CHAPTER 3. MAJOR DESIGN
3.1 [INTRODUCTION]

This chapter presents the second part of the thesis process. It features a design programme for Riccarton, focusing on the design of the Third Place. Sampling across a range of scales from contextual to detailed design the information is represented in plan, sketches, cross sections and diagrams.

Chapter three – Major Design will look at:

- Site in Context
- Master Plan
- Intermediate Plan
- Detailed Plan
- Design Details & Materials
- Planting Strategy & Planting Plan
[Figure 3-1] Riccarton locator map. National, Regional, Local context.
Riccarton is one of Christchurch’s ‘first suburbs’ (Puentes & Warren: 2006) situated to the West of Hagley Park, approximately 2 km from the Central Business District. An inner suburb of Christchurch, Riccarton is a mix of medium to low density housing, large retail such as Riccarton Mall, a strip shopping street, and light industrial premises. These industrial premises are focused along the main North / South railway route that cuts through Riccarton and also along the railway that separates Riccarton from the neighbouring suburb of Addington.

Two major transport routes into the central city pass through Riccarton: Riccarton Road and Blenheim Road. Riccarton Road, although the chief focus of commercial and community activity, severs the suburb in two, creating a distinct contrast between the housing typology on the north and that on the south. The south is home to many students, due to relatively low rents and the suburbs close proximity to the University of Canterbury. The north features more affluent houses on larger plot sizes, reflecting the history and amenity of Riccarton House.

Riccarton began to form on the main intersection of Yaldhurst and Riccarton Roads, known as Bush Inn or Upper Riccarton. Originally planned as large farm lands once Riccarton Road was established, the suburb began to grow east towards the city. The suburb was viewed along with its neighbours, Fendalton and Merivale, as a distinctively ‘Upper Class’ suburb where the elite would escape to from the Central City and working class suburbs such as Addington.

Until the local government amalgamation in 1989, Riccarton was an independent borough. At present Riccarton forms part of the Riccarton-Wigram community board. Christchurch has at present 8 community boards. Wigram Community Board represents around 61,000 people, 21,500 households, in an area extending from Templeton in the west, across to Riccarton, and south to Halswell. It is represented by two elected councillors. (Christchurch City Council: 2012).

Due to the large Westfield mall and commercial area of Riccarton Road, Riccarton serves a catchment area much larger than its spatial boundaries. The essence and Identity of Riccarton is difficult to ascertain with the Mall acting as the predominant feature in the landscape. However the suburb does have distinctive elements, as it is home to Canterbury University, to the biggest mall in the South Island, bounded by iconic Hagley Park and strongly connected to the inner city and other urban fabric of Christchurch through strong transport routes; it is a key suburb within the city.

This status was further enhanced by the recent Christchurch earthquakes, which caused significant damage to the eastern suburbs and central business district. Following these earthquakes Christchurch has seen a rapid business and population shift to these relatively unaffected western suburbs, with Riccarton being of particular focus. This has led to growing pressure on Riccarton’s existing infrastructure and an increase in transient population numbers to the suburb which its landscape infrastructure cannot adequately accommodate. As a result of this rapid and substantial change Riccarton needs a new landscape vision. It needs to be clearly defined, balanced, and well managed to enable the creation of a suburban centre that is sustainable and where people will want to live and work.
CHAPTER 3       Major Design

RICCARTON      The art of the Third Place

- Rail (To Lyttelton)
- Riccarton Road
- Rail (North / South)
- Wharenui Road
- Blenheim Road
- Deans Ave
- Kotare St.
- Clyde Road
- Kahu Road
- Riccarton Bush
- Westfield Mall
- Hagley Park
- University of Canterbury
- Riccarton Bush
- Westfield Mall
- Hagley Park
- University of Canterbury

RICCARTON - THE SITE IN CONTEXT
(Figure 3 - 2) Riccarton Map.
CHAPTER 3  Major Design

[HISTORICAL FORMATION OF RICCARTON]

[Figure 3-3] The historical timeline of Riccarton

PRE - COLONIAL

Riccarton was used by the Maori for a resting place whilst traveling, providing them with food and shelter.

“Putaruaaromotu”
The Place of an echo

“Green Jewel amidst the yellow-brown tussocks of the treeless plain that reached back to the snow clad Alps in the distance”

1849 First Mapping of Riccarton
Bush

1914 Canterbury Association cut down another half of the bush

1914 Canterbury Association cut down another half of the bush

1854
First Pakeha settlers John and William Deans

1913
Borough of Riccarton formed

1871
Railway Line North
South through Riccarton built.
CHAPTER 3  
Major Design

RICCARTON  
The art of the Third Place

The need for a new landscape objective.

WESTFIELD

1995  
Construction of Recreation Mall

2003

500 million Mall redevelopment

2009

"rebranding as Westfield"

2010

Earthquake, Magnitude 6.3

211 residential damage

2011

Earthquake, Magnitude 6.9

Damage to Christchurch City & Eastern Suburbs

EMPTY SITE [POST EARTHQUAKE] RICCARTON RD.

1989

Government Agency, Riccarton

The Tupees are supported by the
Royal Society, the Dean family,
and the Christchurch City Council.
[RICCARTON PRESENT] - THE DAILY SUBURBAN SYSTEM

[Figure 3 - 4] Riccarton Present- the daily suburban system

[Road Hierarchy]

[Community Infrastructure]

[Identity]
CHAPTER 3       Major Design

RICCARTON      The art of the Third Place

CONGESTION
Riccarton Road 27,000 cars daily

URBAN DECLINE
Buildings decline and poorly maintained

TRANSIENT POPULATION
High level of transient population moving to Riccarton for a day or just passing through.

LACK OF IDENTITY
No distinct Identity in Riccarton

NOT FOR PEDESTRIANS
Poor pedestrian connectivity

LOW AMENITY
Low amenity and poor street environments.

CAR DOMINATED
A car dominated environment. Lack of Pedestrian / cycle comfort.

IMPERMEABLE SPACE
Low percentage of porosity. Poor impermeable space.

LOSS OF CHARACTER
Urban intensification and buildings do not suit the surrounding environs or bring character to it.

MALL DOMINATION
Mall domination on landscape in terms of ..

POOR COMMUNITY INFRASTRUCTURE
Insufficient and poorly supplied community infrastructure.

NO ‘UNIQUE’ ELEMENT
No quirky elements, unique signature, building heritage or strong aspect to hinge on.
STRONG LINKS
On major arterial and access to the city.

CANTERBURY UNIVERSITY
Students bring strong image to Riccarton.

NEW SHOPS
New shops and new investment in the build form following the 2011 Earthquakes.

GREEN NETWORK /OPEN SPACE
Potential for strong green network and open space to be develop - large percentage of pocket parks.

COMMUNITY SPIRIT
Community spirit and functions.

RICCARTON BUSH
Strong ecological and nature links to past history.

PUBLIC TRANSPORT
Strong public transport routes and good on and off road cycle network.

ROOM FOR EXPANSION
Wide street network - provides room for expansion and development of mixed use streets

GROWING POPULATION
Growing population.

RICCARTON MALL
Magnet - attracts people from large area to Riccarton.

EARTHQUAKE - VACANT LOT
Any damage that did occur has provided large vacant lots for development.
RICCARTON - THE DEMOGRAPHIC AND SOCIAL ELEMENT - THE DESIRES OF RICCARTON. Riccarton A place ......

Riccarton: The People.

The people of Riccarton were the main driver behind the design. Any designed place needs to meets the desires, needs and uses of the population. Therefore the demographic was analysed, and their uses and desires drawn from this analysis.
3.3 [POLICY CONTEXT]

The Greater Christchurch Urban Development Strategy (UDS) is a collaborative growth strategy prepared by the regional and local councils that looks towards where new growth could be accommodated and how this would drive the settlement pattern of Christchurch. The UDS predicted the population of Christchurch area to grow from 413,500 in 2006 to 548,520 in 2041, an increase of 135,020 people in 35 years (an additional 74,810 households) (Regional Policy Statement Chapter 12A). The UDS aims to create ‘vibrant inner city and suburban centres’ and ‘a wealth of public spaces ranging from bustling Inner city street to expansive open space and parks’ (Christchurch Urban Development Strategy: 2009).

Riccarton is identified as an ‘activity centre’ by the UDS. These key activity centres are suitable for more intensive mixed-use development. Activity centres are described through the UDS as typically consisting of commercial centres that provide the focus for services, employment, social interaction and focal points for the transport networks. They are where people work, meet, relax and often live.

At the time of writing the earthquakes have thrown all current aspects of planning into the air with the future direction of the Christchurch re-build being still unclear. It is evident new pressures both positive and negative are being placed on the suburbs and activity points that would have not been envisaged a year ago. This brings with it both threats and opportunities.

Since the earthquakes, shifts in population across Greater Christchurch have occurred and continue to do so with people leaving, both temporarily and permanently, and new people arriving as part of the rebuild. The Regional Policy Statement presages accelerated gains of population occurring in western Greater Christchurch as people and business activity has, of necessity, moved from the east to the west. It appears evident that the role of these western suburbs as ‘activity’ centres will remain, however their timeframe for redevelopment will be accelerated, similar to many other UDS policies.
3.4 [A VISION FOR RICCARTON]

“How can Landscape Architecture become a true expression of sustainability, not just the green version but also the community version?”

Riccarton – Vision – the new landscape objective.

The rapid population growth in Riccarton as a result of the February earthquake, is acting as a catalyst for change for the suburb, with the potential to transform the area into a key vibrant inner urban centre for Christchurch. By focusing on active placemaking and hinging the design predominantly on the community’s local character, desires and personality, Riccarton will become recognised for its strong community cohesion, identity and connections. This vision will be achieved through focusing the design on the social values of the community. To achieve this I based my design around the following principles:

**FOUNDATION:**
Social infrastructure will be developed that will provide a baseline for the formation of a community. Diverse housing, schools, park sites, community facilities, commerce and institutions will all be interconnected by a strong open space network providing opportunities for biodiversity strategies and recreational opportunities.

**OPEN SPACE:**
Will provide landmarks for Riccarton, creating a sense of arrival, identity and strong character which in turn will increase levels of social interaction and community within the area.

**SAFETY:**
Defined, active public realm that accommodates housing office and civic uses. Integration of safe walkable streets and interesting, flexible, connected public spaces.

**MOVEMENT:**
A two tier transport system will be implemented, with pedestrian and cycle the focus of the local transport options, with priority in design given to these modes of transport. There will also be direct and easy access to other methods of transport that include light rail this will connect residents and visitors, from wider catchment areas directly to the city centre and other key suburban nodes.

**IDENTITY:**
Riccarton Road will become the main heart of the community and will form the foundation of the sense of place making for Riccarton: a community where people live, work, and play.
CHAPTER 3       Major Design

RICCARTON The art of the Third Place

3.5 [MASTER PLAN]
Aim: The aim of this Major Design Project was to provide a place for the ‘experts’ in the field of place making - those who live, work and play in the space. To create a unique identity for Riccarton and in turn create a feeling of ‘belonging’ to the community.

The Master Plan for Riccarton was broken down into three distinct design intervention categories; Life, Space and Move. Designing at a large scale for the Third Places of Riccarton involved creating a network that would work as a cohesive whole.

**LIFE**

Space will be diverse and mixed, Riccarton will be a place to Live: Work: Play. To Learn: Dance: Shop. Working as a 10 minute community from the centre of Riccarton mall, Riccarton will be hinged around the adequate provision of social infrastructure.

This social infrastructure forms the bones of the built development with a provision for every aspect of community. The current levels of social infrastructure within Riccarton are inadequate to meet the population needs therefore this master plan sees the development of a Third Place of Riccarton that provides a new community centre, library, education centre and events centre (See Master Plan fig 3-12).

**HOUSING**

The derelict housing to the south of Riccarton is considered ready for grey field development. This development sees an introduction of a range of housing typologies that will suit all socio-economic statuses (Fig 3-9, Fig 3-10). The key underlying design principles of all new developments is to build around fostering social interaction. Development will involve the amalgamation of sites to enable much better design outcomes.

[Figure 3 - 9] Master Plan - housing typology sample.

[Figure 3 - 10] A place to work. Business parks were located in close proximity to key movement networks and main commercial area.

[Figure 3 - 11] A place to live. L3 B Medium density housing established on grey fields throughout Riccarton. Housing typology themed around establishing strong community links through shared courtyards and semi public spaces. Housing typologies will vary to meet a variety of socio-economic status.
CHAPTER 3       Major Design

RICCARTON      The art of the Third Place

[Figure 3 - 12] Riccarton master plan
Throughout Riccarton an open space network and corridor was proposed, providing biological, social and aesthetic benefits. This network will be formed from the two distinct signatures of Riccarton Bush (native links) and Hagley Park (exotic links).

A connection to the past & area identity
The tract of land to the south of Riccarton Bush is to establish the beginnings of an Urban Forest that will form around the Third Place of Riccarton. This Urban Forest will not only create a unique identity for the area, it will provide strong connections to the past.

To bridge the divides:
Open space and green corridors will break up impermeable housing blocks to improve movement. The rail corridor will be vegetated and will connect the existing cycle routes (west to east) and act as a buffer between the rail and the newly established high density residential by the park.

**Pedestrians 1st, Bicycles and Public transport 2nd, Cars 3rd.**

**Key transport interventions (Fig 3-13)**

A tram will connect West of the City (Hornby) to the Central city. Split tram route down Riccarton Road through Hagley (Down Riccarton Ave) to the Central City & down Clarence Street connecting AMI stadium Addington and the central city exchange.

Riccarton Road will retain all vehicle access. The tram access, widened sidewalks, slow street features and reduced on street parking will deter people from using the street as a through route and therefore reduce traffic numbers.

Cycle and pedestrian walkways will be more connected, focusing on the movement between areas of significance for the community – e.g. Community centre, schools, work and retail.
CHAPTER 3       Major Design
RICCATON      The art of the Third Place

3.6 [INTERMEDIATE PLAN]
Situated to the south of Westfield Mall the Intermediate plan develops the design of the Third Place and provides a place for the people of Riccarton.

Nestled amongst a newly established Urban Forest is the Third Place of Riccarton featuring an entertainment centre, library, community centre and education centre with community gardens. This entire infrastructure is orientated around a public square.

This square will act as a central space used twice a week as a marketplace, and hosts other large events such as cultural exhibits, fairs, festivals and public art exhibitions. It is a fully interactive public space, flexible in use and changing during the day. The square has a social function as well as providing a venue for large outdoor events.

Commercial, residential and mixed use streets surround the Third Place, together enhancing connectivity with the site.

The native forest in a hard urban environment is a unique element. The urban forest will be planted with flora that ties strongly with Riccarton Bush and reflects the local history of the area. The layers in the landscape are also reflected in the threshold in the main axis of the site. A dynamic series of planted beds that double as a threshold and seating area. Here materials are used that are evident before the built environment of Riccarton. Open grasslands, flax swamp and greywacke stones.

*Figure 3 - 14* Do you dance in your local park? Events centre. Featuring open air amphitheatre for outdoor entertainment. Suitable for daily use, community art works, market days, festivals and exercise in the park. Adaptable and can provide for an influx in population numbers.
[Figure 3 - 17] (Below) This space ‘re’ introduces nature to the urban environment by incorporated bio swales and lush vegetation to capture storm water. Education centre and community gardens for learning & experiencing.

[Figure 3 - 16] (Above) Open plaza and entrance to the community centre. Open plaza for display of community arts.
[Figure 3 - 18] (Above) Mixed use street - Vertical facade rhythms and mixed use provides interest at street level. Places for people to sit, shop, work and play.

À PLACE TO SHOP & LIVE

[Figure 3 - 19] (Below) Urban forest walkway - Seating nestled into pathway for contemplation & conversation. Meandering walkway - blind corners add to sense of mystery whilst moving through the site. CPTED features incorporated.

À PLACE THAT REVEALS
CHAPTER 3       Major Design

[Figure 3 - 20] (Above) Threshold - The scale of the mall is reduced through Green wall and Urban Forest, creating a more human scale. Multiple places to sit, relax, and play for the community.

[Figure 3 - 21] Section elevation through raised planted beds. Beds vary in height and gradient forming a narrow walkway that opens up onto plaza creating a sense of arrival.

[Figure 3 - 22] [Rotherham Street] - a stREET with a Human scale. Wide streetscape provides the opportunity for multiple activities. Places to work, sleep, eat, drink, sit, stay and interact.
CHAPTER 3       Major Design

RICCARTON      The art of the Third Place

3.7 [DETAIL PLAN]
The detail plan focuses on the outdoor reading room nestled within the community centre and library buildings (Fig 3-23, Fig 3-24).

**The Building function**

The library and community shared space is divided into four separate buildings all interconnected with second storey walkways and viewing decks. These help to reinforce the natural sense of location as seating places provides elevated views amongst the canopy (Fig 3-25, Page: 66).

**Public Square**

Material in the square will consist of Timaru bluestone, which ties much of the design back to Canterbury context. Using only one material creates unity in the design and the rigid grid like pattern is a reflection of the grid structure of Riccarton and provides a contrast with the organic shapes of the Third Place (Fig 3-26, Page: 66).

**Materials on site**

Paths and walkways; the material in the outdoor reading room will be stabilized aggregate. This provides a smooth, uniform and solid surface with minimal loose material (Fig 3-27, Page: 67). The wooden walkways cross over the vegetated stormwater swales and create instant transitions between the spaces (Fig 3-28, Page: 67).

**The seating**

The positioning of the seating is formed along the main walking routes through the space. Angled to utilise all advantages of the site, be this sun, shade, seclusion, or along the main movement axis for people watching.

The translucent polycarbonate red seating forms a concentric ring-like sculptural element. The seating surface varies from 300mm to 1200mm wide, and is highly flexible as a place to sit, lie, stand or crawl. The form is conducive to social interaction as they provide inner circles for group gathering, or smaller places where one may wish to sit on their own.

Illuminated from within, the seating becomes visually arresting at dusk and attracts users seeking to extend the evening hours. The seating becomes an iconic light sculpture. Viewed from the second storey walkways the seating lights up concentric patterns. (Fig 3-29, fig 3-30, Fig 3-31. Page: 68).
Figure 3 - 25] (Above) View from raised second storey walkway down into the reading room. This helps to reinforce the natural sense of location views through the canopy.

Figure 3 - 26] (Below) View from Plaza into reading room. Groundfloor access to the library. Distinct material creates instant transition between spaces.
Raised mounds continue from the west of the site. Create distinct entrance way into area.

The sense of arrival.

View to storm water detention basin. Boundary of lush vegetation and beginning of boardwalk.

The edge effect.
[Figure 3 - 29] (Above) View from the east into the Reading Room. Raised mounds continue from the west of the site. Create distinct entrance way into area.

[Figure 3 - 30] Cross section indicates raised second storey walkway over seating.

[Figure 3 - 31] Cross section of seating element. Highly flexible place to sit, lie, stand or crawl. Seating positioned as group or alone.
3.8 [DESIGN DETAILS AND PLANTING]
[VEGETATION STRUCTURE - A DISTINCT SENSE OF PLACE]

The sense of local community and a community everyone belongs to is reflected in the boundaries, services and built environment. It is also reflected in the natural surroundings and deeply embedded in the history of place. The planting plan for Riccarton will help emphasise this distinctive sense of local community. Indigenous vegetation is selected that occurred prior to development, creating native threads that link to the past. This planting strategy will also harness vegetation reflective of the significant European history of Riccarton. Drawing through key notable trees in Riccarton Bush and Hagley Park, they aim to create a connected loop throughout the site (Fig 3-32).

[NATIVE FOREST STRATEGY] (Fig 3-33)

The importance of native flora

Native flora provides refuges for native plants and animals and snapshots of the past, impressions of what NZ looked like before humans.

The forest will act as a wildlife corridor – linking one area of forest with another. The native vegetation also has high levels of importance to Maori roles in culture, past and present, spiritual values and sources of traditional foods, materials and medicines. Above all, it will contribute to an aesthetically and spiritually satisfying landscape and enhance New Zealand’s and Riccarton’s character and identity.

Start - 0 - 5 yrs
Nurse crop planted. Species include:

5 Years - Nurse crop grown to height. Some climatic species growth has begun. Climatic species include: White pine, Black pine, Lancewood, totara, titoki and kowhai.

7 Years - Nurse crop full canopy enclosure. Lower levels have thinned to branches. Some breakthrough of climatic species.

20 Years - Full second canopy enclosure of climatic species.

100 years + - Lush forest with significant undergrowth. Well established white pine forest.

[Figure 3-33] Native revegetation staging process.

[Figure 3-32] Strategic vegetation strategy - concept.
(Fig 3-34) Plants chosen for the climbing garden were dynamic in their very nature. Lush planting emphasises the creeping nature of the garden starting off thick and solid at the base, the plants then disperse and colours blend. Their form imitates struggling to gain ground on the steps. In one gesture it narrates a story of a landscape taking over and expanding over the public space and architecture. As the garden invades the building it provides opportunity for planting that will be susceptible to frost whilst still exposing the garden to a generous amount of sunlight.

**Plant List**

<table>
<thead>
<tr>
<th>ID</th>
<th>Qty</th>
<th>Botanical Name</th>
<th>Common Name</th>
<th>Scheduled Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aca ine</td>
<td>41</td>
<td>Acaena inermis ‘Purpurea’</td>
<td>Bidibidi</td>
<td>P.B.1</td>
</tr>
<tr>
<td>Art cir</td>
<td>32</td>
<td>Anthrophodium cinnatum</td>
<td>Rengarenga lily</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Ast ban</td>
<td>14</td>
<td>Astelia banksii</td>
<td>Astelia liddle wonder</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Ast cha</td>
<td>10</td>
<td>Astelia chathomica &quot;silverspear&quot;</td>
<td>Silverspear</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Car tes</td>
<td>74</td>
<td>Carex testacea</td>
<td>Orange sedge</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Dia ni</td>
<td>30</td>
<td>Dianella nigra</td>
<td>Ink berry</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Dic silv</td>
<td>9</td>
<td>Dichondra “Silver falls”</td>
<td>Kidney weed</td>
<td>P.B.3</td>
</tr>
<tr>
<td>Gri luc</td>
<td>3</td>
<td>Griselinia lucida</td>
<td>Akapuka</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Lib per</td>
<td>33</td>
<td>Libertia peregrinans</td>
<td>New Zealand iris</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Mer sin</td>
<td>1</td>
<td>Meryta sinclarii</td>
<td>Puka</td>
<td>P.B.40</td>
</tr>
<tr>
<td>Pho coo</td>
<td>10</td>
<td>Phormium cookianum</td>
<td>Mountain Flax</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Pho daz</td>
<td>6</td>
<td>Phormium cookianum “dazzler”</td>
<td>Dazzler</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Pho fin</td>
<td>28</td>
<td>Phormium cookianum &quot;Chocolate fingers&quot;</td>
<td>Chocolate fingers</td>
<td>P.B.5</td>
</tr>
<tr>
<td>Pho red</td>
<td>10</td>
<td>Phormium cookianum “Rainbow red”</td>
<td>Rainbow Red</td>
<td>P.B.5</td>
</tr>
</tbody>
</table>
Due to the limited amount of shade the native species provide and maintenance requirements as street trees exotic species are best suited. These trees placed in the centre of the urban area, used as street trees will provide shade/cooling in predominately hard urban environment, provide ephemeral colour in autumn and their deciduous qualities will allow sunlight in winter for extra warmth. The trees planted in the busy urban environment need to be carbon tolerant and turbulence tolerant: Platanus x acerifolia, Quercus rubra & Fraxinus excelsior. In order to establish native links through the site - these trees can be under planted with low growing native groundcover.

Plants were chosen for their water and contaminant absorption capacities and water management qualities. Species include Chionochloa rubra, Cotaderia richardii, Phormium tenax, Carex spp., Juncus spp. and Cordyline australis.
CHAPTER 3       Major Design

RICCARTON      The art of the Third Place

73

Streetscape Division Street
Vegetated Swale

Buffer Shared walkway / cycle route Native Forest Open Space / Grassland

Ground Cover Understory Canopy

(3) [Vehicle Buffer]
Based on native plants which can be easily clipped and at the same time provide a food source for native birds. Species such as Griselinia littoralis, Pittosporum eugenioides, Pittosporum tenuifolium, Corokia cotoneaster, Lohomyrtus obcordata, Small leaved Coprosma spp. & vines such as Parsonia spp. Muhlenbeckia complexa and Clematis spp.

(4) [Forest Composition]
Planting compostion (listed previously Page: 70). Structure more formal at entrances and portals to site with a more dense informal planting taking shape in the centre of the site and around the mall.

(5) [Open space Lawn]
Environmentally bio-diverse lawns using native plant species. Species need to match the natural moisture conditions with Pratia, Leptinella, Hydrocotyle, Plantago triandra, Mazus and Dichondra being suitable.
[DETAILING]

The materials used throughout the Third Place are a mixture between natural linkages of Riccarton past and an urban contrast of hard industrial materials.

The materials therefore consist of a varied palette (Fig 3-36) featuring:

- Robust look of steel
- Warm look of natural wood.
- The contrast between the glass and red look of some of the more ‘urban’ detailing.
- One of the most prominent materials is the vegetation – strong green shades through the lush native planting.
- Red is a complimentary colour to this.

The natural materials have connections that resonate with the underlying landscape of Riccarton. Greywacke for the river beds that once swept through this area and wood resembling the forest land and bush. This is contrasted with hard urban elements that reflect the more recent history of Riccarton. Acting as a service hub for the community and forming along the main axis trade route of Riccarton Road, linear forms and hard urban materials such as steel, polycarbonate and bright colours red and orange will be used.

(Figure 3 - 36) (left) Materials Palette for Riccarton
STAIRS: RAILING: HANDRAIL DESIGN

The stairs at the front of the community centre are a prominent feature in the design of the Third Place. To tie in with the concept of nature invading the built environment, planting will grow up the side of the steps. As the design intent is for vegetation to dominate the structure, the material palette had to consist of strong material and be convenient for the planting to wrap around. The grid forms on the panels are reflective of the grid structure within the greater Riccarton area. The banister railing is inset an extra 150mm away from the panels to ensure that it is still visible, and the user can obtain a firm grasp on it when the plants grow up and over the panels.

SEATING INSPIRED

An inventive system of seating is made from a translucent polycarbonate material that is highly functional, durable and artistic. At night, the seating becomes an emblematic light sculpture attracting people to participate in community events during summer nights. The seating design doubles as a sculptural element as well as providing a variety of seating levels, types and arrangements. The form is driven by serpentine lines and arcs which provide two-sided seating conducive to communication. There are areas for one person to sit within a confined space or groups to sit.

STREET LIGHTING

The lighting design creates juxtaposition between the urban forest and hard scape by providing a forest of urban trees. Lights are developed around a tree structure with solar panels on the branches. The lighting size will vary depending on where in the site the lights are situated and what degree of light intensity is required. They can grow with the trees in the urban forest from sapling to mother trees and the number of branches will vary. Materials will be vibrant and bright to emphasise the sculptural element they form during the day when not lit.
THE CREEPING GARDEN (DESIGN ELEMENTS)

The creeping garden climbs the stairs of the community centre. It aids in creating a dynamic urban space. The planting will be the main element to emphasise the creeping form of the garden, starting off thick and solid at the base the plants disperse and slim out as if struggling to gain ground on the steps. In one gesture it narrates the story of landscape taking over the urban form.

FORM

The form of the garden will facilitate the creeping movement. A curvilinear base creates an organic shape that takes hold of the very rigid explicitly artificial steps. With elaborate linear thrusts it gives the impression to the observer that the garden is actually winning the battle.

MATERIAL

The material of the planter will be Corten steel. Sturdy enough to hold the pressure from wet soil it can also be bent to support the fluid form that is required to give the garden a natural look. To enable this smooth form the planter will be built as one complete unit. Planting will droop and cover the edges with the material only being visible in places. Therefore the material used will need to blend in with the vegetation and to appear invisible as if the garden is not gaining any assistance from manmade inventions.
CHAPTER 3 ■ Major Design

[Figure 3 - 42] The creeping garden - design details (B)
3.9 [SUMMARY]

This chapter introduced Riccarton and a design exploration of the Third Place of Riccarton. Designed through a variety of scales the overarching aim of the design was to establish a community at a larger scale and focus on the design of a Third Place for Riccarton at the macro scale.

This was achieved through the provision of street networks that encouraged mixed use through entertainment, business, living and retail. Through increased density and varied typologies of housing to meet all levels of socio-economic status contribute to the broader framework. Also as community and belonging to place is deeply embedded in the natural history around us, the design of Riccarton sought to draw on this history and create a unique identity for Riccarton. This search for identity was represented in the large scale plans (green networks) through to the finer design details and planting plans of Riccarton.

At a micro scale an analysis of Riccarton revealed that there was a deficiency in the levels of social infrastructure such as community centres, libraries and community-focused projects. It also become clear that there was also a significant deficiency in open public space around the area south of Riccarton Mall and therefore not anywhere to hold large scale entertainment events.

The design for Riccarton therefore soughted to provide this infrastructure and developed it on a large area of public outdoor space. This space would be multifunctional and provide for every member of the community. Thus the Third Place of Riccarton was formed.

The following chapters in this thesis analyse and develop theory around the formation of these Third Places. It also will be an exploration of case studies that will develop this theory further in a real world environment. This research will then provide a more robust design programme for the Third Place of Riccarton. Chapter 7 will critique, evaluate and analyse the results of this investigation against my design, and apply the new design programme to any redesign concepts that may occur as part of this further understanding.