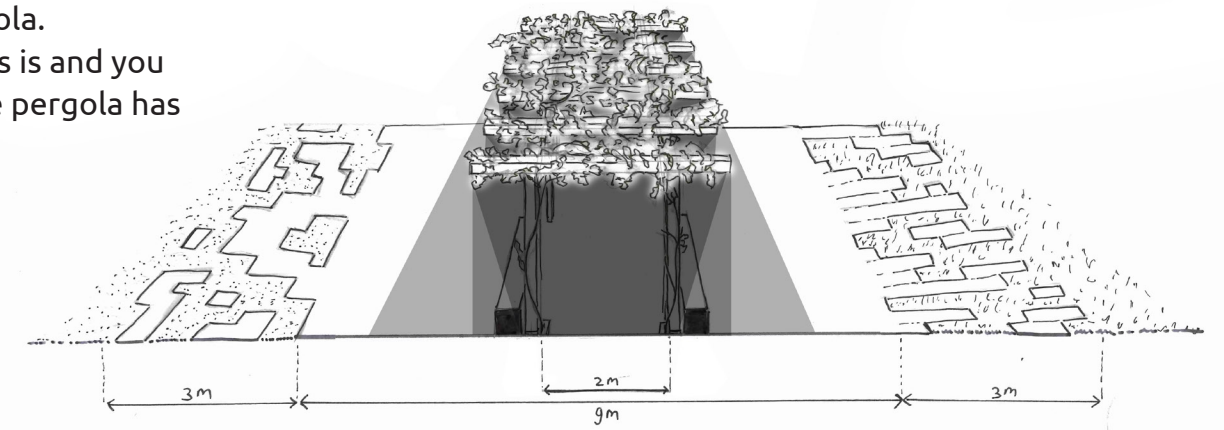

Figure 45, Section 2a location
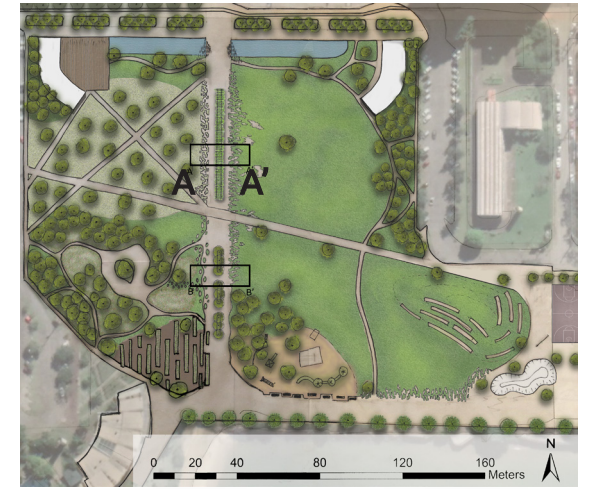
Figure 44, shade section 2a
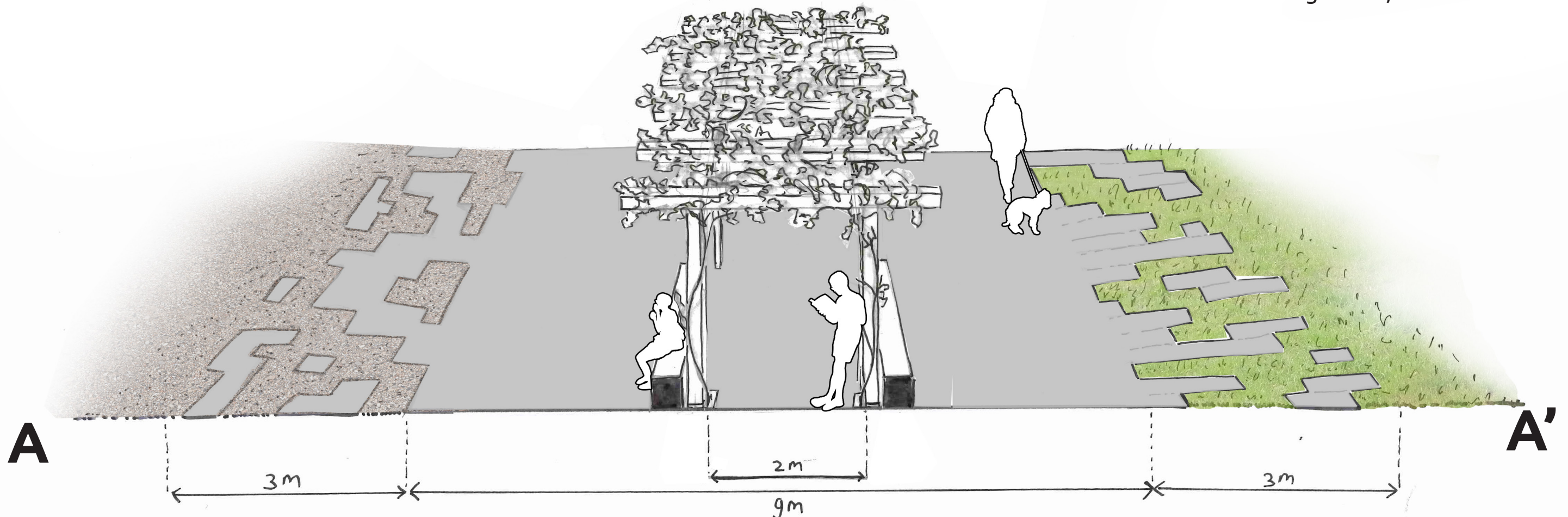
Figure 43, Section 2a

Section 2b

The lower section of the boulevard has a different guidance structure. Here trees are the guidance structure, these trees create a lane in the middle of the boulevard. The trees here transition into the natural playground to the right see Figure 48. Making the boulevard transition better into the other puzzle pieces.

The transition is helped by boulevard itself with the gradual change of ground texture.

On the left the boulevard transitions into the meditation garden, it mimics circular forms from the garden and creates stepping stones into it.

On the right the boulevard transitions into the flat open area. The transition with grass is the same as in section 2a. The trees also create shade making it nice to walk and sit under them. There are big benches placed around the planters of the trees.

Figure 48, Section 2b location

Figure 47, shade section 2b

Figure 46, Section 2b

Section 3

This large section shows the flow of the park between the bay of Vitòria and the road (R. Judite Maria Tovar Varejão).

The boulevard along the waterfront, is a large and wide boulevard with palm trees. The palm trees (Syagrus oleracea) in this section are full grown, when planted they will be smaller.
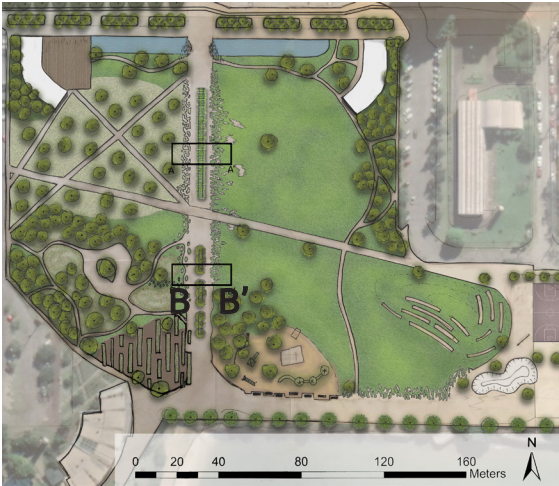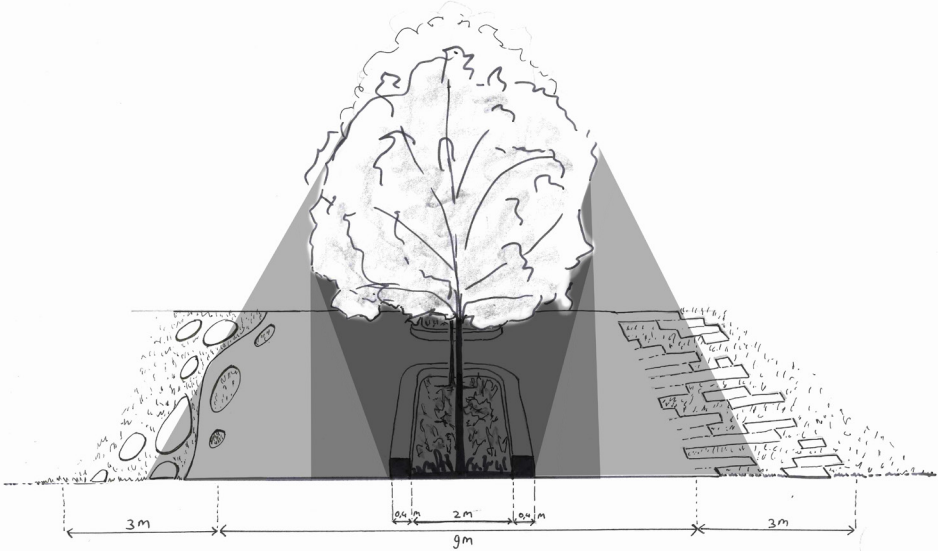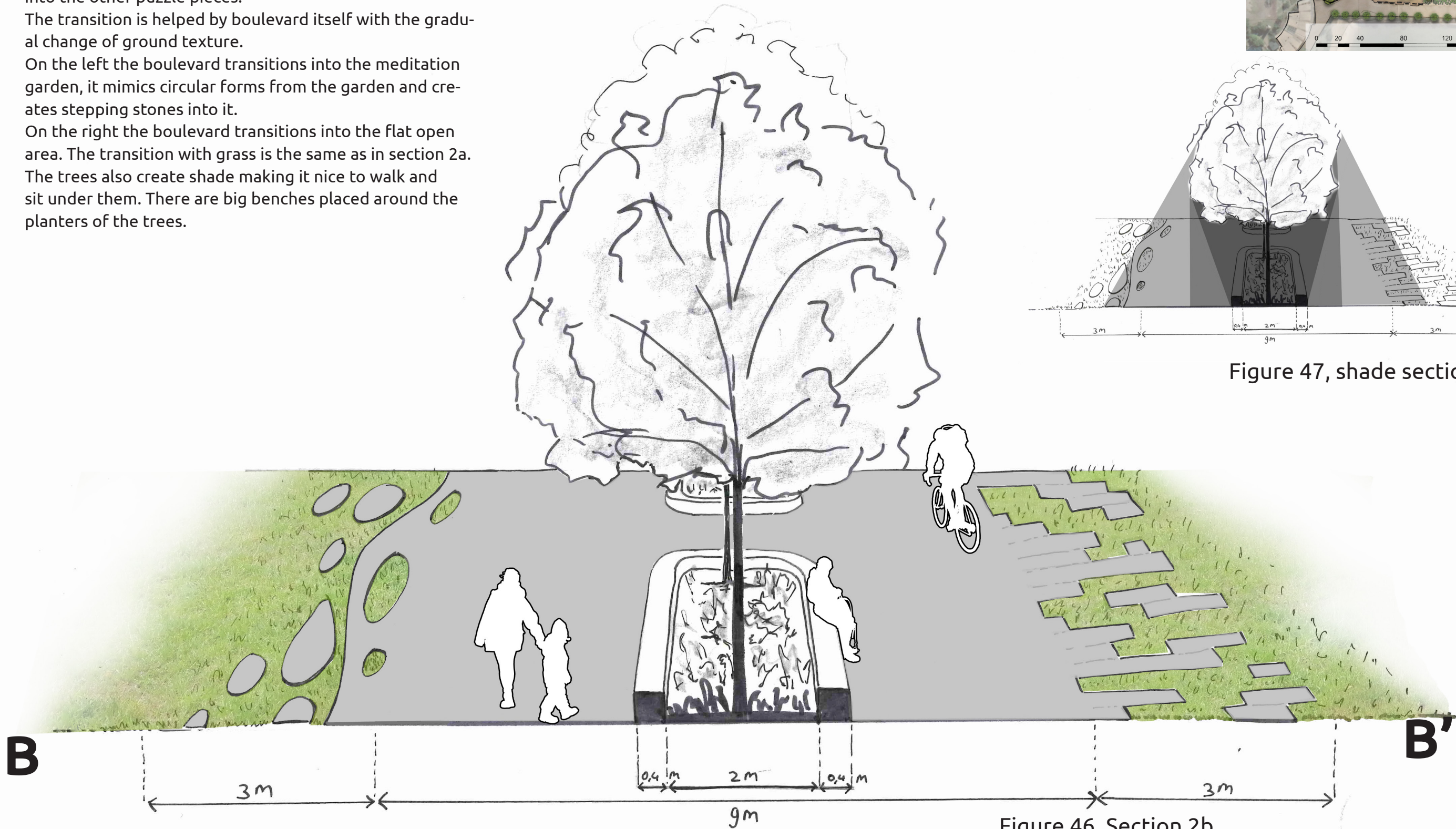The boulevard is directed towards the water, benches are placed and the view attracts people to the water. Towards the east, the boulevard continues underneath the theatre and to the museum.
There is room for food vendors to sell food on the boulevard, and for many other activities to take place.

The boulevard is left quite undesigned and needs interaction with and design participation from the community.
People should be asked what kind of objects they would like in the park (see Superkillen, page 11). Some of these objects can be placed on this boulevard.
People will be asked for different seating options, recreation objects and other objects they think are missing in the park.
The boulevard should become full of objects such as, chess tables, decorative objects, different seating etc.
While keeping enough space for walking.

The boulevard the transitions into the next puzzle piece, the grass area. In the same way as in section 2a and section 2b.
The grass area is a large open space where people can recreate (picnic). It can also function as a stage area for when an event takes place.
The tribune is on the hill that connects to the grass area. There are large concrete benches for people to sit or stand on. These can be used as a tribune where a lot of people can stand and sit when there is a concert or event.
They can also be used when there is no event, they are still a nice place to sit and enjoy the view.
This hill separates the park from the street and invites people (from the street) to walk up it and enjoy the view.
The street is connected to the path that connects the park from east to west that is also the sidewalk of this street.
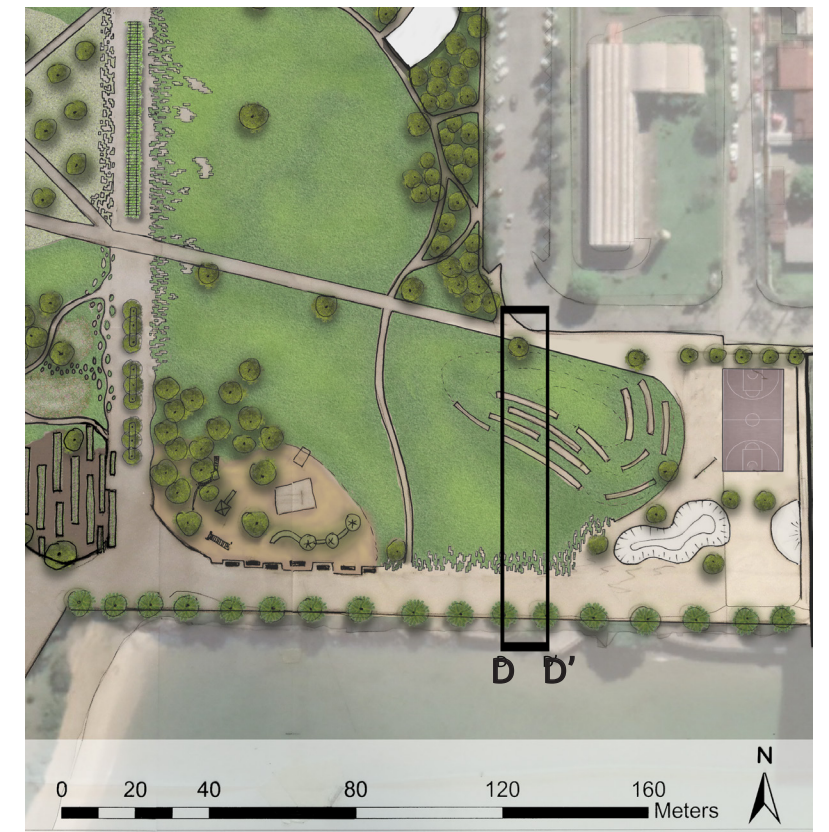
Figure 50, section 3 location
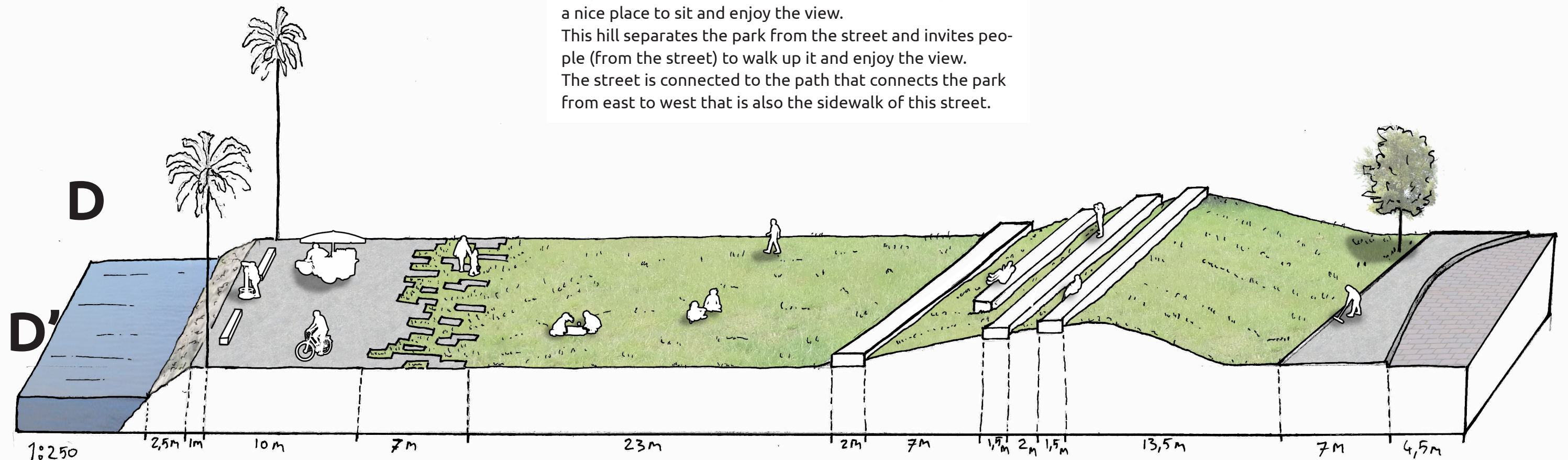
Figure 49, Section 3

Visualisation of Library & Garden

The library puzzle piece, consists of a building with an outside garden with reading spots.
The library is a small building with large openings towards the street and towards the grass area of the park, see Figure 53.
The building is turned towards the grass area, this way it has a nice view of the park, it also points towards the park, inviting people to go into the park, see Figure 52.

The garden is somewhat secluded, within the curve of the buildings and the shade of the trees.
The garden itself consists of many different seating areas, different kinds of benches, movable benches and movable chairs. It also has different kinds of planting, trees, hedges flower patches and mostly grass, see Figure 52.
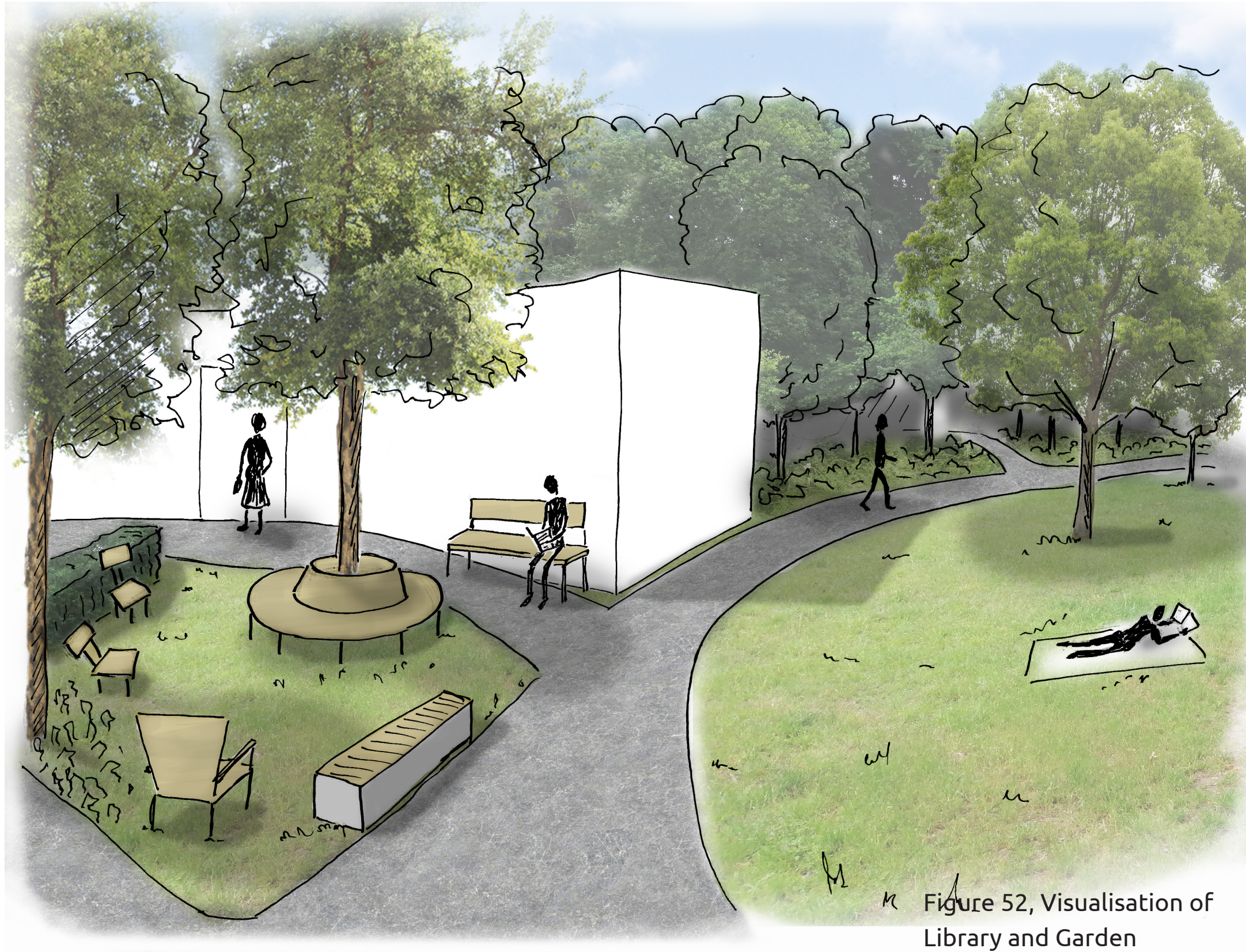
Figure 53, location visualisation
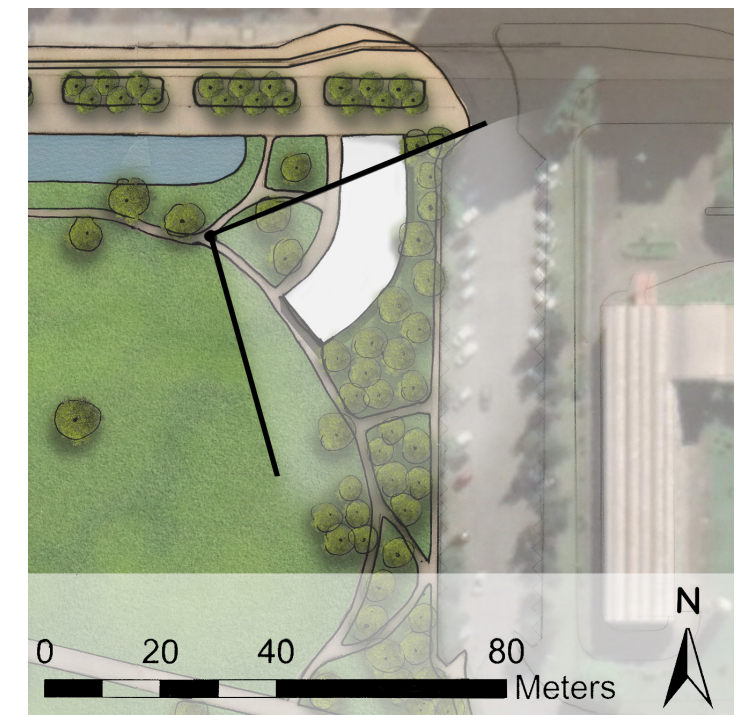
Figure 52, Visualisation of Library and Garden

Discussion

This research tried to improve the placeness of the Pope's square by changing its lacking sense of place. Transforming the square into a lively public place full of identity.
It was done by defining both Placelessness and placeness, first you got to understand what they are to use them.
Then this research looked at why the square was lacking placeness, looking at different aspects that were lacking and needed improvement.
This research also looked at how you create placeness in an urban square. Following different guidelines on creating a lively urban space and reference projects that could be used to for the design.
A toolbox was created with these guidelines, stating what functions and aspects need to be in an urban park, these were the puzzle pieces.
These functions from the toolbox needed to be combined into a single park, following the guidelines on how to make a park. These aspects together formed the research to create the final design.

The research shows how to combine the puzzle pieces and argues why they need to be like they are. To combine the puzzle pieces, each puzzle piece was looked at on its own. The research looked at the best location for each piece. Why it should be in that location and how big each piece should be. These where made for specific this location (the Pope's square) and they are very different for each location you want to implement them, depending on the community, the surroundings and the physical location.

There could be other arguments made, that will end up making a whole different design that works as well.

Placeness is subjective, a design can be made, on creating a park with placeness. But a place needs people to have placeness, to become lively. People still need to come to the park, even if everything works according to the guidelines. People can act differently than how you expect them to act.

While Placemaking is oftentimes seen as a positive process, it also is critiqued as a practice of place destruction, or as place(un)making. The practice of substituting an existing place with one that is perceived to be a better version of it is, in fact, a process that may assault the identities of residents of the place and subsequently exclude them (Hes & Hernandez-Santin, 2019). It may be the case that this new place is not better than what came before.

It is very hard to design from a distance. It has harder to grasp the culture of the people that you design for. Analysis of the square was done online, the impressions of the square were gained through many different sources online. But the most important source of analysis and the gaining an impression is going to the place itself. I believe that you can only grasp the true genius loci of a place when you actually are there. Which is very important for this design, so there may be some shortcomings in the interpretation of the sense of place of the square.
The second implication of not getting to go to the place is the interaction with people there. With placemaking interaction is important, design with people that are going to use it. I would have liked to make a cooperative design with the people who live there. That hard to do, when you are far away. This part of the design had to be dropped to make it easier to accomplish, which is a downside.

The design leaves space for community adaptations, which can be seen as missing in the design. The boulevard along the water for example will be filled with objects people vote for. Some paths will be painted by the community changing the outlook of parts of the park. These community interaction design aspects can only be made after interaction with the community. For this thesis that was not possible, there could only be given locations for the community adaptations. In future research there should be more focus on designing with the community, how does that affect the design, what aspects of the design change? The community knows best: they know how the place needs to be, because they will be the people creating liveliness, they will be using the place.

The events, activities and markets and other, need to take place. The places where these events can take place are designed, the activities themselves are not. The activities and events are very important for this design concept, attracting people to a place, these people create the liveliness. This is how the space can be a location for community building, which also helps to create placeness.
There should be an organisation that manages these events and activities, made up of people from the communities around the square.
There can be further research on how to integrate these events and activities at the location. Future research also needs to be done on how to create such an organisation consisting of community members, so that is does not over-represent one type of community, creating an all inclusive group that can represent the users of the park.
This is important for the park to work and reach its potential, but not for designing the park.

Conclusion

Taking into account the points of attention such as mentioned in the discussion it is good to come back on the goal of this thesis:
Improve the placeness of the Pope's square by changing its lacking sense of place and thus transforming the square into a lively public place full of identity.
The main research question of this research was:

"How can you create placeness and a lively identity for a place like the Pope's square, that is lacking placeness?"

Answer to this question has come about through answering the three specific research questions (SRQ1 to SRQ3). It is researched why the Pope's square is lacking placeness (SRQ1). According to the used theories, the square is lacking because it is not a nice place for people to be. When people use a place they create the liveliness for that place. So because the square is not well maintained very flat and empty with not much to do, people do not come to it.
Next it was established how the Genius loci of a place could be captured and improved (SRQ2).This research captured the Genius Loci by looking at the history of the location, which is the base for every place. The current identity of the square is that it is lacking placeness, it is not lively and is missing identity, which gives it a Genius loci that could be improved. This research looked at how to improve the Genius Loci by improving the liveliness and identity of the place. Improving successful aspects of the place such as the view. Coming up with different techniques such as placemaking to create placeness and a better sense of place. And seeing how other projects created placeness in their designs.
To further improve the square this research looked at what design guidelines could be followed to create placeness (SRQ3). These guidelines build on the idea of improving the Genius Loci and creating liveliness. There were many guidelines that named specific aspects that should be included to make a successful and lively urban park. Guidelines on what functions needed to be in the park, and guidelines on how a successful park needs to fit together.
These Guidelines where then combined into a toolbox of puzzle pieces that need to be in a park to create a lively urban park. These puzzle pieces were fit together in the right locations to create the final design. The final design is the

outcome of this thesis, this design forms an answer to the general research question. An urban park is designed that creates placeness and a lively identity.

The design shows that a lively urban park can be created using these puzzle pieces. These puzzle pieces are fit together according to park guidelines to create a working park as a whole, so that these puzzle pieces fit together and work in the structure of the whole park as well.
As an important aspect the design leaves room for community adaptations. The community that lives around the park can influence the park. With design additions, such as the objects on the boulevard along the waterfront. And most importantly with activities and events that take place. Activities that bring people to the square, that bring communities together creates a connection between the people and the place. This creates the real placeness and liveliness of a place, the design is only the place where this can happen.

Reflection

Writing a thesis is a very important stage in ones development.

In some courses of this bachelor (Landscape architecture at the WUR) I learned to design. The process of designing a place, which steps you take to come to your final design, inventory, analysis, conceptualisation, design, detail. I also learned how to design, how to creatively come to conclusions and solutions. What is beautiful / aesthetic and what is not. What makes a good design and what does not.

In other courses I learned to write. Finding and reading literature about a subject, getting yourself familiar with knowledge. And then writing your own conclusions about a subject referencing to the different literature you read. Acquiring knowledge about your study area as well as learning how to write scientifically.

And the rest of the courses consisted of knowledge gaining. How does the landscape work. How do you look at a landscape. How do people interact with a place, etc.

All these different kinds of courses are combined in the bachelor thesis.
The thesis is nothing like all the other courses.

Firstly the guidance by teachers was very different, in other courses by comparison you get guided by the hand. For the thesis you have 30 minutes each week with your tutor as guidance for your process. This was very hard for me, I really like to interact with the tutors, I feel like I learn more that way. And 30 minutes is not much time.
It was even harder now because it was all online, you cannot just draw on the same paper together and show what you mean, everything goes via computer.
The same goes for interaction with students, in other design courses interaction with other students is very important to me. Give each other some feedback on the design that can change your view on the design somewhat which can help make the design better.

Second, the process of designing is different for a thesis. You need to look at a lot more literature. Every decision that is made, needs to be for a reason, and needs to be backed up by literature.
I felt very uncomfortable while designing, I felt like I needed to explain every little inch of line I drew. That created a kind of block in my mind that I had to overcome.
I decided to sometimes just try, make a not final design trying different things and just drawing. And through the process of drawing my design grew, where I sometimes had to find reasons for what I drew afterwards.

The thesis is actually a combination of all the different courses of the bachelor.
You have to apply the knowledge you learned about soil, people, landscapes, etc.
You have to use the skills you gained for writing papers, how do you use the literature. How do you search for the right literature? How do you write a good text?
And you also have to design. Use the skills you gained for designing.
I think the thesis is thus a fitting end to the bachelor.

With this thesis I had some personal goals.

I wanted to draw a lot, I want to become better at drawing, and I also wanted to limit my computer use. I used multiple styles of drawing for this thesis. Sketching to get to know the location, quick drawings to find design principles to design by drawing and very detailed drawing precision drawing, to scale to illustrate and show the design best. I think this goal was accomplished.

I wanted to improve in literature gathering, how do you find the best literature for you specific use. I think that I improved a lot in this.

I wanted to improve my writing skills, I struggled quite a lot with other writing courses, I had writing blocks. I also was not really happy with what I produced. I think I improved my writing skills during the process of this thesis, but I feel there is a lot more to improve and learn.

If I had more time I really want to make more visualisations and details of specific areas in the park. I wanted to make a visualisation or detail for each of the puzzle pieces. Now I feel that some areas and aspects of the park still seem a bit vague, they are quite clear in my mind. So I would have liked to make everything about the design as clear as possible to the reader. I hope I made it clear enough.

In the end I enjoyed the writing of this thesis.
I really liked that I could find my own interest field and explore that further during this thesis. I am really interested in what makes a place lively and another place not. I think during this thesis I only touched the surface, there is still so much more to learn.

Figures

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Figure 2. The Pope's square.
Arial view of Parça do Papa, by Gabriel Lordêllo retrieved from (livro-de-ex-governador-do-es-reune-boas-praticas-de-gestao-publica.shtml, no date) On September 3, 2020.

Figure 3. Stages of interactive design/research process.
Milburn, L.-A. S. and Brown, R. D. (2003) The relationship between research and design in landscape architecture, Landscape and Urban Planning.

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Lenzholzer, S. (2020, August 31). Weblecture - Introduction [Slides]. Brightspace.Wur.Nl. https://brightspace.wur.nl/d2l/le/content/77337/viewContent/242990/View

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Figure 11, Graffiti, geopark,
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Figure 12, Superkillen, Photo by Iwan Baan
Hybel, J. (2017, September 26). Superkilen. Arcspace.Com. https://arcspace.com/feature/superkilen/

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Hybel, J. (2017, September 26). Superkilen. Arcspace.Com. https://arcspace.com/feature/superkilen/

Figure 14, Moroccan fountain
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Figure 15, Superkillen, photo by Iwan Baan
Hybel, J. (2017, September 26). Superkilen. Arcspace.Com. https://arcspace.com/feature/superkilen/

Figure 16, The Pope's square,
Google. (n.d.). Aerial view Pope's square [Photograph]. In Google earth pro.

Figure 17, Landfill Enseada do Suá
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Figure 19, The Pope's square, empty and not wel maintained. by
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Figure 20, Av. Nossa Sra. dos Navegantes
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Figure 23, the view from the Pope's square
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Figure 24, Convento da Penha
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Figure 29, The Pope's square is empty
Google. (2020c). Praça do Papa. Google Maps. https://www.google.com/maps/place/Pra%C3%A7a+do+Papa+-+Enseada+do+Su%C3%A1,+Vit%C3%B3ria+-+ES,+Brazili%C3%AB/@-20.3155713,-40.2961465,551m/data=!3m1!1e3!4m5!3m4!1s0x0:0xaa9bb3752b429a6d!8m2!3d-20.3169085!4d-40.2951412

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Figure 52, Visualisation of Library and Garden
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Figure 53, location visualisation
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Appendices

Google Reviews (Google, 2020)
The most notable reviews, find the rest on the website.

Glenda Sandes feb 2020
There is nothing in this place, the heat is intense and there is no shade, it is deserted even during the day.

Roberto Russo mar 2020
Dirty, ugly and not visited.

Michael Matos aug 2019
Abandoned place, all graffiti, dirty, looks like a Chernobyl square, a shame for all

Débora Souza may 2020
It was once a great place, now besides the insecurity present due to abandonment, there is no longer a playground, and even taking the child just to ride a bike you don't feel comfortable.

Reviews on TripAdvisor (Tripadvisor, 2020).
The most notable reviews, find the rest on the website.

Marcia_Barroso64 feb. 2019
I stayed in front and found it very deserted and poorly maintained. They warned us that it was dangerous to go there, because it is not frequented. We saw some residents walking in the early morning and late afternoon. A beautiful Christmas tree was installed in the square, but there was no activity at all. Nothing attracted us to be in it.

Nyxon Carvalho Dutra aug. 2018
Deserted and abandoned, whoever visits is at serious risk of being mugged. The disregard for insecurity in the state is very great, this affects tourism.

Vanessa S   feb. 2018
look there is nothing special about the square itself, but you can ride a bike and walk in the late afternoon.

Fabriciofrf jan. 2018
Square without attractions. At night, poorly lit gives the impression of danger. By day, without trees or shadows. Monumento (Cruz) is even cool, but it doesn't seem worth the visit. The city should invest in it, because it has potential ...

Helder G jul. 2017
Super abandoned, even where the Pope's Cross is super flooded with rain on the spot, excellent breeding for Legilongos (insects) etc. Afforestation is a shame, there are no flowerbeds, totally destroyed, the site of a fascinating landscape, from which you can see the Penha Convent, 3rd Bridge from another angle, it could be one of the best places in Vitória, as an example: a gastronomic complex in Vitória, with Marinas and Pier for motorboats and Jet Ski, parking spaces are wide. But rest to wish children's toys a danger, broken, with exposed screws etc. Shame in a place that would be beautiful.

douglavargas jun. 2017
Beautiful spacious big square great view of the convent and the 3 bridge but a little abandoned with unfinished works.

Adriano Santoro apr. 2017
The Pope's Square was built to receive a crowd during the Pope's visit to Victoria. Only later, it became a huge space, empty and ugly, except for the view around, where no one is visiting. It is impossible to walk around the square on a hot day. My suggestion is to do a great landscape project to enhance this valuable space.

Pescador1000 mar 2016
A large square, in the noble area of Vitória (ES), opened in 2008, with approximately 67,000 square meters, from where you have a beautiful view of the Suá cove, the Convent of Penha, the Bay of Vitória and part of the city from Vila Velha (ES). It has an events area, children's playground and restaurants. I understand that it needs to be more wooded. It was intended, on the day of political demonstration, for demonstrators.