



CHAPTER 4. THEORETICAL CONTEXT (1)- THE THIRD PLACE



C&G

C&G

Small sign on the pillar, possibly a fire safety or emergency instruction sign.

No Smoking sign with the text "It's not for you" below the symbol.

Let us help you with your savings needs.

Let us help you with your savings needs.

Let us help you with your savings needs.

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4.1 [INTRODUCTION]

This chapter looks at the theory surrounding the idea of the Third Place and how 'success' of these places is currently measured. The latter half of the chapter sees a set of design criteria developed to measure Third Place success. These criteria will then be further developed through Chapter 5 and applied to case study scenarios in Chapter 6.



4.2 WHAT IS IT THAT MAKES A PLACE SUCCESSFUL?

There is a depth of research relating to the design of successful places, dating back to the early 20th Century. Some of this writing merely alludes to the aspects of design that make places successful and others have gone as far as identifying distinct criteria that make great places. If these design criteria are met then they assume the place is successful.

This chapter will examine these key elements proposed by theorists and draw out the ‘common’ themes in their work. It will then go on to analyse this set of prescribed design factors to ascertain if these are all that is needed to make a successful place. *Is successful place making really as simple as 1+2=3?*

Over the past five decades urban planning, landscape and architectural theoreticians and researchers have contributed theories and studies to the discussion as to what makes a place successful. Many have broken down these criteria into measurable design traits. These theories vary depending on the type and date of research. However when looking at the theory of successful place making there are a few theorists in particular whose work has influenced the way many

Landscape Architects and Urban Designers aim to design successful Third Places today.

4.3 [KEY THEORISTS] - SO WHAT DO THEY SAY?

“Man is man’s greatest joy”. Design for him

-Gehl (2010)

“When people see friends, meet and greet their neighbours, and feel comfortable interacting with strangers, they tend to feel a stronger sense of place or attachment to their community – and to the place that fosters these types of social activities”

- Project for Public Spaces (2011)

“What attracts people most, it would appear, is other people”

-Whyte (1960)

“...that the sight of people attracts still other people, is something that city planners and city architectural designers seem to find incomprehensible. They operate on the premise that city people seek the sight of emptiness, obvious order and quiet. Nothing could be less true. The presences of great numbers of people gathered together in cities should not only be frankly accepted as a physical fact – they should also be enjoyed as an asset and their presence celebrated...”

- Jacobs (1961)

JANE JACOBS (1916 - 2006)

Jane Jacobs was an Urban Designer and activist who supported new, community-based approaches to planning over 40 years. Her main work *The Death and Life of Great American Cities* (1961) has inspired generations of urban designers and planners.

Her main focus was on observations as to why places work, and what can be done to improve those that do not. Jacobs’ key perspectives focused on ‘Cities as Ecosystems’ – suggesting that cities are dynamic organisms that change over time and that their composite element be this footpaths, parks, neighbourhoods, government and economy all work in a synergy together, influenced by one another. (Project for Public Spaces: 2011, Jacobs: 1961). Jacobs also focused heavily on Mixed-Use Developments, incorporating buildings, residences, commercial uses with a key focus on activity in spaces and in the city at all different times of the day to create a vibrant, alive place.

This vibrant city would be achieved through her concepts of Bottom-Up Community Planning, focusing on local experts as those with the knowledge to best plan the areas: “Cities have the capability of providing something for everybody, only because, and only when, they are created

by everybody” (Jacobs: 1961). Furthermore this vibrant city would be achieved through Higher Density Living, with a high concentration of people and a high level of diversity amongst people seen as central to city life.

Although advocating no specific design elements such as size of space, aspect or materials, Jacobs’ research provides a basis for how the Third Places need to fit into the greater network of the city in order to become and remain successful.

WILLIAM H. (HOLLY) WHYTE (1917 - 1999)

Whyte is often considered the forefather of successful place making theory due to his seminal work in the studies of human behaviour and settings. He was one of the first to begin research into why spaces in the city were or were not working. His main project, the 'Street life Project', was a pioneering study on pedestrian behaviour and city dynamics. Much of the study was filmed in the urban parks, streets, plazas and other open spaces of New York City. This research used a selection of research methods such as various filming techniques, time lapse, quantitative data collection, observation and interviews with participants on the street. The research was published in a short film "The social life of small Urban Spaces" (1980) and provided the foundation for much of Whyte's writing (Whyte 1956; 1980; 1988). One particular focus in his research was on the design of urban spaces.

He indicated design elements that resulted in a successful place (See Table 4 -1).

DESIGN ELEMENT	DESCRIPTION
People	A strong flow of them needed. They will draw other people into the space. "It is difficult to design a place that does not attract other people but it is remarkable how often this has been accomplished" (Whyte: 1988: Pg 10)
Aspect	Sun was an important factor (evidence from the time-lapse camera suggested people used the space with the sun)
Water, Wind, Trees, and Light	A successful place should be designed to incorporate water and trees, to protect from elements such as wind and capture maximum light made for the most successful places.
Aesthetic consideration	A visually appealing site was more popular.
"Seatability"	The amount type orientation and availability of seating in the site had a huge impact on the way it was used.
Relationship with street	The relationship the space had with the street – it needed to be visible from the street yet still provide mystery and intrigue.
Management of spaces	Successful spaces need to be well managed to incorporate a range of activities and provide safety for occupants.
Safety	The 'undesirables' were not necessarily seen as a negative or problem in spaces to Whyte. It was more the actions taken to combat them that led to a place becoming undesirable for example crime prevention techniques, cameras, sharp steel on walls, the lack of seating for homeless people to sleep.

[Table 4-1] Whyte's indication of design elements that result in successful place.

JAN GEHL (1936 -)

Gehl is a practising Urban Design Consultant and Professor of Urban Design at the School of Architecture Copenhagen, Denmark. He has researched extensively and produced a variety of publications around the form and use of public spaces and has put his findings to practice in a variety of locations throughout the world, including, Melbourne (Australia), Brighton (UK), Copenhagen (Denmark) and Christchurch (New Zealand). His first book entitled *'Life Between Buildings'* (1987) emphasised the need to focus predominantly on the spaces between buildings as the primary strategy when designing a city. "First life, then spaces, then buildings – the other way around never works" (Gehl: 2010: Pg 193). Only once the activities and vision for the type of public life that the designer wishes to see in these spaces is established can attention be given to the surrounding buildings and how they work together to support public spaces (Project for Public Spaces: 2011c).

Gehl's extensive research has generated a series of key drivers to successful space:

Necessary, Optional and Social Activity:

The concept of life between buildings included all the activities people engage in when they use common city space. Gehl distinguishes between necessary/functional activities, optional/recreational activities and social activities. Necessary activities are those that people generally have to undertake regardless of the quality of the physical environment; optional activities are those largely linked with recreational activities such as sitting down to enjoy the view and are heavily dependent on what the place has to offer. The better the place, the more optional activity that occurs. Gehl describes social activities as the fruit of the quality and length of the other types of activities (Gehl: 2010). This social activity includes children's play, spontaneous conversation, communal activities of various kinds. The best kinds of communal spaces in cities are where all types of these activities occur (ibid). (Fig 4-1).

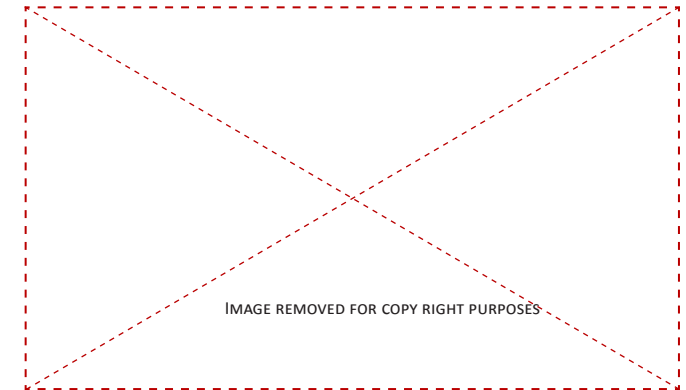


Figure [4-1] Graphic representation of the connection between outdoor quality and outdoor activities. By increasing outdoor quality a boost is given to optional activities which sees a substantial increase in the number of social activities. The size of dot indicates amount of activity taking place. Source (Gehl: 2012: Page: 21)

"Man is Man's Greatest Joy" (Havamal, Icelandic Poem. Gehl: 2010: Pg 23)

Here Gehl emphasises the point made by Whyte in describing that there is nothing more important or more compelling than human delight and interest in other people. The delight people get from public spaces in a city, watching, listening and experiencing others, is all hinged on the most important theme in human life: people. Places devoid of people have none of the behaviour, faces, colour and feeling that a busy populated space has, and therefore according to Gehl, nowhere near the level of success.

Sense and Scale:

Further emphasising the ‘human aspect’ of space, Gehl highlights the need to focus on human senses and human mobility as they provide the basis for activities and therefore communication in space.

Gehl looks at the human being as the main occupier of Third Places. And through analysing their horizontal field of vision, perception and speed of use, he highlights the need to design spaces that are for the human. “Small in scale means exciting intense and ‘warm’ places” (Gehl: 2010: Pg 53) and there is a necessity to avoid the shattered scale with large car parks, high buildings with blank facades. “Make sure there is never quite enough room” (Gehl: 2010: Pg 51) (Fig 4-2).

He describes people as a “linear, frontal, horizontal mammal walking at max 5km/h – 3 mph” (Gehl: 2010: Pg33) emphasising the need to design for this speed. This includes creating interesting facades and appropriate block width within the city; and ensuring places are designed to aid communication and make people feel comfortable within the environment: “lively cities need an active ground floor policy” (Gehl: 2010: Pg 81).

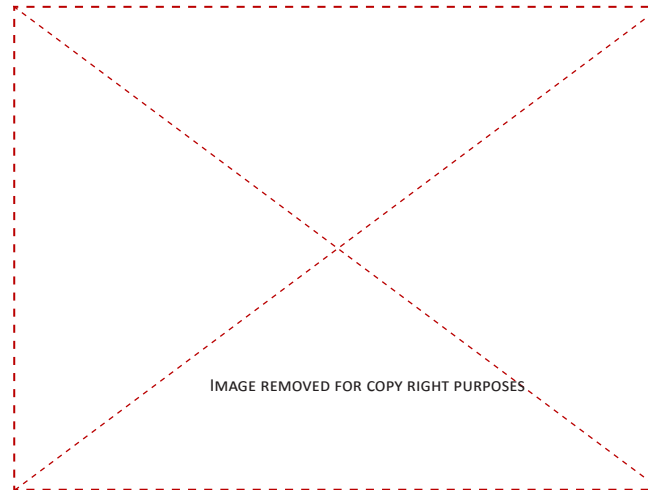


Figure [4-2] We can see people 100 meters away, and if the distance is shorter we can see people a bit more. But the experience only becomes interesting and exciting at a distance of less than 10 meters, the closer the range the more we can use out other senses. Design for the human aspect (Gehl: 2010: Page 34).

Safety:

Gehl highlights the importance of safety, “feeling safe in the city – a vital city quality” (Gehl: 2010: 91). He describes how this can be achieved through developments in the theory of Crime Prevention through Environment Design, achieving safety through creating life on the streets, creating open visible spaces and not simply bars, fences, signs as signals of deterrence.

Climate:

Public spaces need to make the most of climate and create comfort for people using the space. Climate, seating and aesthetics can be used in the design to create “100% places” (Gehl: 2010: Pg 177) (Fig 4-3). We are reminded that the life in public space does not have to necessarily be confined to the summer months, with winter weather creating moods and atmosphere that support their own activities (Project for Public Spaces: 2011.c).

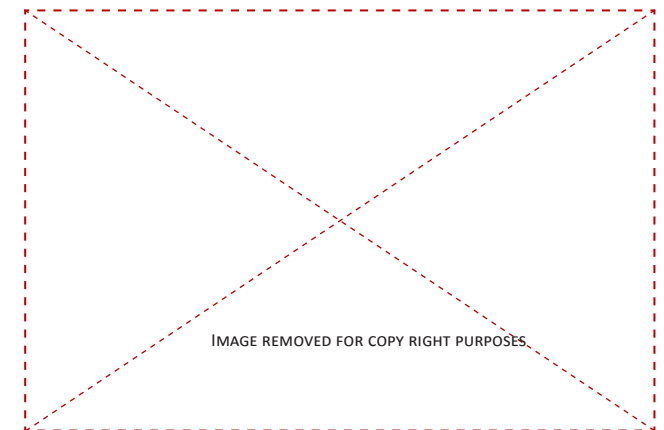


Figure [4 -3] Create 100% places. Use the climate to make the most of place.

PROJECT FOR PUBLIC SPACES

“When you focus on place, you do everything differently”

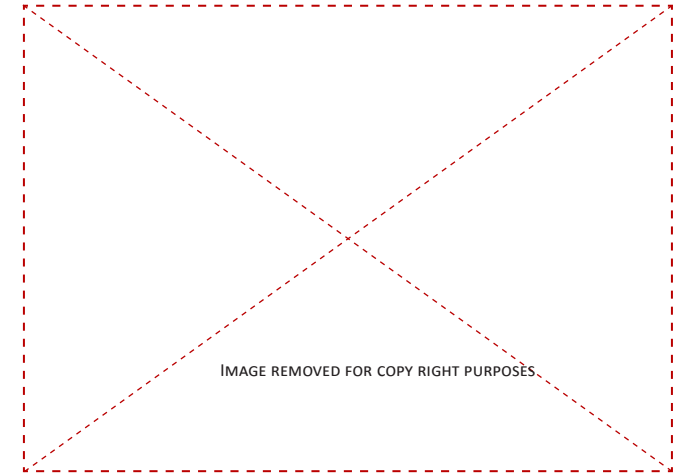
(Project for Public Spaces: 2011.b)

Project for Public Spaces (PPS) was founded in 1975 to expand on the work done by William H. Whyte. It is a non-profit planning, design and educational organisation dedicated to helping people create and sustain spaces that build stronger communities (Project for Public Spaces: 2011.b). Through a depth of research, conferences, and strategic partnerships they have developed a ‘Placemaking’ approach with the aim of allowing community to transform their public spaces into vital places that highlight local assets, and serve common needs. So far work has been completed in over 40 countries and in all 50 of the US states.

PPS have developed the theory of ‘The Power of Ten’ used to start off the place making process. At the core of this theory is the idea that any great place itself needs to offer at least 10 things to do or 10 reasons to be there— to transform public spaces into vibrant community places. These spaces can consist of parks, plazas, public squares, streets, sidewalks or the myriad of outdoor and indoor places that have public use in common:

Tools for the measurement of successful places are one of PPS’s significant developments, including key attributes, intangible qualities and measurable data (Fig 4-4). From evaluating thousands of spaces around the world PPS found that the successful ones had four key qualities; they are accessible, people are engaged in activities there; the spaces is comfortable and has a good image; and finally, it is a sociable place: one where people meet each other and take people when they come to visit. (Project for Public Spaces: 2011.d)

PPS has used this measurement tool and also public nominations and opinions to develop a series of articles labelling place as a successful or failure. Successful sites are included into the ‘Hall of Fame’, for example: Central Park, New York and Balboa Park, San Diego. This ‘Hall of Fame’ includes images and a brief description as to why they are good places. The correlation between the four key qualities (identified above) and their descriptions of the places is evident.



[Figure 4 - 4] Project for Public Spaces - The place diagram. One of the tools PPS has developed to help evaluate places. The inner ring represents key attributes, the middle ring intangible qualities, and the outer ring measurable data.

Counter to the ‘hall of fame’ is the ‘hall of shame’, consisting of 62 sites from around the world, including many well known ‘famous’ sites. Some of the best known are Tate Modern (London), Parc de la Villette (Paris), Exchange Square (Manchester) and Federal Plaza (New York). PPS is reasoning for why these sites fall into the ‘hall of shame’ tends to fall into the category of being intentionally designed to look good and be looked at, rather than being touched or interacted with.

4.4 HOW DO WE MEASURE IF THESE PLACES ARE SUCCESSFUL?

One thing these theorists have in common is how they measure if a site is successful or a failure and that is people. With people comes activity.

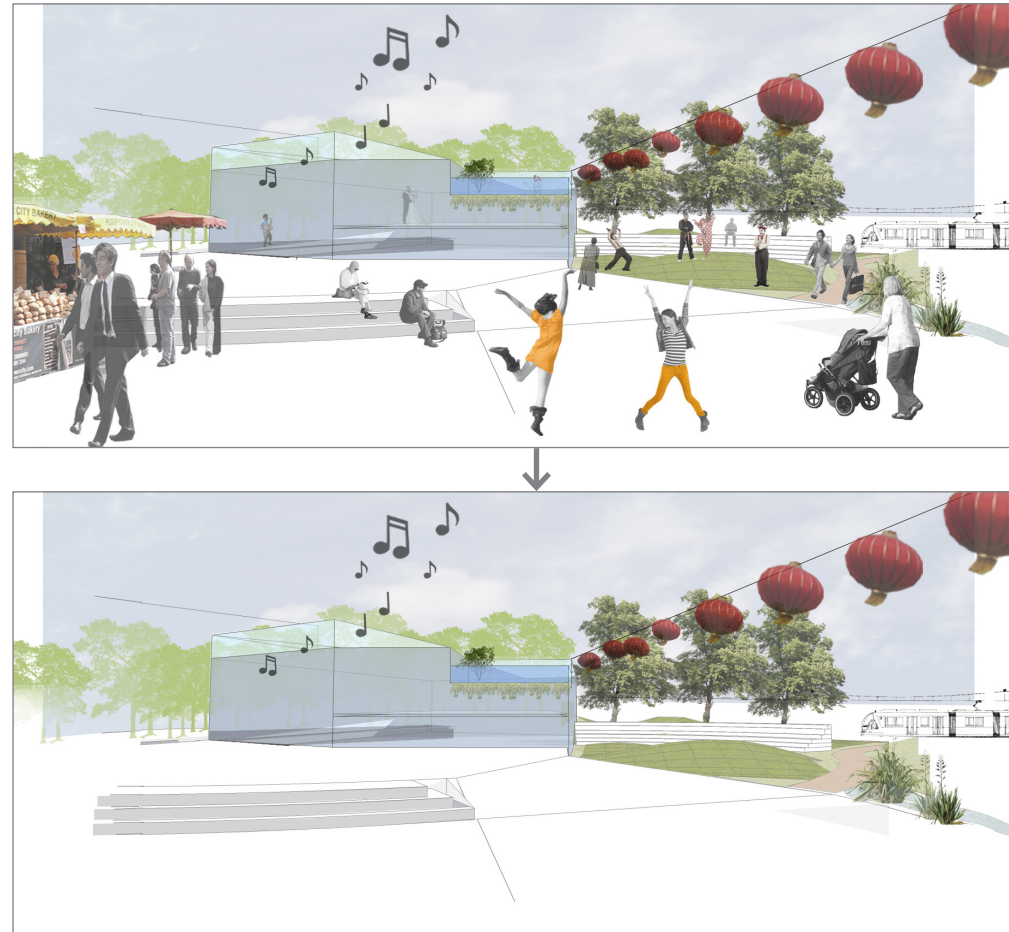
People = Success.

It is evident that the way a space is designed in terms of size, seating, sun, wind, shade, scale, linkages, sequencing, aspect, activities; and legibility all affect in turn how many people will use the space. The research outlined previously highlights that the most predominant way landscape architects measure the success of place is the number of people that are present in a space. If the place is well used, full of people fostering a sense of life, it is a successful place. Those that are desolate, cold, empty places are not successful.

The concept of landscape architectural design only being successful if it attracts the masses has become evident in much of the design work done by landscape architects. Landscape architecture makes places for people. If designed for people, without people, sites fail to serve their purpose. This is engrained into the design process. Often design plans and perspectives are drawn – and then filled with people. Often not just for the purpose of scale in the drawing but because people make the space, make the drawing come alive (Fig 4-5).

What has to be addressed is ***‘are high visitor numbers the sole means of judging a sites success?’*** If the value of the site was in its contemplative qualities then high visitor numbers

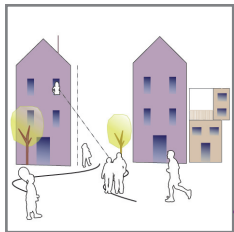
would be contrary to achieving this state of mind (Bowring: 2009: Pg 127).



[Figure 4-5] How designing for ‘people’ is engrained in the design process. Figure shows perspective with and without people. Identifies how often people are added not just for the purpose of scale in the drawing but because people make the space and make the drawing come alive.

4.5 [BREAKDOWN INTO CRITERIA]

These theories suggest that many perspectives on how to design successful places overlap, and it is therefore, by focusing on the most dominant and commonly occurring theories it is possible to draw out a pre-prescribed list of theory to aid in the design of successful places. This is also supported in depth by other key theorists including Lynch (1960), Bentley (1985), Thwaites (2001), Thwaites et al (2005), Porta and Renne (2005).

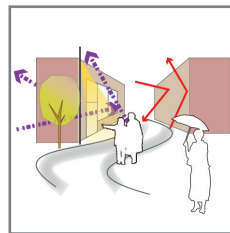


ARCHITECTURAL
RELATIONSHIP

Architecture's relationship to space is critical to its success. There is a need to design a strong relationship with the outdoor space and the building, with many considering the indoor / outdoor relationship constituting the very essence of architecture itself (Norberg-Schulz: 1979). Many theorists talk about the relationship between built form and the outdoor space with the need to create active edges to avoid what can be deemed as 'dead' space, to create interesting places for people to be in (Gehl: 2010, Whyte: 1980).

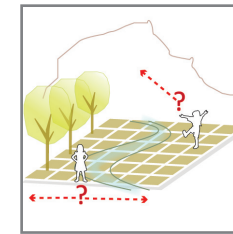
Oldenburg described the importance of architecture to third space. He emphasised how many of the buildings act as the Third Places - coffee shops, bars, cafes etc. What needs

to be considered is how the Third Place of landscape architecture hinges on these important buildings. Often life and activities spill over into the streetscape and create places of their own, with some of the greatest and most important buildings in the landscape being informed by the public places they reside by. It therefore needs to be considered - *Is it the building and its function that acts as the draw card to the space or is it the space itself? Or do they work in conjunction with one another?*



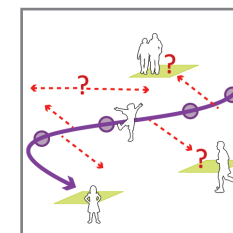
PERMEABILITY
FACTORS

There is need for a place to appear permeable to encourage movement through the space and into the space (Bentley: 1985, Gehl: 2010, Whyte 1980). The emphasis needs to be placed on the 'street to place' movement, how a person moves from one place to the next and how easy and pleasant this experience is (Jacobs: 1961).



LEGIBILITY

The legibility of a place refers to how well the space 'reads' to the observer. Kevin Lynch (1960) in his book 'The image of the City' tried to make the city legible and therefore create a place that is easy to read and amplify features of location. This could be done by restoring the social and symbolic function of the street or public spaces such as Third Places. By making the city legible – providing paths, nodes, edges, landscape, props, general spatial elements and the creation of mental maps for people to find their way. Successfully designed third spaces can enhance people's navigation of the city.



LINKAGES AND
SEQUENCING

A range of theories relate to the concept of linking and sequencing of urban areas. Urban open space theory and other theory such as Urban Mosaic Theory (Forman: 1995) looks at how space is linked together for the user, creating a kinaesthetic experience, a vision and journey through a

series of spaces creates positive places, where the user can experience the ‘whole’ rather than any single part in isolation (Cooper-Marcus: 2001, Meiss: 1990).

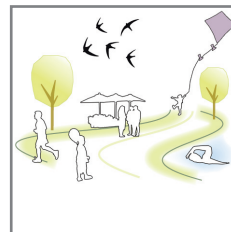


SAFETY FACTORS

“Based on a basic human need, safety is one thing in the landscape that people require. People desire space that has safety and predictability” (Cooper-Marcus: 1998).

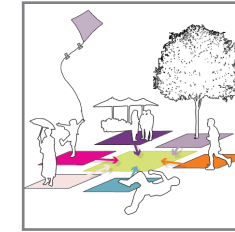
As this safety factor of a place will determine use, and therefore determine the successfulness of a place, there is a need to combat crime and highlight the need for crime prevention methods. These methods of “designing out crime” have to ensure that in the process sociability is not sacrificed (Gehl: 2010), and that any crime prevention does not act as a detractor in the landscape (Porta and Renne: 2005). Crime researchers, architects and planners subsequently developed a concept of Crime Prevention through Environment Design (CPTED). CPTED principles consider the detailed physical design of the built environment and how this can positively reduce the opportunities and fear of crime. Newman (1972) refined and popularised a more limited version of CPTED principles, breaking them down into four key elements of

Surveillance (Natural Surveillance), Territoriality (Natural access control / Natural territorial reinforcement), Image (Maintenance / Activity Support) and Milieu (Environmental land use). This process was viewed as a one size fits all approach, in that it did not effectively try and relieve social factors such as the people and the community, the symptoms of crime, and in particular did not take into account unique site specific factors. As a result a second generation CPTED has been proposed. These principles in effect try and relieve the symptoms of crime, such as creating more social places, and designing to increase cohesion in a community as a whole, rather than just addressing the cause (Cooper: 2006).



ACTIVITIES

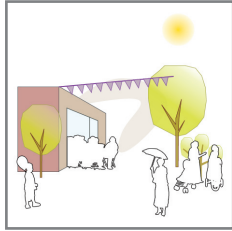
Multi-functionality is seen as central to the activity profile of a space, adequate space for all activities and all ranges of activities. The place needs to suit a variety of activities, be they necessary, optional or resultant, as described previously by Gehl (2010). These activities do not have to focus predominantly on actually ‘doing’, but need to provide places to retreat from stimulation and to relax (Thwaites et al: 2005).



HYBRIDITY AND ADAPTABILITY

The hybridity and adaptability of a place ties in strongly with the need for the place to cater for a variety of activities. In order to be successful a place needs to be able to adapt to meet the needs of the users. Therefore a successful Third Place will adapt and meet all needs of the people be these cultural, aesthetic or functional needs (Meredith 1998, Beattie: 2008).

However Stevens (2007) emphasises the importance of being careful not to define and narrow the ‘productive function’ of public space in the built environment. With an incomplete place being endlessly ‘completed’ by people who use it, finding new uses and the process of compromise (CABE: 2009).



COMFORT AND PERSONALISATION

Tying in strongly to this concept of successful place being endlessly ‘completed’ is this aspect of comfort and how comfortable people feel in a place. This is a significant factor when designing successful spaces. The person’s ability to ‘own’ the space they are in, and not feel like they have to purchase goods to have the right to reside there, is essential. People need orientation and the aspect of the familiar to feel comfortable.

‘User control of public space is emerging from psychology, political theory and environmental design research as an essential ingredient for success of urban places’ (Francis: 1989: Pg 148). There is a need for the public landscape to become a participatory landscape, in that people claim space through feeling and actions. What makes a place public is a group going to the place and taking it over, the ability for them to feel like they own the space (Thwaites: 2005).

This highlights the necessity of understanding the needs agenda for the different groups who have potential to use the space. The designers have an influential role in shaping

space. Landscape Architects have the ability to define behaviour in public spaces through communicating what is allowed and forbidden, for example through the use of fences, gates, edges, amenities and water.



THE EXPERIENTIAL LANDSCAPE

Quality of space and places is becoming increasingly associated with place experience rather than simply use of space or the admiration of its beauty (Llewelyn-Davies: 2000).

Kevin Thwaites (2001; 2005; 2010; 2011) has contributed extensive research on the experiential landscape, how people relate to each other and the outdoor settings they use and how these experiences routinely encountered are important to the quality of human life. His research considers people-place relations, rather than focussing on aesthetic or function resolution (Thwaites: 2010).

4.6 ANY DOMINANT DESIGN FACTORS - TO ESTABLISH A CRITERIA FOR THE 'THIRD PLACE'?

Thwaites identifies a range of spatial properties and characteristics of restorative urban open space [See table 4-2 Page 94].

Thwaites table illustrates the significant correlation between spatial design elements, reinforcing the findings of the other researchers (e.g. Porta and Renne; Gehl; Jacobs and Whyte). However, Thwaites (2005) introduces another level of theory focused around phenomenological aspects and people's experience in places. He furthermore emphasises the importance of a retreat from stimulation and opportunities to relax and 'do nothing'. Countering contemporary designs appear to 'suppress signs of sadness, alleviating gloom and recasting the landscape in a euphoric glow' (Bowring: 2009), suppressing other emotions and feeling.

An analysis of these theories leads to the development of spatial arrangements that can contribute to the design of successful spaces (See Table 4-3, Page 95). This framework can be used to analyse existing designs and determine, to what degree a space is successful or not.

Consideration has to be taken as to how reductive a framework is made in order to assess if a place is successful or not. By creating a set of criteria there is a risk of establishing an entirely normative critique, as with the method that PPS used (described page 88). Normative critique is a very tempting approach to critique in that it appears very rigid with a particular 'form follows function' approach.

However when adapting this critique method there is the underlying need to be self aware, in that there often appears no reason to 'prove' that the given criteria work, it is just accepted that they do. The benefits of adopting a normative doctrinal system of criteria for critique provides a transparent framework for analysis, and therefore there are no areas which remain unclear in the analysis – thus providing objective measures and clear cut 'evidence-like' responses.

Significantly, this objectivity is determined by the critic's selection of norms, which is a subjective process. It doesn't take into account other factors that the designer may have thought of. There is potential for a design to "tick all the boxes" – i.e. Suggesting it is successful – yet still be unsuccessful. Normative critique overlooks less tangible

aspects of landscape architecture such as sensory and experiential dimensions, as it is difficult to establish a "norm" for factors like this.

This indicates that within this criteria there will need to be normative list of structures and certain 'criteria met'. Alongside this interpretive methods (looking at impressions, evoking particular frame or advocating) and descriptive critique methods (positioning the designer / critic within the context of the site) will also need to be taken into account to provide the breadth of factors influencing the sites success. Consequently this list of criteria will not appear as normative and reductive but it will rely on spatial qualities/arrangements, as well as observations about how people are using the spaces.

SPATIAL PROPERTIES	CHARACTERISTICS
The Network	<p>Density evenly distributed on pedestrian routes</p> <p>Size: generally small in scale and contained (15-20m x 30m)</p> <p>Location adjacent to shops, places of work, public buildings, dwellings etc.</p>
Individual spaces	<p>Collectively they should:</p> <p>Induce reflective contemplative sensations</p> <p>Combine mental and physical worlds</p> <p>Allow the mind to wander</p> <p>Stimulate wonderment</p> <p>Be compatible with expectations</p> <p>Stimulate directional, transitional or locational sensations.</p>
Directional spaces	<p>Engender sensations of continuity, a sense of there-ness and future possibility through, for example:</p> <p>Deflective facades</p> <p>Facade continuity</p> <p>Rhythm of boundary treatment</p> <p>Linearity of floorscape</p> <p>Sense of perspective</p> <p>Sense of mystery and anticipation</p> <p>Views and focal points</p> <p>Should contain along their length a range of transitional and locational spaces</p>
Transitional spaces	<p>Engender sensations of change or transformation through, for example:</p> <p>Thresholds: boundaries between spaces marked by change in: material, texture, colour, form/shape, direction, level</p> <p>Segments: spaces that break linearity and provide 'softness' through porticos, arcades, colonnades, shelters, low fencing, stoops, porches and landings etc.</p> <p>Corridors and tunnels: narrow routes between buildings enabling access to interior courtyards or through routes to neighbouring spaces.</p> <p>Ephemeral: transient effects of sun and shade patterns, seasonal change in vegetation, sounds, smells etc.</p>
Locational spaces	<p>Engender sensations of here-ness, location and proximity through for example:</p> <p>Separation from distraction: removal of actual or perceived dangers (traffic, road crossing, muggers)</p> <p>Provision of access: physically and visually accessible to all and connected to main points of circulation. Welcoming.</p> <p>Provision for comfort: opportunities for physical and psychological comfort, physical and micro-climatic shelter, sedibility; sit, lie, sleep – a change to do 'nothing'</p> <p>Opportunities for contact with nature: physical and visual access to flora, fauna, water, sky 'natural sounds' – wind, leaves rustling, bird song, moving water.</p> <p>Opportunities for interaction with environment; physical and psychological engagement with space and contents; opportunities to make temporary spatial claims</p> <p>Opportunities for spatial interaction: meeting places, chance encounters, features of interest as talking points, seating in social groupings.</p> <p>Imageability: functional uses, goals and motivations, memorable physical features and social meanings.</p>

[Table 4-2] [Source: Thwaites (2010) *Experiential Landscape Place: an exploration of space and experience in neighbourhood landscape architecture*. pg. 544]

CRITERIA	WHAT ELEMENTS AS A DRIVER TO THE SUCCESS OF 'THIRD PLACES'?
ARCHITECTURAL RELATIONSHIP	The relationship between the 'third spaces' and the architecture. The function of the building, is this the driver to the space, do the third spaces hinge on this building? The scale, is it human or inhuman? Is it comfortable? Does the architecture create dead space? Or is it an inviting environment?
PERMEABILITY	The permeability of the Third Places. Looks at the street to place movement, how a person moves from one place to the next and how easy and pleasant this experience is. Places that are high in levels of permeability appear more successful as Third Place
LEGIBILITY	How well the third space 'reads' to the observer. Are there social and symbolic functions? Is the space legible? Does it achieve this through the use of paths, nodes, edges, landscape, props, general spatial elements?
LINKAGES AND SEQUENCING	How well does the third space link together for the user? Does it create a kinaesthetic experience? A vision? Or journey through a series of spaces? Does it work positively as a whole and tie into the greater area creating a space where the user can experience the 'whole' rather than any single part in isolation
SAFETY FACTORS	Multi-functionality is seen as central to the activity profile of a space. Does this third space provide for activities? And are there a significant range of activities being undertaken in these spaces?
ACTIVITIES	Multi-functionality is seen as central to the activity profile of a space. Does this third space provide for activities? And are there a significant range of activities being undertaken in these spaces?
HYBRIDITY AND ADAPTABILITY	The hybridity and adaptability of a place ties in strongly with the need for the place to cater for a variety of activities. Therefore third looks at how adaptable the third space is to accommodate the activities identified.
COMFORT AND PERSONALISATION	How comfortable it the third space? Does it orientate to the local environment? What are the levels of personalisation? Do people have the opportunity to 'own' the space they are in, and not feel like they have to purchase goods to have the right to reside there?
THE EXPERIENTIAL LANDSCAPE	The people / place experience? What do I experience in this Third Place? Are there any over arching experiential factors that could add to the success or otherwise of this space and how, or are they, shown in the environment?

[Table 4-3] The Criteria to measure the success of Third Places.

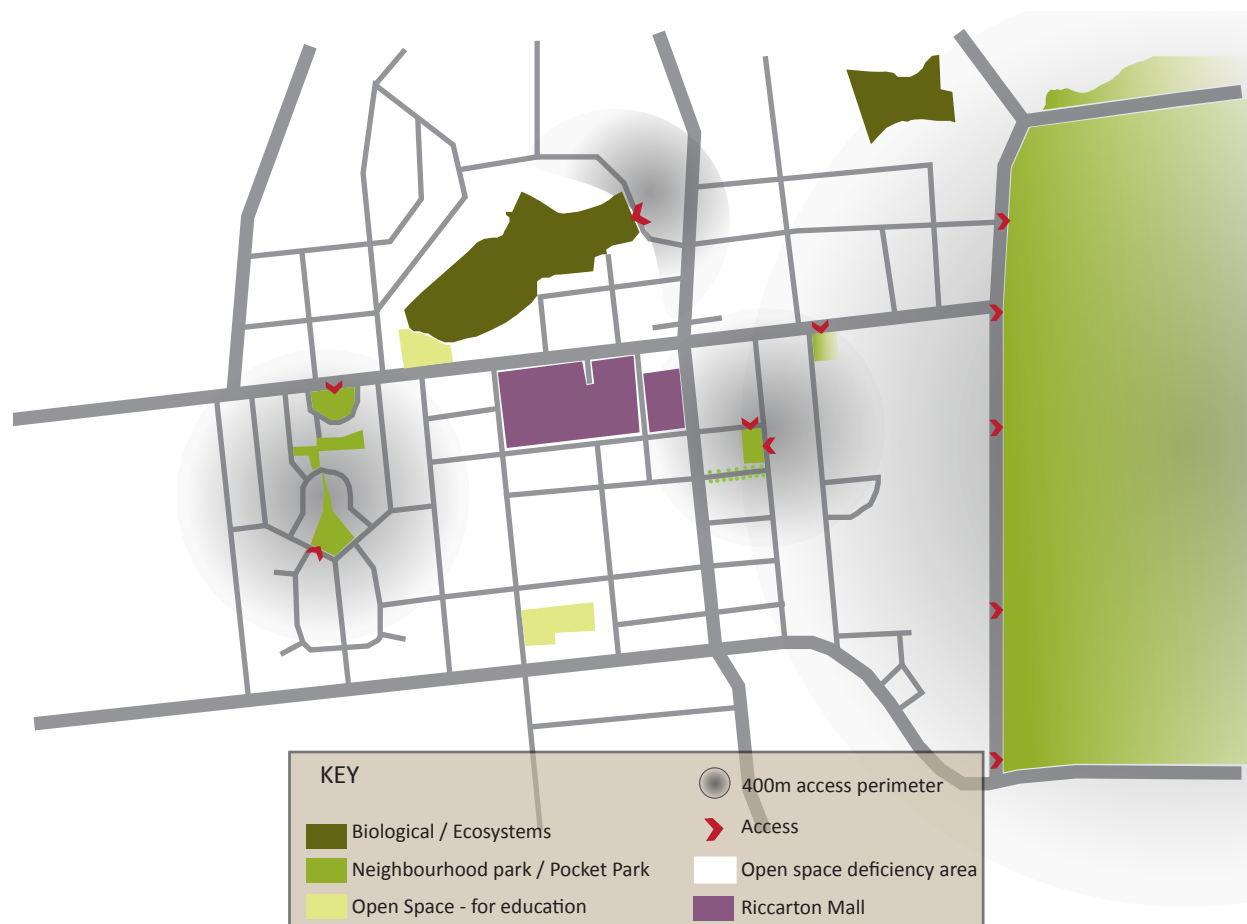
4.7 [APPLICATION OF CASE STUDY RESEARCH TO RIC CARTON]

As previously discussed, any information that is drawn from case-studies and any theory that is developed needs to be applied to the suburb of Riccarton to successfully design the third space. There is therefore a need to look at the site and ensure significant consideration is given to place character and its needs.

An analysis conducted in the early stages of this research around the existing Third Places in the area indicated that there was a considerable deficiency of space deemed to meet the criteria of Third Place around the centre of Riccarton (Figure 4 - 6). This appears to be directly consequential of the Westfield Mall at the centre of the suburb.

Westfield mall is one of the largest malls in New Zealand and has a significant impact both on the character and identity of the Riccarton Suburb (Wilson: 2009, Voxy: 2009, Westfield: 2008).

Therefore further analysis of this mall environment needs to be undertaken prior to case studies to adapt the criteria as to how the Third Place to be influenced by this mall environment and in turn how this mall environment influences the Third Places of Riccarton.



[Figure 4 - 6] Analysis map derived from initial research of Riccarton (Design Study and Research Essay). At the time of research through design process the focus for third spaces tended to be in the form of open space. Analysis indicated that there was approximately 11.8 hectares of open space in Riccarton. However a considerable deficiency in the space appeared around the area of Riccarton Mall. This resulted in a need for further analysis into the interaction between the mall environment, the role it plays in Riccarton and the impact it has on Third Spaces in the landscape.