(1989), such settings can be called "third places," as opposed to the first place of home or the second place of work or school. These are places such as bars or taverns, beauty salons, pool halls, sidewalk cafés, and the like. There are culture-specific third places—the pubs of England, sidewalk cafés of Paris, and beer gardens of Germany, for example—that have been historically associated with the culture and urbanism of different cities. Today, Starbuck's coffee shops, Barnes and Noble or Borders bookstores, health clubs, video rental stores, and various combinations thereof have become major icons of the third place in many American cities.

Theme parks are the epitome of the invented place and capture some aspects of our collective public life, but they are not third places. Created often as facsimiles of some distant place or time—past or future—theme parks are corporate productions within the tourism and entertainment industry. The art of contrivance, the special effects, and the stage sets are all by-products of the film industry, and it should not be any surprise that many of the theme parks are created and managed by subsidiaries of Disney, Universal Studios, MGM, and the like (see Fjellman, 1992). Much has been written recently about the role of corporate theme parks in leading the way for the packaging and selling of urban places, including the recently built fantasy environments of Las Vegas (Boyer, 1992; Gottdeiner, 1998; Hannigan, 1998; Huxtable, 1997; Sorkin, 1992). Relatively less has been said about the reasons why these contrived settings are so successful in drawing the public, other than that they provide entertainment, an essential ingredient of the experience economy (Moustafa, 1999; Pine & Gilmore, 1999).

Looking, gazing, and watching are all part of our normal stimulus-seeking behavior, as any textbook in cognitive theory would confirm. The cultural and social context of this behavior, however, has received much attention in the critical literature on the urbanism of modernity. Many of the writings focus on the relationship between the observer and the environment, and how the built form was created and shaped to facilitate the display of merchandise for mass consumption. The setting for these analyses is usually Paris in the late 19th century, immediately after its Haussmanian transformation. The subject of this literature is the *flâneur*, the person who engages in *flânerie*, "the activity of strolling and looking" (Tester, 1994, p. 1). The arcades of Paris are considered the epitome of settings for such activities, and their forms and functions have become a subject of writings on comparative urbanism (see Geist, 1983). These arcades were the earliest forms of privatized public places and the precursor of modern department stores, shopping malls, and the invented streets—streets created as stage sets—of the Western world.

Today, it is the appropriate mix of *flânerie* and third places that dictates the script for a successful public life. The new shopping malls are now designed to encourage *flânerie* and "hanging out." Horton Plaza in San Diego, City Walk in Universal City, and Two Rodeo in Beverly Hills are all examples of these invented streets that attempt to combine *flânerie* with a third place.

The same formula is also applied to reinvented streets and places like Third Street Promenade in Santa Monica, Quincy Market in Boston, South Street Seaport in New York, Fremont Street in Las Vegas, Harborplace in Baltimore, and of course the most celebrated reinvention of the century, Times Square in New York City. Without doubt they are themed environments: Horton Plaza uses metaphors such as "Italian Hill Town"; CityWalk claims to be an interpretation of Los Angeles itself; Two Rodeo tries to look like a European shopping street; and Times Square has become a multimedia tribute to America's communication and entertainment industries. These reinvented places usually derive their design metaphors and marketing rhetoric from the history of the place, as is the case for South Street Seaport, Quincy Market, and Harborplace. In all of these cases, the attempt is to create a public life of *flânerie* and consumerism; whether it actually takes place in a private or public space does not seem to matter. The line between public and private spaces blurs very easily, as was the case in the Parisian arcades.

In the tradition of earlier civic design, American architects and planners often romanticized European urban spaces, and tried to recreate them in American cities, but without success (see Dyckman, 1962). The expectation was that if we design the space, activities will happen. This type of physical determinism proved wrong time and again, but the practice still continues in the urban design of civic centers and similar public spaces. Yet, the success of these invented streets and reinvented places demonstrates—as the developers have discovered, if unwittingly—a shift of emphasis from form to function—that being *flânerie*. Not that form does not matter, but it need not be tied to formal layouts of Apollonian spaces of exclusive civic and institutional uses. The message is that the form is only a stage set that can be easily changed and embellished to accommodate celebrations, happenings, and other such ephemera (see Schuster, 2001). There