

Dynamic Placemaking

Night in Japan

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Photography by Daniel Ezo Miyagusko

Abstract

A better understanding of the cultural shift and dynamic nature of Tokyo (Kagurazaka) dictated by the day-night cycle will better inform placemaking strategies in the future both in Japan and the United States. Our overall objective is not to make recommendations about the site area but rather to formulate a toolkit that can be used to study spaces through the day and night and understand the differences associated with the time of day. Our aim is to study the public realm, not as foreigners to reap the benefits of a successful 24 hour city but to compile data and insights that can be used by the Japanese to inform their placemaking strategies in the future and formulate a lasting methodology to be used in the future for similar research in other places.

Introduction

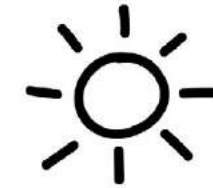
Night in Japan has been the backdrop for many of the country's most famous tales and stories for generations. The nightlife in Japan is nothing short of legendary and it is one of the aspects that makes Japan so unique. We chose to uncover some of the mystery of the night and unpack the many layers that make up such a thriving nightlife for the following reasons. First, night in Japan has a stronger shift from daytime compared with other countries. The population of people staying out during night in Tokyo is slightly less than that of the day¹. The large amount of population, variety of user groups, the colorful lighting, and the diverse activities that people can do during night together form a vivid and lively atmosphere for a Japanese night.

In addition, the unique social culture leads the cities in Japan to come alive during night. The strict social norms and heavy workloads during day time make people spontaneously raise their desires for entertainment and communication during night time. Although the social activities at night are less formal, there are still less-strict norms that people always follow, this is a significant departure from the social norms of other countries where night only means a time to relax. Soft drinks are the ones that are "appropriate" during daytime. After working long hours, people start to consume light alcohol, varieties of food, more heavy alcoholic drinks, and at the end of the night, a bowl of ramen in the early morning to end the night before getting ready to work again the next day. Finally, we focused on night in Japan because of the historical precedents set at night. For example, the geisha industry, festivals, theatres, night markets, etc.

Our fascination stems from something that the Japanese people seem to do naturally and effortlessly; a process we like to refer to as Dynamic Placemaking. Dynamic Placemaking is the process of changing the semi-public and or public(s) realm through cycles of time, to address the wants and needs of the people around a place. To fully understand the meaning of Dynamic Placemaking we must unpack exactly why we chose the words we did. This is a focus on a type of Placemaking that is changing through cycles of time, is organic as opposed to designed, and addresses the unique wants and needs of a specific population instead of the vague wants and needs desired by all of humanity. Placemaking here means the creation of a unique sense of place. To use a closely related term, the genius loci. This was coined by the architect and theorist, Christian Norberg-Schultz, to narrow what is meant by "sense of place." He defines this as, "the assemblage of physical and symbolic values in the environment" that includes both "natural" aspects of place such as topography, climate conditions and "artificial" or human landscape². This gives a better grasp on what is encompassed in the "sense of place." Cycles of time is specifically addressing a recurring pattern of events such as a day to night cycle, the repetition of the days of the week and lastly, the recurring four seasons over the course of a year. This helps us frame when and why we are noticing these organic changes in the environment. It is our hope with this report to put forth our observation on this phenomenon and assemble the tools necessary to study it further in the future. In the scope of this studio session, we feel that there was not enough time to fully understand what is occurring from a more local perspective and unpack this phenomenon, but our goal was instead to develop a toolkit for future explorers of this topic to utilize with more time and resources.

We approach this subject, not wanting to take away anything from the Japanese but rather codify our observations so that they can utilize this perspective for the future of Placemaking in Japan. Our hope is that the toolkit can be utilized to study this Dynamic Placemaking in other parts of the world as well, but we encourage modification to fit the unique setting being observed.

Lastly, we would like to openly discuss what worked for us and what could be done differently or better in any study going forward. It is our hope that all reading this, come away with a unique perspective on the Japanese culture, environment and new tools for the further study of Dynamic Placemaking Phenomenon in the future.



Breakfast



Soft drinks



Tea



Lunch



Light alcohol



Dinner



Heavy alcohol



Cultural events



Ramen



Back to work



Infrastructure timeline diagram - Source: Report team

¹ "Population of Tokyo - Tokyo Metropolitan Government."

² Cresswell, Place.

Literature Review

There is scarce work associated with specific studies of places at night, henceforth referred to as nightscapes. The sources selected are from two perspectives that we hope to merge into a coherent methodology to be used and replicated in different sites in the future. The two perspectives being merged together here are sociology and urban planning. At the nexus of these two fields is what is referred to Urban Studies. We aim to use methods found in both disciplines in order to form a more holistic approach to nightscapes. Many of the sociological research on nightscapes explores the deviancy and or specifically the drivers of specific behavioral patterns during the night. In order to effectively study the public realm in the night, we hope to combine traditional methods from the field of Placemaking with more creative techniques found sociological and architectural studies as well as a few of our own.

The literature can be broken into two specific categories: books about the night in cities and books on methodologies for studying the public realm. The reason we have chosen to organize the literature this way is because that traditional methodologies created to study the public realm are assumed to be carried out during the day. In addition to this, the more sociological research on the night is less thorough on methodologies and heavier on theorizing the night's effect on people's behaviors. Many of the texts tackle the night from the perspective of people while we are searching for where the public realm fits into all of this.

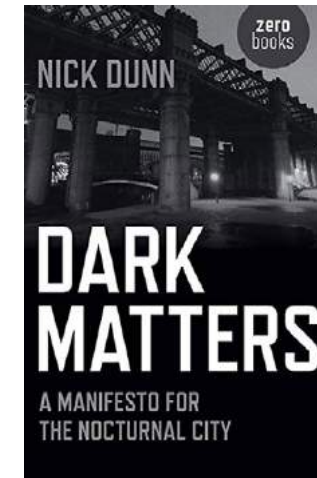
Books About the Night

The book "Dark Matters" (Dunn, 2016) explores the urban nightscape through the fear, exhilaration, and liberation felt as one walks through the urban landscape at night. It is a meditation on the observations taken as one experiences the night and explores the philosophical components of what makes up the night. There is little methodology here but what little there is, happened to be helpful. Primary methodologies include walking through the area and experiencing the night first hand and secondly, what Dunn refers to as "sensing the night" which we have interpreted through its context to mean actively observing one's surroundings including people, activities, culture, and making notes at what is happening around you as opposed to letting your mind wander.

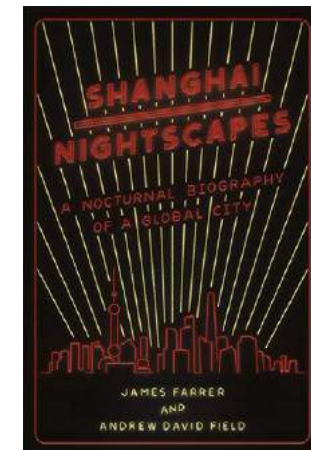
In a similar manner, Peter C. Baldwin in "Watches of the Night" (2012) explores the urban nightscape as it changes over time specifically with the advent of the gaslight. (Baldwin) touches on the same themes that Dunn talks about including night-work, leisure, and deviant behavior. The biggest takeaways from "In the Watches of the Night" are that Baldwin breaks the night down into different sections, and classifies who is staying out and until when. These sections are labeled around the user groups that are most active at the corresponding time of evening. This we found as a useful tool in answering the "who" research questions. Baldwin also makes excellent use of historical record and journal entries in his analysis of the night. The limiting factor with this work is that is specific to New York and more, generally speaking, a more western-view of the night.

In search of a more Eastern viewpoint, we encountered "Shanghai Nightscapes" by James Farrer (2015). This book examines Shanghai's night-life scenes through historical references and years of interviews conducted by (Farrer and Field). This work explores the friction-filled nightscapes of Shanghai from past to present with an emphasis on gender, inequality and the intersection of tourists and locals. It highlights the important role that nightscapes play in the bringing together multiple cultures, social classes, and genders in these spaces of sociability. The takeaway here is that place has a definite impact on social regulations and social behavior, especially as a space for relaxed interaction. This work emphasized to us the importance of interviews and historical context as well as highlighting the major economic impacts that nightscapes play in the role of a 24-hour city.

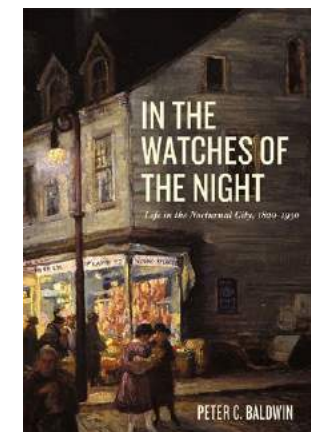
Lastly, given Kagurazaka's predicament of being under constant threat of modernization (cite Benika), we explored another book on corporate influence in the night-time economy. "Urban Nightscapes" by Paul Chatterton (2003). (Chatterton and Hollands) examine the increasing standard-



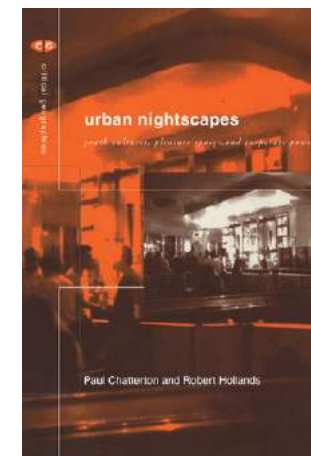
Dark Matters: A Manifesto for the Nocturnal City
Paperback: 120 pages
Publisher: Zero Books (November 25, 2016)
Language: English
ISBN-10: 1782797483
ISBN-13: 978-1782797487
Product Dimensions: 5.4 x 0.3 x 8.6 inches



Shanghai Nightscapes: A Nocturnal Biography of a Global City
Paperback: 280 pages
Publisher: University of Chicago Press; 1 edition (August 3, 2015)
Language: English
ISBN-10: 022626288X
ISBN-13: 978-0226262888
Product Dimensions: 6 x 0.7 x 9 inches

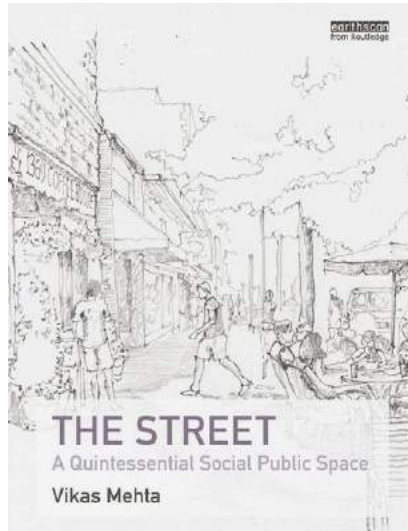


In the Watches of the Night: Life in the Nocturnal City, 1820-1930 (Historical Studies of Urban America)
Paperback: 280 pages
Publisher: University of Chicago Press; 1 edition (August 3, 2015)
Language: English
ISBN-10: 022626288X
ISBN-13: 978-0226262888
Product Dimensions: 6 x 0.7 x 9 inches



Urban Nightscapes: Youth Cultures, Pleasure Spaces and Corporate Power (Critical Geographies)
Series: Critical Geographies
Paperback: 300 pages
Publisher: Routledge; 1 edition (June 29, 2003)
Language: English
ISBN-10: 0415283469
ISBN-13: 978-0415283465
Product Dimensions: 6.1 x 0.7 x 9.1 inches





The Street: A Quintessential Social Public Space

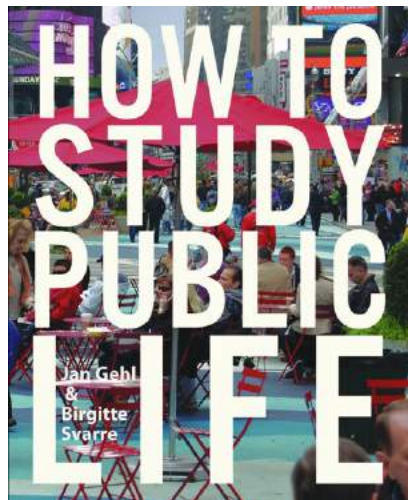
Hardcover: 256 pages
 Publisher: Routledge; 1 edition (April 3, 2013)
 Language: English
 ISBN-10: 0415527104
 ISBN-13: 978-0415527101
 Product Dimensions: 8 x 0.5 x 10 inches

ization of nightlife experience caused by larger corporate entities taking over larger sections of a downtown or district of a city. This book is again written from a Western perspective but we theorized it could be useful in highlighting why Kagurazaka is so special and deserving of preservation. When there is an ever-increasing standardization of nightlife experiences, Kagurazaka would stand apart as a beacon of individuality and character.

Books on Methodologies for Studying Public Space

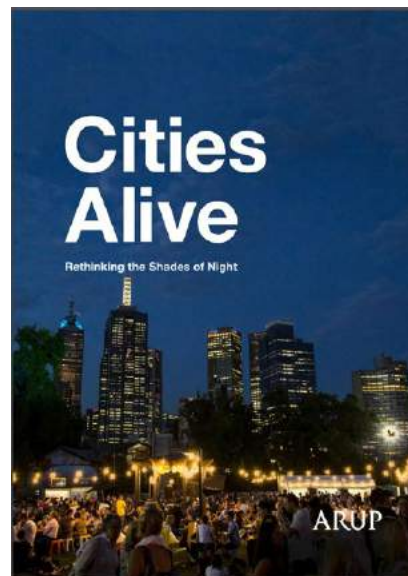
Moving into the more methodological texts, the two main texts we dug into, make up the backbone of most Placemaking methodological approaches. "The Street" by Vikas Mehta (2014) gave us enormous insights into how to canvas a larger study area such as the main street in Kagurazaka: Kagurazaka-dori. Consulting the text gave us inspiration for our analysis both during the day and comparing this to the evening. (Mehta) explains that sociable places are not a result of the built environment alone but rather the relationship between the people, the built and natural environments and societal meaning that people ascribe to a place. The book does not mention specific strategies for the night but we feel confident that this text is appropriate for the study area given its rapport as an essential text in the field and its synthesis of social science with architecture. "How to Study Public Life" by (Gehl and Svarre, 2013) is another prolific text in the field of Placemaking and serves as an outline for the specific details on how to conduct proper observation and gather insightful data for the questions that are proposed. Our main takeaways from these texts are daytime methodologies for study and techniques for analyzing this data after it has been gathered as well as insights into placemaking strategies given the results of the data gathering. Gehl and Svarre's work is of paramount importance to studies such as this. Lastly but not least, we encountered a study of the night done by a prominent engineering firm, ARUP. ARUP put together a work called (Cities Alive, 2018). Cities Alive examines the urban nightscape through the lens of lighting design. Although on the surface it is slightly off-topic, the main takeaway from the text was their methodology of breaking the night down into parts. Similar to Baldwin's strategy but more nuanced. Where Baldwin had three main phases of the night, ARUP broke the night into six distinct phases named after the dominating activity done during that time. We believe this framework is close to if not exactly what we had in mind for categorizing the night cycle. The work was also an interesting look into how designers and engineers see the built environment's place in nighttime social spaces.

In addition to the aforementioned research strategies, we would like to add our own experiments for documentation and observation. This includes comparing and contrasting the same area at night and in during the day as well as a timeline of photographs of various objects representing the time period. We believe that these and other more creative methods of representing the night will make our conclusion more clearly understood.



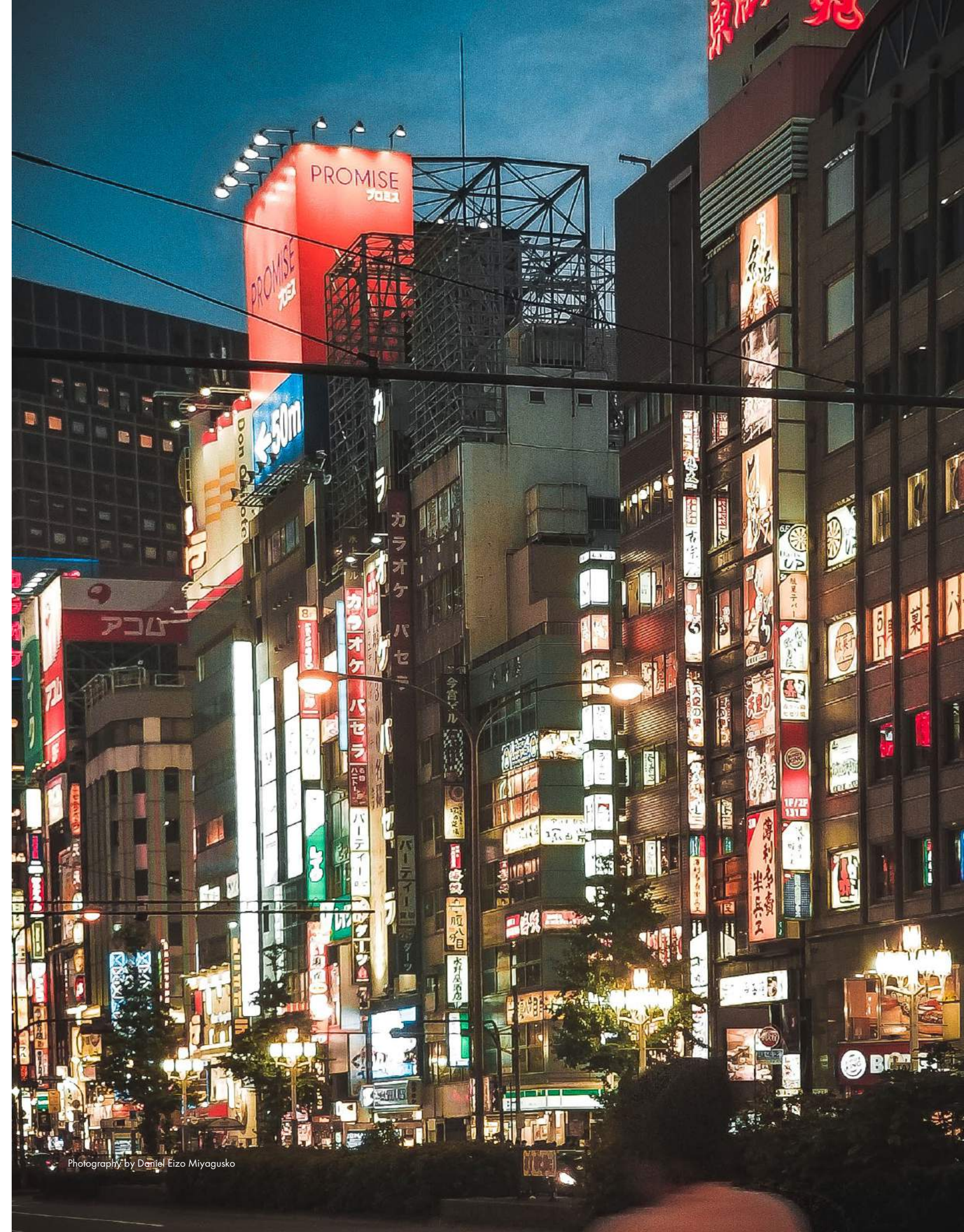
How to Study Public Life

Hardcover: 200 pages
 Publisher: Island Press; 2 edition (October 15, 2013)
 Language: English
 ISBN-10: 1610914236
 ISBN-13: 978-1610914239
 Product Dimensions: 8.2 x 0.5 x 10 inches



Cities alive - Rethinking the Shades of Night

PDF: 68 pages
 Publisher: Arup - Cities Alive
 Language: English
 Download: <https://www.arup.com/perspectives/publications/research/section/cities-alive-rethinking-the-shades-of-night>



Photography by Daniel Eizo Miyagusko

Dynamic Placemaking

Definition

This report understands Placemaking as the positive process of changing the place realm to address the wants of the people and create a sense of ownership, belonging and identification by a person or group of people. Dynamic placemaking is the understanding that the place realm is not static, but changes through the linear passage of time as well as cyclically over time. This makes the relationship between the sense of ownership and belonging also dynamic.

The place realm for this report is understood in two layers: the space setting that creates the feeling of a place and a second layer represented by the human factor. The space setting is composed of the physical elements that affect the perception of the environment, those elements include the image of the place, the soundscape, the smellscape, and weather conditions that when combined generate a spatial perception and an atmosphere that is unique to each place. The human factor is added by the different user groups' perception, attitudes about the constructed space, Social constructions, economic factors, semiotics and feelings regarding the place. These factors combined together, may generate the idea of sense of place.

While this concept is related to the feeling of ownership by a person, or by a user group or groups as linear, we understand that the place realm is a complex systems of relationships between the two layers, space and human. The relationships in the place realm are not only of ownership, belonging or identification, these relationships may also be of denial, exclusion, or indifference among many others. The place realm is not simple or even capable of being fully described, it works similar to the rhizomatic structure presented by Gilles Deleuze and Felix Guattari in Thousand Plateaus. In short, it can be described as a geographical zeitgeist.

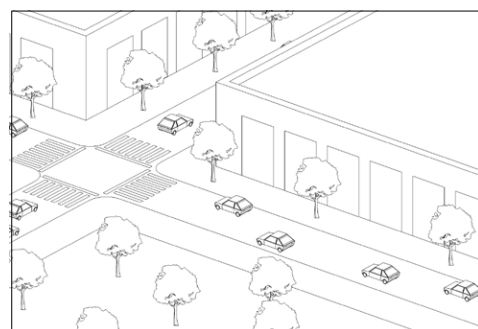
When the dimension of time is added to the place realm it shows its dynamic nature. The place realm cannot be understood as a static shape since the human layer is evolving and the space setting is changing all the time. The tension between the human layer altering the elements of the space setting and the space setting conditioning the behavior and perception of the human layer is what creates the dynamics of the place realm. In the place realm, dynamic nature could be observed in two types of behavior: one is linear and the other, cyclic. The linearity can be understood as the regular passage of time where the societies are evolving and changing in a slower pace. The cyclic behavior generate more drastic changes in the place realm in a short period of time. We understand the cycles of time in various formats: day and night, week, month, seasons, years etc. When the two behaviors are combined we can also perceive the true behavior of the place realm that is like a heartbeat in which each beat is slightly different from the previous sometimes with an imperceptible change that along a long period of time could represent a bigger change.

Space setting

As said before, space setting is composed of the physical elements that affect our perception of the environment. We understand that the relationship between environment and human beings works both ways. One influences and changes the other in a process known as the socio-spatial dialectic, so the form of perceiving the environment and the composition of its elements is crucial to understand how it might affect the human behavior. The image of the place is the most evident part that compose the space setting. All the elements in a certain place compose the visualscape of the place: the position, size, scale in relationship with other elements, movement, textures, colors, shapes, visual language, typography and visibility are just some of the aspects that can influence all the visual perception of the place. Other senses also participate in the perception of the place building up a scape of their own like the sound and the smell. The sound can be produced by people speaking in a certain tone or language, animals, music, objects and nature. The noises in those places also have a relation between them that shapes the soundscape, volume, tone, tuning, texture, timbre and movement. The perception of all those elements combined is what we understand as the space setting.

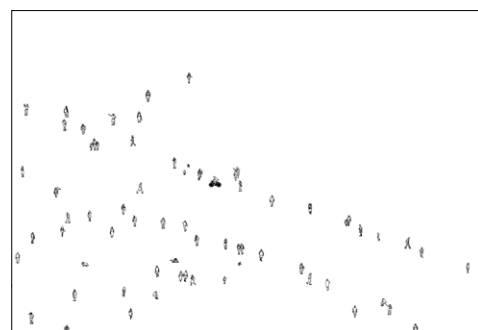
Dynamic placemaking types

We understand Dynamic placemaking in two formats, cyclic and



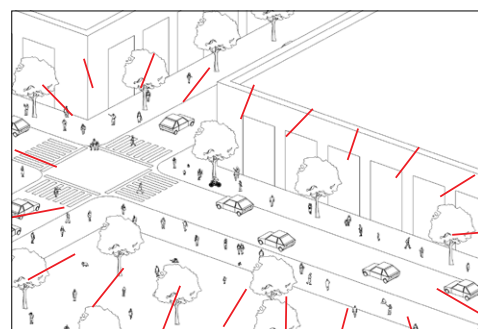
Layer 01 - Space setting

- Constructed environment
- Natural environment
- Sounds
- Smells
- Weather



Layer 02 - Human factor

- Social constructions
- Culture
- Personal interpretation
- Mindset
- Memories



Place realm

- Interpretation
- Signification
- Meaning
- Action and Reaction
- Change
- Personalization
- Interaction

Place realm Diagram - Source: Report Team



Allep before and after the civil war, Linear place dynamic example - Source: <https://petapixel.com/2016/08/02/26-photos-show-war-changed-syria/>



Day and night cycle Photography - Source: <http://www.pxleyes.com/photography-contest/21984/dividing-day-and-night.html>



Seasonal place cycle - Source: <http://www.portlanddailyphoto.com/2014/01/seasons-of-portland-maine-medical-center.html>



Avenida Paulista, São Paulo weekday and Annual LGBTQ parade comparison - Source: <https://www.paraviagem.com.br/turismo-nas-cidades-sede-da-copa-sao-paulo/sao-paulo-sede-copa-028/>
<http://outracidade.uol.com.br/por-que-a-parada-gay-de-sao-paulo-saiu-do-guinness-como-a-maior-do-mundo/>

linear. We understand these formats are not independent but directly related and affect each other. The main focus of this report is on the cyclic format of dynamic placemaking but because the dimension of time is one of the most important concepts in understand our contemporary society, as shown in many text like Liquid Modernity by Zygmunt Bauman or Hypermodern Times by Gilles Lipovetsky, we feel that the linear format is worth some initial exploration here before we full dive into the cyclical format later in the report.

Linear

To understand how linear dynamic placemaking could happen we should understand how time work in the place realm. In the same place realm are contained many user groups that might be divided by age, gender, activities, affiliation, ethnicity and race. taking age as an example, as time passes the age groups might be the same but generations are shifting inside the classifications and new social constructions are created along that time and new connections in the place realm are made. Also the interpretation of generation might be different. In a society where different races had very different past, like the U.S, Brazil, or India, the different ethnicities might have different interpretations of place across generations because they have different starting points that converge in the present day place realm. Technology, trends or fashion might be a factor in the place realm as well. New technologies of communication like augmented reality or new forms of communication between people or different preferences towards design might also affect the how connections are made in the place realm such as the way people used payphones and now use cell phones.

Cyclic

There are many different cycles of time. We understand the cycles relevant for Dynamic placemaking are day and night, week, month, year, seasons and special cycles. The special cycles in this report are understood as special events that might change people's attitude of space such as an election, the olympics, the world cup or religious cycles depending more on the culture that the place is inserted such as a papal mass at the vatican. Within the year, cycles include the change of seasons, school calendar and vacations, holidays, among other systems. In the month these include payment cycles, monthly agendas, among others. The week are divided between beginning of week, working days, end of the week and weekends. This report will focus more on the day and night cycle and the shifts that take place in the place realm within this cycle.

The day and night cycle seems to be particularly interesting to the place since it can be considered a drastic change in the space setting due to the high number of social constructions around the idea of the night. The idea of deviant behavior and things at the margin of the law also are related to the transition to night. One of the assumptions related to the shift between day and night is that different user groups might feel a different attachment to the dark setting of the night. For a younger population, for example, the night might mean an entertainment setting while for some people it might mean an unsafe place. Also the night might not be understood the same in different places. In a 24h district the night might mean a place that is inviting to the population, while in a residential neighborhood it might mean something more akin to quiet hours. Culture might also affect the place realm, for a night district to feel safe in a society that has violence in the night might require better lighting, a bigger number of people or more of a police presence. The cycles also should not be interpreted as a hard division, for example, the different periods of the day might have different meanings and settings, or monday might be very different in the space setting than a tuesday for a week cycle. In this report the different nuances of periods of the night will be further detailed.

Dynamic Placemaking research

We understand that to have a full evaluation of a place, professionals should be interpreting the place in a dynamic format. Although some places have a natural vocation to be a more declared dynamic place, like night districts, all places undergo changes that could be framed as dynamic. To frame an ideal study of dynamic placemaking we understand that the one year period is necessary, especially in places that are located in climatic zones that have more aggressive transitions between seasons or cultures whose behaviors are dictated by annual festivities and rituals such as Asiatic countries. Although we understand that this period is necessary to fully comprehend the dynamic of the place we also feel that a speed analysis to in order to rapidly understand an area can be produced in a week cycle but not less than that since it is still a holistic representation of the basic work rest and leisure cycle. In this report we didn't have this opportunity since one of the limitations was time and number of staff to perform a thorough analysis.

Japanese Context

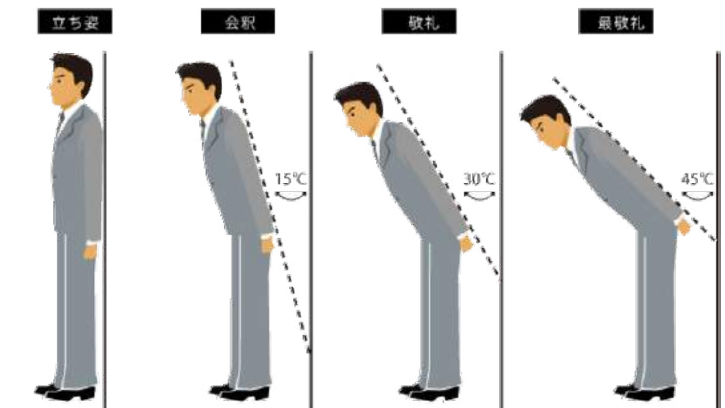
Japanese Human factor - The Japanese way

Japan might look from the surface a relatively westernized culture, but Japan has a very special form of facing the society and their own culture. In an effort to understand what might affect the Place Realm in Japan, in this section we are going to give a panorama of some of the elements of the Japanese culture that fits into the idea of the Human Factor previously mentioned. This analysis is going to be made using the idea of Kata, literally translated as "form" in English and does not intend to be a full analysis of the Japanese culture, but instead just an introduction to what we think that might be the core of that. The following information was extracted through literature review and thereafter confirmed by informal interviews.

Shikata, a composition with the word Kata, or the "way of doing things" is a central concept of the Japanese culture. This concept in the Japanese culture might be one of the main factors that determines the high number of rituals and social protocols to be followed in Japan. Although in English this carry the sense of a mechanical or bureaucratic thing, in the Japanese context it incorporates the physical and spiritual realms. This collective of Kata or Shikata is what forms the Japanese way. The idea of kata also carries the idea of morality as the "right way of doing things" and being out of this way is seen as a form of rebellion that resulted in a sensitivity on people that do not conform with the Kata leaving few opportunities to bend or subvert that. This also leads to the understanding that the focus of the kata is not only in the final result but more in process and in the path that is taken for that objective to be achieved. The Kata should not be interpreted as a minimum expected behavior but exactly what is the expected behavior. This applied to the human factor in place realm translates into the judgment of people and even the social exclusion of those that do not conform with the expected behavior in public. We might also think that the Japan has two layers of control, in one side they have the formal written laws that dictated what is prohibited and the Japanese way dictating how it is supposed to be and to be performed. We can observe many examples of the Japanese way in public space like eating in the streets, or silence in public. It is not illegal to eat in the streets or to speak loudly in the public transportation, but the expectation is that it is not done. This rigid system in the Japan not only provides the order but empower the common citizen to reinforce it. This might be what holds the Japanese society in such a high standards but it also generates a culture of shame or fear of exposure. This culture was detected by informal conversations with the Japanese and further confirmed through informal interviews. This culture of shame comes from the predictability of the Japanese society performed by the Kata and Shikata. Many Japanese are afraid of exposing themselves and being identified as non-conformant to the existing social structures. The non conformity sometimes generates such an uncontrollable shame that it can sometimes reach the extreme of suicide. Conformity can be understood in the Japanese context as a form keeping an social equilibrium that will be discussed and detailed next.

A critical component of the Japanese way is the word "Wa" that means harmony. This concept was formalized by Prince Shotoku in the 7th century as a foundation in what can be understood as the constitution of that time. The idea of harmony in the Japanese culture is of maintaining the status quo. This does not mean to not evolve, but to avoid strong breaks in the society form. This was applied throughout history of Japan as a form of keeping the societal systems in the Japanese human agglomerations such as the village. In the villages, the irrigated rice agriculture brought from China was applied. This system required a high maintenance and high dedication over time to prosperate, not only to cultivate the rice but also to preserve and protect the land that the rice was cultivated, since the rice was the money of that time. This generated a village culture that depended in many people performing their duties and role to accomplish that collective task in perfect Wa or harmony. This translates nowadays in the layers of community in the Japan, the first being the family, the second the close friend, the third the company of job that the person is working for, the fourth is the local communities, the fifth the city or region, sixth is the state of province, the seventh is the national region and the seventh is the country itself. In those agglomerations the same village culture of Wa is expected from the individual.

This collectiveness brands the feeling of belonging of a person into a group merging the individual to the whole identity of that collectiveness. The spirit of collectiveness is many times so strong that a failure of an individual can be felt by the whole group. This collectiveness can



Shikata for bowing- Source: <https://nippaku.wordpress.com/2012/11/07/to-start-with/>

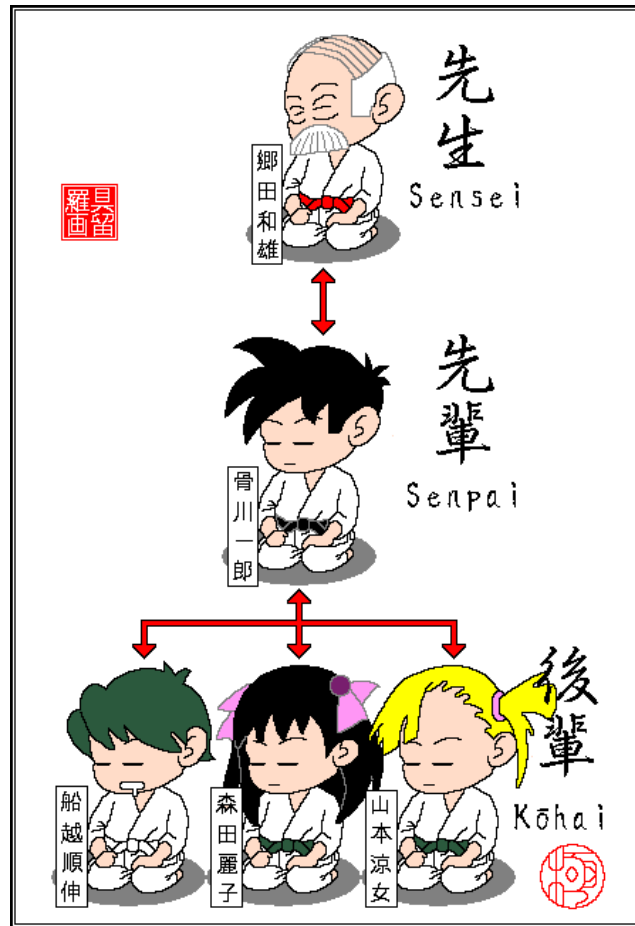


Shikata for offering the business card - Source: <https://www.japantimes.co.jp/community/2017/10/29/our-lives/business-cards-japan-many-rules-easily-often-broken/#.W5LqEOhKjZs>



Shikata for exchanging business cards - Source: <http://www.asianbusinesscards.com/forums/showthread.php?t=16>





Hierarchy of teaching Sensei senpai and Kohai are Bun or life role, the Giri are the respect and responsibility to the younger learning and the younger the giri of respect the teachers. Amae is performed through the hierarchy and unbalanced relationship. <http://jojimonogatari.blogspot.com/2011/11/o-que-e-ser-um-senpai.html>

be observed by the importance of the family name or by the duty of the salaryman when representing the company that they work for. This concept is described by the words Amae; "indulgent love", Bun, "life-role", and "Giri" obligations. Indulgent love in the Japanese context is understood as a relationship between uneven parts where one, in a lower position might trust the one in the superior position to do what is right for them and the one in the superior position will forgive the one in the lower position. This indulgent love is practiced in all relationships of the Japanese life. The relationships between people is conditioned by their life roles, or Bun. The Buns can vary from a certain family member, worker, club member among others. The Amae is applied and expected in those contexts by relationships like older and younger brother, senior student and junior student, employer and employee, etc. Each Bun has its own Shikata and is reinforced by the Giri, or obligations. These obligations can be understood as a strict conduct code that a person has with others considering the Bun that the person has. The Giri are well known by the population and can be performed as obligatory gifts, attendance to events, catering, etc. The Giri is also part of the Amae and this generates a ranked societal organization and the failure to comply with that generates shame. The ideas of Giri and Shikata are present even in a deviant setting such as organized crime.

In the place realm we can expect user groups to be more divided and branded, also the behavior is conditioned to the whole setting of the situation from the people that the person is with and the level that the individual is representing in the occasion. That makes the idea of Dynamic Placemaking even stronger than in the western cultures, since the settings varies throughout time and the reaction to the variation is potentially stronger.

The connection between the space setting and the human factor might also have a big difference between Japanese and Western culture. Order and predictability are some of the ethos in the Japanese culture and this might change the reading over the space setting especially in the visualscape. The soundscape is also differently experienced in Japan since in many situations, like the subway, the volume of the noises is lower than in other countries.

The idea of kata conditioned by the harmony (Wa) is rigid, but should not be confused as frozen in time. Many Shikata evolves through time, some disappear and some new are formed as happened in the Meiji era or after world war two. The evolution is organic and slow, big breaks and abrupt changes should not be expected but Japan has proved many times the strong adaptation skills that the society has. In an intervention situation, the traditional forms of placemaking that are practised in the west should not work. As historically was demanded by Japan, new solutions and Kata are needed to implement the results of placemaking. In our opinion the key to that is the full understanding of the place realm that currently exists in the Japanese places.

Perceptions over time and space

We chose our definition of Dynamic Placemaking carefully because Japan is a country that is difficult to pin down. Without being meticulous, it can be difficult to codify what you're experiencing. Japan is often where one goes to marvel in the detail and be washed over by the ritual, hospitality and craftsmanship of the people. In terms of Placemaking that is no different. Although the concept is relatively new to all involved, the Japanese seem to have a collective approach to Placemaking that is all together a long-standing tradition and new discipline in its infancy. To properly explain this juxtaposition, we must understand many others that precede it. Japan is the land of juxtaposition. It is a place where past and present coexist on the same street, a place that is familiar and foreign at the same time, a place that comes alive when most places begin to slumber and lastly a place that is in constant harmony at the precipice of calamity. To unpack these bold claims will help us understand how the Japanese are both novices and seasoned veterans of Placemaking in their own way.

Like any place there is a strong relationship between the built environment and those who live in it. Japan and the Japanese have had a history fraught with new beginning caused by many things; revolution, natural disasters, wars, and the march of progress. The beliefs of the Japanese influence their surroundings as much as their surroundings reinforce these beliefs and inform new ones. One of the most important things about anything Japanese are the aesthetics. This is less about vanity and more to do with a cultural emphasis on the here and now versus one of the future or fixated on the past; the present moment is the thing that matters most during many activities. Traditions



Samurai statue contrasting with modern architecture - Source: Report team

have their place in society and so does that optimism that comes from looking towards a brighter tomorrow but, the emphasis on: being there instead of getting somewhere, permeates all aspects of Japanese society. This leads to a mindset that is less concerned with how long something will take and more concerned with the proper order, discipline and skills to achieve the task at hand. When anything is done in Japan, it is done to the best of one's abilities and with every fiber of their being. For this reason, tipping doesn't exist in their culture and is seen as an insult or a bribe to try harder in the future.

In a place such as this, the past and future can live together because there is an order and place for them. In Zen Buddhism, a popular saying is that the only thing keeping us from experiencing the past and future all at once is the present. This is because there is a strong belief that everything has happened or more specifically, is happening at once and our perception of time is the way in which we process and make sense of this¹. Fleeting moments, periods of rest, the commute to and from work, and leisure time all become charged with an energy unlike that of the west where these small segments of time are seen as road stops on the way to bigger goals in life. There is an idiom in Japan that is "Ichi-go, Ichi-e" which translates as, "One time, One meeting" and is often translated also as: "For this time only, never again" or "One chance in a lifetime." It is a phrase meant to remind people that although they may meet often, each moment or gathering is unique and will never be repeated. This originates from the tea ceremony but, is a good insight into the mindfulness of cherishing moments in Japan².

The harmony is a subtle symmetry of forms and an ever-present repetition of street typology throughout the city. There are constants; there are more or less always the following elements in a streetscape in Japan: a train station, a market or commercial street, and a temple or shrine. This base makeup lends to a sense of familiarity throughout the city, compounded with similar forms for most types of buildings, this repetition becomes a harmonic background in which the rich personalization of the many building facades, takes the center stage.

Michel Foucault describes Heterotopias as, "spaces that exist in a dynamic state of layered and changing meanings"³. He goes on to codify them into different types as well. This is important because it frames the way we can understand Japan. Because the emphasis in culture is on experience, time takes a backseat to space. In Japan, time is a constant, something that is predictable, measured and utilized where space is the commodity in short supply. This sets up an interesting relationship for the people living there. Because time is understood, exploration of time is abandoned in favor of the exploration of space. There is little room to build new things when society demands them, thus space is always transforming in this dynamic environment to satisfy demand. In the west, there is much more space and thus we are pitted against time to traverse greater distances to conclude our daily business. We have standardized time zones to make the railroad run smoother, to do business with ease, our daily commutes are much longer, and so time becomes the focus of the west. In Japan, things are not so far from each other, trains are always on time, there is an order and rhythm to things, so the fixation turns instead to space and the exploration and experience of place.

With the focus turned to being in and experiencing the present, and the understanding that space is a commodity in short supply, it is no wonder that over time, physical places will take on a dynamic nature and adjust according to the wants and needs of those present. The uniform natural light of the day time shows us the harmony in which the Japanese live in nature and allows us to explore the many historic sites that the country has to offer. It is in the evening however, when the aesthetics that are so precious to Japan can truly be appreciated. It is the many different artificial lights that make up the nightscape that truly highlight the personalization and dynamic nature of the Japanese environment. From the paper lanterns to the myriad of neon and LED signs throughout the city, it is these lights that truly express the rich detail

1 "Eternalism (Philosophy of Time)," which takes the view that all existence in time is equally real, as opposed to presentism or the growing block universe theory of time, in which at least the future is not the same as any other time. Some forms of eternalism give time a similar ontology to that of space, as a dimension, with different times being as real as different places, and future events are "already there," in the same sense other places are already there, and that there is no objective flow of time. It is sometimes referred to as the "block time" or "block universe" theory due to its description of space-time as an unchanging four-dimensional "block", as opposed to the view of the world as a three-dimensional space modulated by the passage of time.,"URL": "https://en.wikipedia.org/w/index.php?title=Eternalism_(philosophy_of_time)"
 2 "Ichi-Go Ichi-E."
 3 "Of Other Spaces (1967), Heterotopias."



House entry in Roji - Source: Report team



Semi public - Source: Report team



Semi public space - Source: Report team



Vending machines - Source: Report team

of the nightlife. Like the people of Japan, Tokyo and other cities around the country truly blossom in the evening. Like a garden that blooms in the dead of night, only after working hard all day, do the individual personalities and interests shine like the brilliant neon signs of Akihabara.

The Japanese are naturally good at Placemaking because they fundamentally appreciate space more than most people because it is in short supply. From interviews with students and some Japanese friends made in our research, we have understood that the public realm in Japan is widely viewed as the government's responsibility and their territory. This is viewed neutrally by the public and is the preferred outlook on public space. It is seen as the responsibility of the government to keep the public realm organized and clear of obstruction at the event of a sudden catastrophe such as an earthquake. This in turn pushes many of the behaviors found in public spaces in the west, where the public realm is viewed with a sense of ownership by the public, to the liminal spaces of the landscape. This is one of the starkest differences between east and west and can account for why many of the most successful example of public spaces in Japan are semi-public spaces such as POPS or in entertainment complexes such as, Roppongi Hills, O-Daiba and Daikan-yama Hillside Terrace.

Specifically, in Japanese architectural form, changes in elevation mark the difference between public and private spaces and most often, public spaces crosses the threshold of the building line to the interior of many buildings such as in "Machiyas" or townhouses used as spaces for living and working in the same building⁴. Many buildings have public amenities right up until the building line ends such as vending machines or seating that under a cursory glance would be perceived to be in the public realm. Combining this idea with a natural preference to cozy spaces and the semi-public realm becomes more understood in the urban context of Japan. It is made up of the

⁴ "Machiya."
⁵ A Traditional Japanese Pub



Natural Placemaking - Source: Report team

opening of storefronts, building lobbies, cafes, izakayas⁵ and restaurants. It is an amalgam of their liminal spaces, used by the public and provided by private businesses. The starkness of the public space acts as a museum corridor, putting these entrance spaces on display for passersby.

Part of what makes these spaces so dynamic is their liminality, this kind of unstable energy thrusts them into a dynamic environment that must adapt over time. Whether that is for user groups, activities taking place, weather condition or other undetermined factors, the border space must adapt to best fit the needs of those around. This tradition of utilizing every last centimeter of space is one of the reasons that the Japanese are naturally good Placemakers. Another reason is because of the many cultural traditions that are unique to Japan that include specific festivals, decorations, superstitions, and rituals. The country has experienced drastic changes throughout its history and it is because of these layers of change, many elements from various periods of time exist in the same space which adds to the sense of place throughout Japan. This is most apparent in dense cities but can be observed all over the country.

Lastly, this dynamic layering of multiple types of Heterotopic spaces existing in short distance from one another, adds a tempo that can be felt through the city because when passing through these distinct places, the speed at which you experience place rapidly changes from the fast pace of the train station to the reverent stroll through a shrine or temple. It is the variety that lends an addition palpable but invisible layer to space in Japan. As different things open and close, the rhythm of the place changes. Although formally the discipline of Placemaking is still new, it seems that there has been an organic form of it taking place in Japan for a long time. The Japanese are masters at many of the concepts found in Placemaking and that is what gives their places such a unique and vibrant feel at all hours of the day and night.

Night in Japan - Past and present

Geisha

American author Boye De Mente said "The biggest industry in Japan isn't shipbuilding, producing cultured pearls, or manufacturing transistor for radios or cameras. It is entertainment." Geisha is the essence of Japanese entertainment civilization and is one of the most interesting and unique art entertainment for Japanese people throughout the night. "Gei" means "art", "Sha" means "person", so Geisha in general is professional skilled people performing arts including Japanese traditional songs, dances, instruments, tea ceremony, and so on without trading sex. Geisha also has other names like "Geiko" from western Japan, "Maiko" refers to under practicing geisha artists. A separated type from Geisha is called courtesan or oiran who worked as not only entertainer but also prostitution. Finally, traditional places where geisha is performed are called "okiya" in neighborhoods called "hanamachi". Geisha houses always open from the afternoon or early evening until dawn to create an enjoyable place for after-work hours. It started to form and emerge in Kyoto that's why Kyoto has the strongest atmosphere for Geisha.

At the very beginning around late 600s, girls who were forced by tough life and had no choices began to sell sex to people at social gathered places or events to make money. Furthermore, Confucianism from China, which were popular among Japanese society advocated that a wife's role was taking responsibilities of family and kids but not sexual requirements. This prostitution culture encouraged the appearance of Geisha. Until 16th century, Muromachi government announced and established "pleasure quarters" for legally prostitution. During this period of time, people still worked as a combination of skilled performer as well as prostitute.

Until 18th century, When this pleasure industry developed into its heyday, a pure performance service that did not mix pornography was born. This is the Geisha. In 1872, Meiji government announced a law liberating "prostitutes and geisha". The first person worked as a Geisha was a man who needed to attract and amuse audience until they can see the real courtesans. As time passed, more skilled women who were proficient in traditional dances, arts, tea ceremony became Geisha. They needed to be trained from a young age like six years old, and will took one to five years training to become a real geisha but not a apprentice. In order to protect the career and income of prostitutes, a law writes that it's illegal for geisha to sell sex.

Because of WW2, geisha art declined based on several reasons. First of all, the audience of geisha performances declined because of being at a war time period. In addition, the economic damage caused by the war made it difficult for geisha, an expensive entertainment event, to operate normally. Finally, women who worked as geisha girls are required in factories producing wartime supplies or other places for Japan. In 1944, many bars, teahouses, and geisha houses were compelled to close. Although they were allowed to operate again in 1945, a damage on geisha industry has already done. After the end of World War II, people gradually began to restore the traditional culture of geisha, but it has not reached the grand occasion of the pre-war period. Because of postwar economic boom and quick developments in Japan, women made decisions not to be sold to become geisha girls but to choose their own careers. In addition, the compulsory education laws passed in 1960s sent more girls into school instead of starting a career at the age of six. Finally, the influence of western countries after Japan opened the country gate and became international led to a loss of traditions. As a result, Over 80,000 geisha in 1920s became fewer and fewer until today.

So far, modern geisha girls still wear similar white makeup and kimono while playing the same traditional instruments like shamisen, shakuhachi, and drums. In addition, they still practice and perform Japanese traditional songs, dances, poems, games, tea ceremonies, and so on. Customers still visit places called hanamachi where geisha houses called okiya are located. In spite of this, a lot of situations are changed. For example, geisha girls used to be trained from six years old but now girls always finish middle school which is the age of 15 first and then decide what they want to do for their careers. Except for working in certain entertainment places, geisha is less expensive and more public now. Instead of having connections with people who always visit geisha places to get in, nowadays geisha works more for tourists. In addition, some open air geisha performances and geisha beer gardens in Kyoto make geisha art more visible for public. The tickets for those geisha events are sold from 1500 yen to 4500 yen, which makes geisha become a commodity that most people can consume. Nowadays, Geisha performance only open a certain time of day from late afternoon to the evening, they seldom open throughout the whole night anymore because of the reduction in customer base.



Geisha - Source: <https://splendidbellesenyora.wordpress.com/2013/09/09/traditional-japanese-geisha/>



Geisha - Source: <https://www.japanistry.com/event/nihombashi-kyobashi-matsuri/>



Geisha - Source: <https://www.japanistry.com/event/hanazono-tori-no-ichi/>



Geisha - Source: <https://splendidabelleenyora.wordpress.com/2013/09/09/traditional-japanese-geisha/>

Constants and Variables

In the process of the evolution of Japanese millennium culture, nightlife has gradually developed into a social culture that is indispensable in people's lives and is in stark contrast to the daytime. In the dark and multi-shadowed designs of early Japanese architecture, the Japanese's preference for dark night culture can be vaguely felt. Until now, nightlife and rituals for nighttime have formed a complete and rich system. Next, I will explain the constants and variables of Japanese nightlife between before and present that we found in the observations according to following aspects.

Time: Nightlife in Japan often lasts all night, whether in the past or the present. During the Edo and Meiji period, geisha and prostitution were very popular, and people often used a whole night to entertain. And now, because the subway ends operations around midnight, the bus does not run at night either. Therefore, most people who do not take the last subway or take a taxi to go home will spend the night outside until the subway starts operating at around 5 in the morning. But the difference is that traditional nighttime entertainment such as geisha is less popular and the operation will not last a whole night. At the same time, a new nightlife schedule has gradually formed. Nightlife nowadays in Japan always starts from 6:30 pm after work in Izakaya, where people can eat and drink light alcohol at the same time. After that, people always go out for a real dinner from 8 pm. Before or after a real dining, attending some cultural events like watching movies is one of the most popular choices. Next, clubbing and karaoke are favored by Japanese from 11 pm until 6 am in the morning. Finally, eating a bowl of fresh tasty ramen is how people finish the whole night. In a nutshell, the time of night nowadays is like a pie, people divide it into more pieces and add different flavors in them to consume.

Place: Dates back to Edo and Meiji era, places for people to spend their night are mainly red light districts and theatres. Nowadays, on the basis of these, people can go to game stores, bars, clubs, mate cafes, karaoke and other places to carry out different kinds of entertainment activities, the range of choice is more extensive. Furthermore, more service venues appear in order to satisfy the hierarchy needs of people during night. For example, convenience stores such as seven eleven not only provide food for people, but also provide washing space and changing clothes so that people that stay out overnight can go to work clean and tidy the next day. In addition, cheap and convenient temporary accommodations are everywhere. In a word, the number of places legally open at night is more and more diverse, the type of those places are more and more rich. Under the colorful neon lights, these changes have made Japanese nightlife culture more vivid.

User group: The consumer of night time changes a lot because of the modernization and internationalization of Japan. Except for local Japanese people, tourists become a main user group in the evening especially in international and well developed cities like Tokyo. Tourists doing sightseings of city nights, shopping in big commercial areas like Shinjuku, and consuming variety of Japanese cuisines can be seen at vibrant places and attractions. In addition, Due to the high economic development, the improvement of people's moral civilization, the comprehensive formulation and strong implementation of laws and regulations, and the establishment of multiple law enforcement groups under the Organized Crime Social Law, Japan's urban security has steadily increased and the crime rate has gradually declined. According to Japan 2018 Crime & Safety Report from Overseas Security Advisory Council (OSAC), "Japan's national crime rate is well below the U.S. national average. Recent statistics indicate that there is an average of three robberies per 100,000 individuals." Another safety enforcement is that Japanese subways have dedicated cars for women only during late, peak, and unsafe hours. As a result, we saw more women, kids, and seniors on the streets at night time. In spite of this, crimes concentrated areas like bars, clubs, red light districts are places where the mainly user group is men as before. In conclusion, the consumer groups of nightlife are more diverse than in the past. On the basis of the Japanese male consumer group, more and more women, children, the elderly, and tourists are beginning to enjoy the night activities.

Purpose: Obviously, people enjoying nights in order to satisfy their needs for entertainment both in old times and now. People stayed out at night during Meiji period were mostly rich and high class samurais or shoguns because the night entertainments were expensive to consume. Nowadays, common people stay out at night in order to realise the heavy workload during daytime (which most people work almost twelve hours per day) secretly in the darkness with alcohol. Furthermore, people today also stay late in the evening for shopping, dinning, meetings, and so on. An interesting discovery is that a group of people called "hikikomori", which means a missing generation from society. They cut off their connections with society, immersed in repeated trivial games, bathing and other trivial things, and did not dare to associate with others. The keep themself in a state of isolation. As a result, nights for them are time to go out for food and life necessities because the cover of darkness can make them "invisible".

In conclusion, according to the diverse user groups, places to entertain, different types of activities that people can do, night in Japan today is definitely becoming more and more alive and unique. The day and night version of Japan is like two sides of a coin, it makes Japan a more complete society.

Conditions for active social nightlife

What makes Tokyo have such an active nightlife are a perfect storm of factors that come together for an active night almost any day of the week. The first is that Tokyoites work incredible long hours. One of the unwritten rules of Japanese society is that one cannot live their job before their boss does. This would seem like it would have the opposite effect but with a large portion of the population claiming up to 12 hour work days, there are always people moving throughout the city at all hours whether its coming home, going to start the night shift or meeting friends somewhere in the city, there is never a dull time in the city no matter how late. According to a study done in 2014, around 21% of people in Japan claimed they did some kind of work in the night shift. This number has been increasing since the 1990s and the government has mandated that salaries for night shift workers be increased to 25% more than baseline pay. Furthering this point, many times the work life and social life come together as it is common to share drinks or a light meal with coworkers after a long day. Even more so after an important meeting. Salary- men and women often go out directly from the office before returning home.

The next factor is density. With 80 percent of the population living on 20% of the land, Japan is dense to say the least. This seems irrelevant to night life but it actually factors in quite heavily. Given the compactness of the living situations, rarely are parties thrown in someone's apartment or house because it would be cramped, loud and inconsiderate to the neighbors, so generally, activities such a socializing take place somewhere else in the city, away from the home or apartment. This consideration for ones neighbors is rooted in Japanese culture. In Japan, not offending others is on of the pillars that keeps society up. Lastly, historically the night has been used to release the stress of the preceding days thus prompting long forays into the night for many people in Japan.

Lastly, the trains in Tokyo don't run 24 hours a day leading to an interesting behavior amongst the Japanese. The last train on the yamanote line is around 1 am and after that, the trains won't come until 4:30 am. Other lines around the city are scheduled so that the trains would run till 11 pm and start at 5am. This leads to a fork in the road for some, which is: do you go home when the night is young or do you stick it out until dawn? For many Japanese the answer is to stick it out until the first train of the new day. For people with that in mind, much of the cities infrastructure is 24 hours and this is a big help for those brave enough to go all night.

Night cycles break down

To fully understand the night in Japan, it is important to deconstruct the subject into different cycles or waves. The easiest way we found to do this was to modify an existing criteria developed in a study by ARUP, a lighting design firm that did a similar study. Our time table has been modified to better reflect our observations about Japanese society. These observations include the longer work hours, propensity for staying up later, the 24 hour infrastructure and legal precedent set for elevated night shift pay.

Our breakdown of the different shifts in behavior of the night are as follows:

Dusk: 5:30pm-9pm Dusk refers to when working hours extended past day light or depending on time of year, the daylight extends past working hours.

Happy Hour: 6:30pm-11 pm Happy Hour is typically when the work day merges with social life. Drinks after work or business dinners begin

Dining Out: 8pm-12am Dining out is the period of time when people decide to get together for dinner time activities.

Cultural Events: 7pm- 1am Cultural events here refer to any function done recreationally that's not eating such as seeing a movie, going to a concert, seeing some theater or attending a festival in town.

Night Shift: 10pm-5am The hours here reflect the time when salaries are legally increased to 25% more than the baseline. This was set by the government to reflect the harshness of working the night shift.

After Hours: 11 pm-6am This cycle is reserved for recreational activities such as going to a bar, night club or lounge to enjoy the night life.

Early Risers: 3am-5am This category reflects those whose duties begin before the sun such as janitorial staff, fisherman, or other specialized jobs

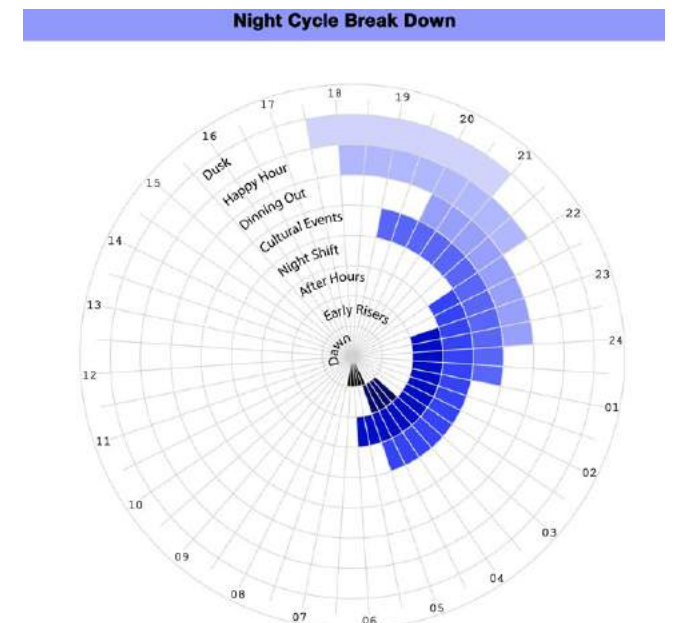
Dawn: 4:30am-7am This marks the new beginning for the city when the majority of the work force is beginning to commute for a new day.



Night photography of Tokyo - Source: Report team photography archive



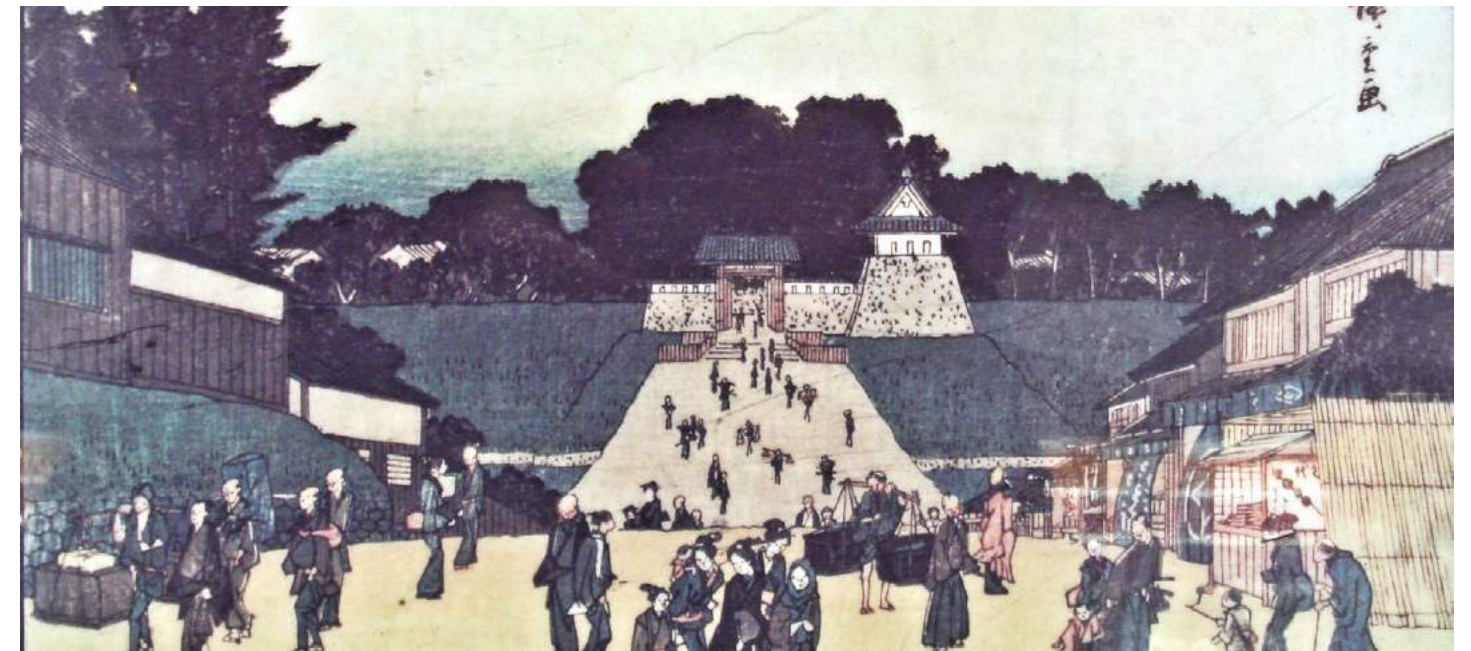
Night photography of Tokyo - Source: Team photography archive



Night cycles breakdown diagram - Souce: Team photography archive

Case Study: Kagurazaka

Introduction



View of Kagurazaka and Ushigome bridge to Edo Castle 1840 - Source: <https://en.wikipedia.org/wiki/Kagurazaka>

Kagurazaka has a name that reflects its vibrant and dynamic nature as a special district in Tokyo. The name can be broken into two parts: "Kagura" and "Zaka." These are two separate words in Japanese that when combined give a more detailed picture of the place named for them. Kagura means, ceremonial music or theater that is practiced or played in shrines and temples¹. It literally means, "entertainment for Gods." Zaka translates to "hill or slope" and this is in reference to the main sloped street of Kagurazaka dori. Together they combine to mean, "God music slope." It was given its name because the music and theater coming from the shrines and temples along the hill could be heard throughout the district². Kagurazaka will be the site of our case study on Dynamic Placemaking in Japan.

Tokyo has many other night districts that could be used to apply this research like Shibuya, Roppongi or Dotonbori; Kagurazaka was picked because it was an adequate size for the size of our team, it has a unique historical significance with the cultural traditions of the night in Japan, its built environment is unique and can highlight some of the phenomenon addressed in our understanding of the Japanese use of public and private space and lastly because it is a good example of early night time activity and can bridge the gaps between dusk and night as well as early night to late night. In addition to these academic reasons, it was also a safe environment to conduct research and therefore easier to approach people for questions and observations.

Kagurazaka is located in Shinjuku-ku, Tokyo Prefecture and is northwest of the Imperial Palace. The district is primarily made up of one major street that connects to a few minor cross streets and the bulk of the streets are a maze-like network of private alleyways called roji. Kagurazaka dori is the main street that runs throughout the district and connects to the Imperial Palace. The district is divided in half by the perpendicular Okubo dori street and its ends are marked by two subway stations; Kagurazaka station on the Tozai Line in the northeast and in the southeast by the Lidabashi Station, a major transportation hub connecting the Chuo, Chuo-sobu, Oedo,

Tozai, Namboku, Seibu-Ikebukuro and Yurakucho Lines with access straight from Kagurazaka dori. Ushigome-Kagurazaka Station can be reached from Okubo dori street for further connections to the Oedo line.

The district is home to many temples and shrines. There is one major Buddhist temple on Kagurazaka dori and farther into the district there is a major Shinto Shrine. Zenkokuji Temple has been a presence in the area since the 18th Century and Akagi Jinja Shrine, a branch shrine of the one on Mount Akagi in Gunma Prefecture, was recently renovated by the Japanese architect Kengo Kuma³.

Currently, Kagurazaka has a large population of French immigrants and foreign nationals and is home to two French schools and the largest concentration of French restaurants and cafes⁴. Although significant, the presence of the French community doesn't dominate the district, the area is still perceived as an example of "old Japan" or a more traditional area in Tokyo⁵. Kagurazaka has historically been known as an entertainment district since the Meiji-Era and continues to be a place of entertainment and dining out today. It has its roots as a Hanamachi, or geisha-district⁶. Some of that past is still alive today, hidden within the cobbled streets of the roji network. These many layers give Kagurazaka a depth of character not found in many other places and it is one of the reasons we feel so strongly about the preservation of its identity as a district.

For our team, Kagurazaka serves as a bridge between dusk and night in Japan as well as a connection from early night to late night. Lastly, we feel that Kagurazaka also blends past nighttime activities with those of modern Japan. The district has a history of night entertainment and continues to be a popular place to have dinner in Tokyo. Given its many connections to the subway system, it is a place where it is very clear that there are many shifts in user groups and activities throughout the night in Japan. This section aims on describing the district's past in a concise and accurate manner as well as to highlight our research specific to Kagurazaka and early evening activities. The aim of the report is to take you through the entire night in Japan and for us, Kagurazaka is a great way to begin the evening.

¹ "Kagura."

² "An Afternoon in Kagurazaka, Tokyo's French Quarter Hidden Tokyo."

³ "Tokyo Travel: Kagurazaka."

⁴ "An Afternoon in Kagurazaka, Tokyo's French Quarter Hidden Tokyo."

⁵ "Kagurazaka."

⁶ "Hanamachi."

Kagurazaka is a historic entertainment district located in Shinjuku Ward, Tokyo. Its history dates to the Edo-Period and like Tokyo as a whole has suffered ups and downs at the hands of Fate. Kagurazaka began as an upper-class Samurai district connected to Edo Castle from Ushigome Bridge. It also played host to many temples and shrines which earned it, its name of Kagurazaka mentioned above. The main temple located within our study area, consisting mostly of Kagurazaka dori, is Zenkokuji Temple. Zenkokuji Temple is a Buddhist temple that was moved there at the end of Eighteenth century during the Edo period. The events and festivals brought by the temples and shrines made Kagurazaka a prosperous area early on.

At the end of the Edo period, a change in policy allowed daimyo¹ and their samurai to return to their original home towns and prefectures; this left Kagurazaka open to new uses and many geisha began practicing in the area. Shortly after the establishment of the Meiji government, the area was officially declared an entertainment district. The population of predominantly samurai was replaced with geisha, businessmen and government officials. The area quickly grew in size and popularity and even gave rise to the first night market in Tokyo.

From 1930 to the 1950s, Kagurazaka was incredibly prosperous due to some unforeseen circumstances. In 1923, The Great Kanto Earthquake devastated much of Tokyo but miraculously, Kagurazaka remained mostly untouched by the disaster. Many of the shop owners in Ginza who had recently lost their businesses moved locations and brought the area more business. The area became known as "Uptown Ginza." Kagurazaka benefited not only because of the new businesses but because many of the cities districts were not so lucky during the earthquake. During this time of peak development, Kagurazaka was densely populated with more than 200 geisha houses, 700 geisha and more than 80 high-end restaurants, called ryotei².

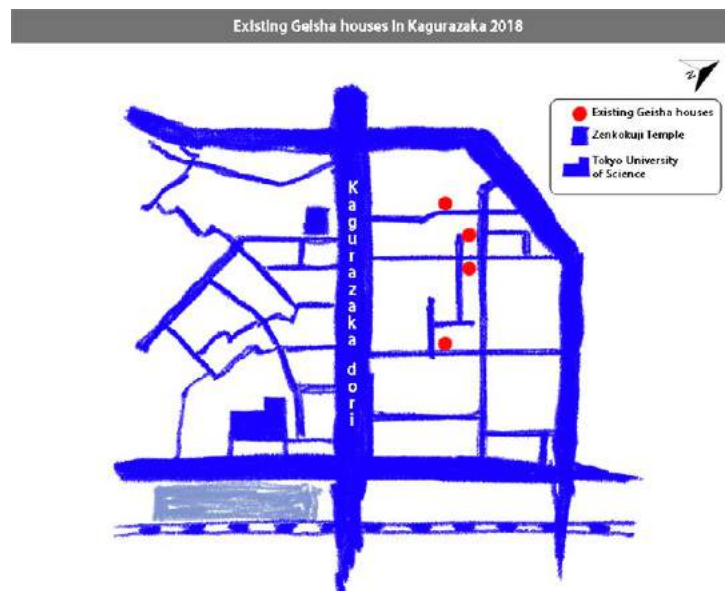
According to an interview with a former geisha named Midori-San who worked in the Kagurazaka area, "The place used to be lively. They used to have geisha lessons during day time and work at restaurants the whole night³" People who visit Kagei (literally "flower town" or geisha district) to see geisha must be introduced by a frequent guest who always visits the same ryotei. According to the nature of the geisha and the rules they operate under, Kagei are places where people establish relationships and connections with others through socializing. In other words, geisha houses are a social network.

In 1945, the air raid on Tokyo burned the entire area to the ground. All of its Edo-period buildings were lost and the fire devastated the area. Surprisingly, the area quickly recovered and was redeveloped using the existing streets and lots of the Edo-period which is why the districts traditional Japanese character remains intact. After the damage caused by World War II, there was a rapid recovery and development of Japan's economy and industry. The establishment of other large-scale business areas such as Shibuya, and Roppongi as well as new station hubs made it difficult for Kagurazaka to retain its population and eventually it fell into decline.

Today, there are only four geisha places and about thirty geisha girls left. Those four restaurants which still have geisha performances are all located in the northern part of Kagurazaka in the roji network (as shown in the map). They are: (Ukin), (Otoshi), (Chihiro), and (Kimoto) and their opening times are all around 4pm to 11 pm. From what we can tell: geisha are not as popular as before and geisha no longer work throughout the whole night.

Today, Kagurazaka faces a new threat. it's facing the danger of modern roads and buildings replacing the historical environment since the streets and roji are too narrow to allow fire engines access, buildings are low, and the architectural materials are not fireproof. This erosion of the historical and cultural environment in favor of the safety in the public realm is a common problem in Japan. After residents became aware of the threat to their home's history and traditional culture, an organization for preserving and organizing geisha culture as well as kagai called, "Tokyo Kagurazaka Kumiai" was established. The organization for geisha culture and kagai is totally separated from other local issues. For example, "Kagurazaka dori Shouten-kai" takes responsibilities of local shops and they will never interfere with issues about geisha. In addition to these efforts, a non-profit organization called the "Ikimachi Club" was established to protect the local townscape and develop it. After a series of efforts, it has been revived based on preserving the historical culture of the area although Kagurazaka is still faced with the threat of developers and urban modernization. Today, Kagurazaka continues to be a place for shopping locally, commuting, dining out, and entertainment as well.

¹ Daimyo where feudal lords who as an official policy of the Edo era were compelled to split their time and men between Edo and their home town.
² A luxury restaurant that is invitation-only, and the main form of entertainment is geisha.
³ "Interview with Former Geisha - Kagurazaka."



Existing Geish Houses - Source: Report team

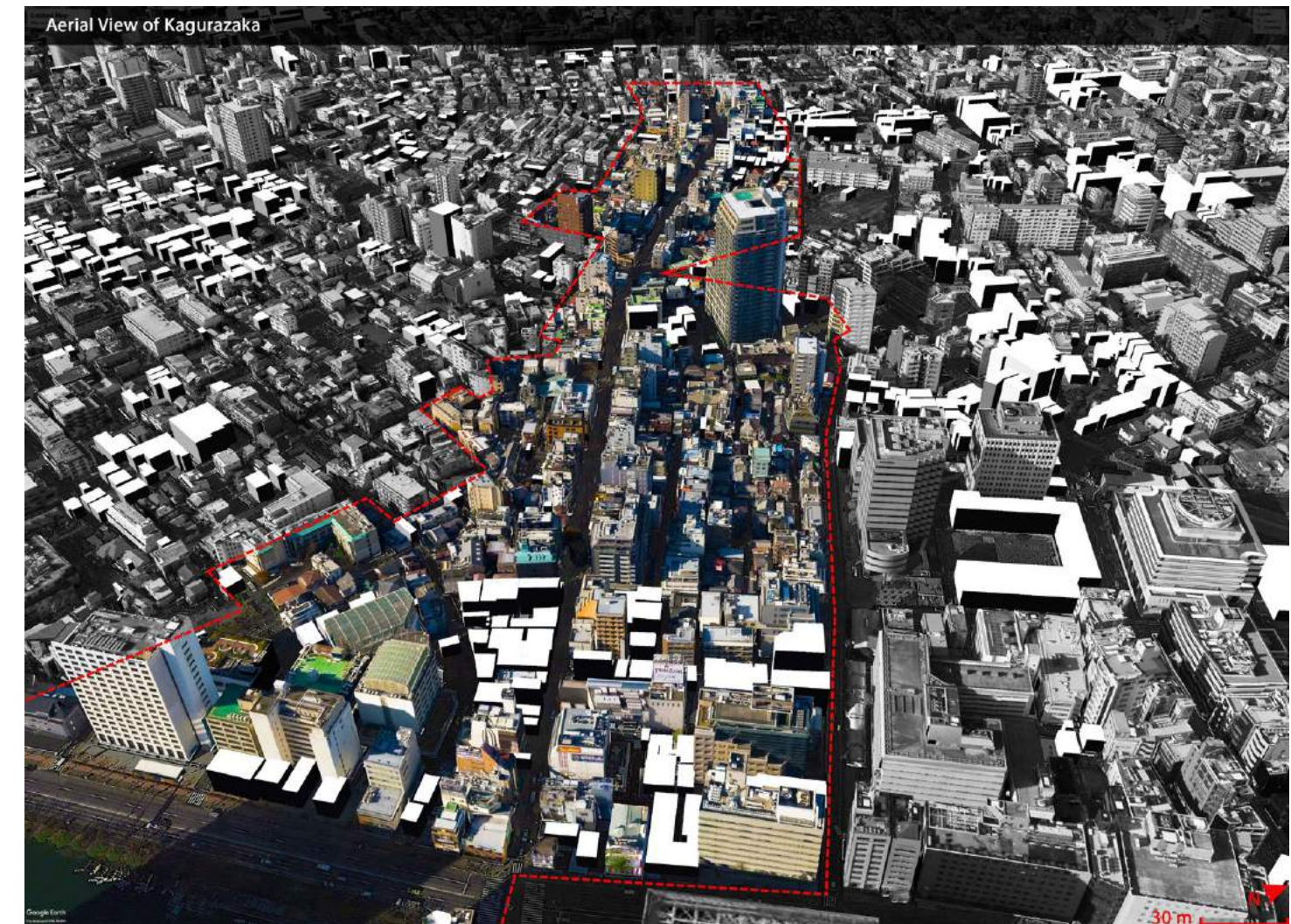


Kagurazaka dori retail - Source: Report team photo archive

Context



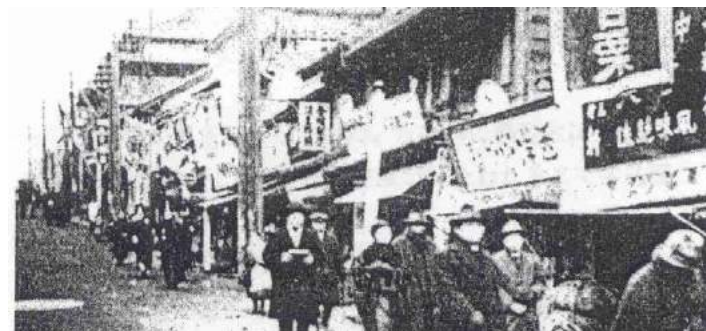
Kagurazaka in Tokyo - Source: Team Report design over Google maps base



Aerial View - Source: Team Report design over Google maps base

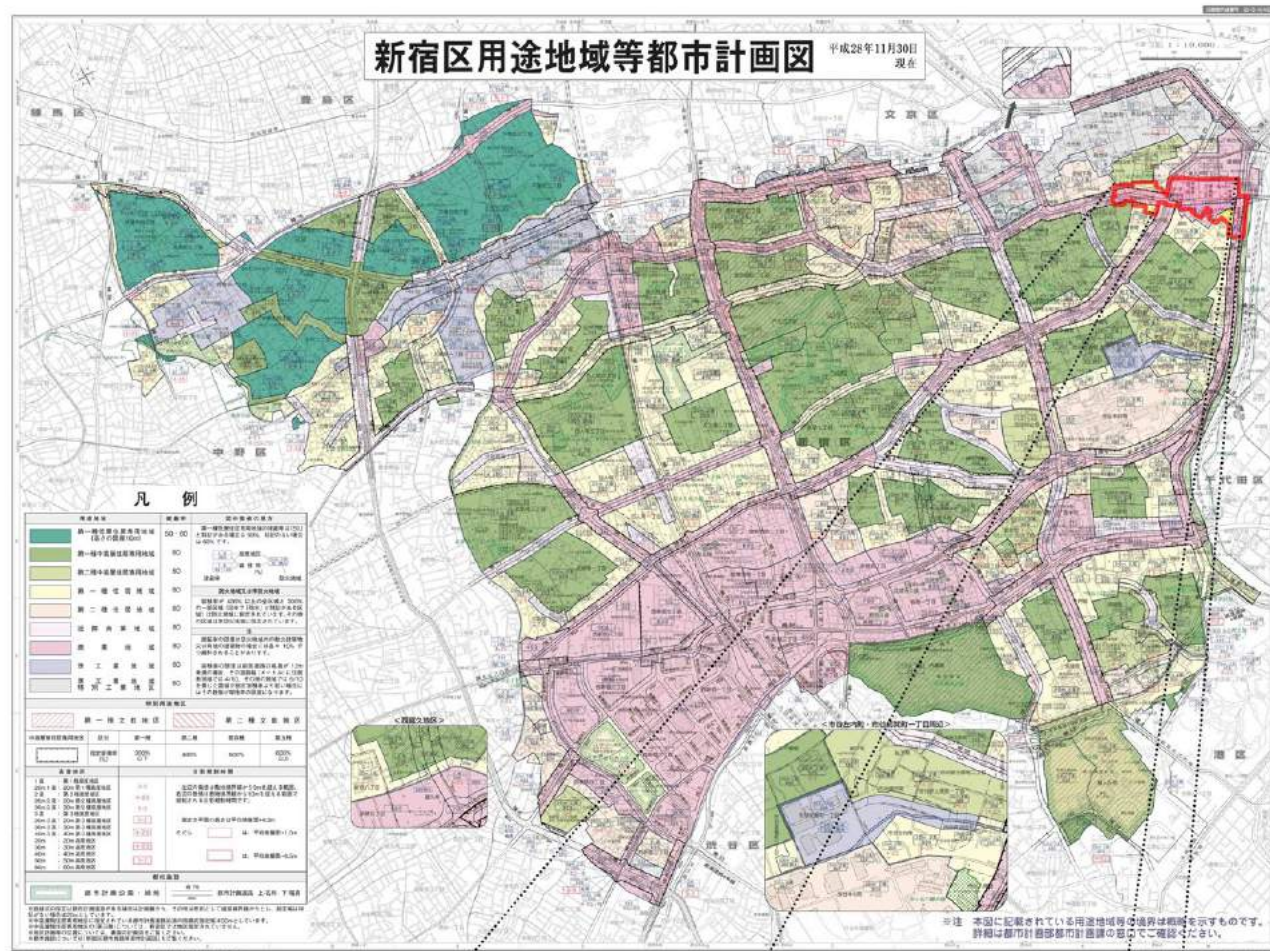


Kagurazaka night market - Source: <https://www.kaguratour.com/english/history/>

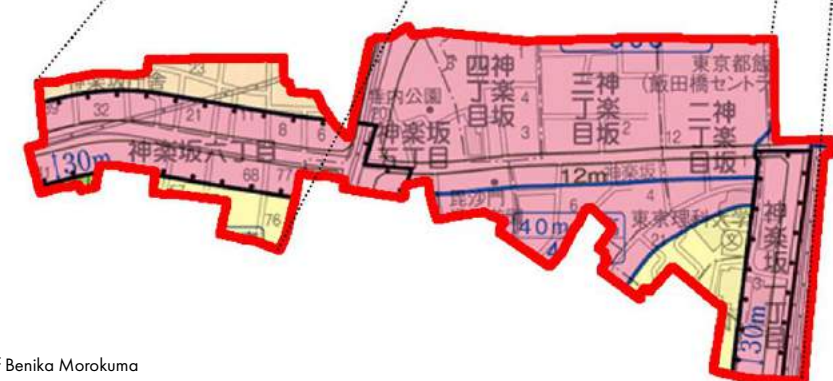


Kagurazaka 1908 - Source: <https://en.wikipedia.org/wiki/Kagurazaka#/>

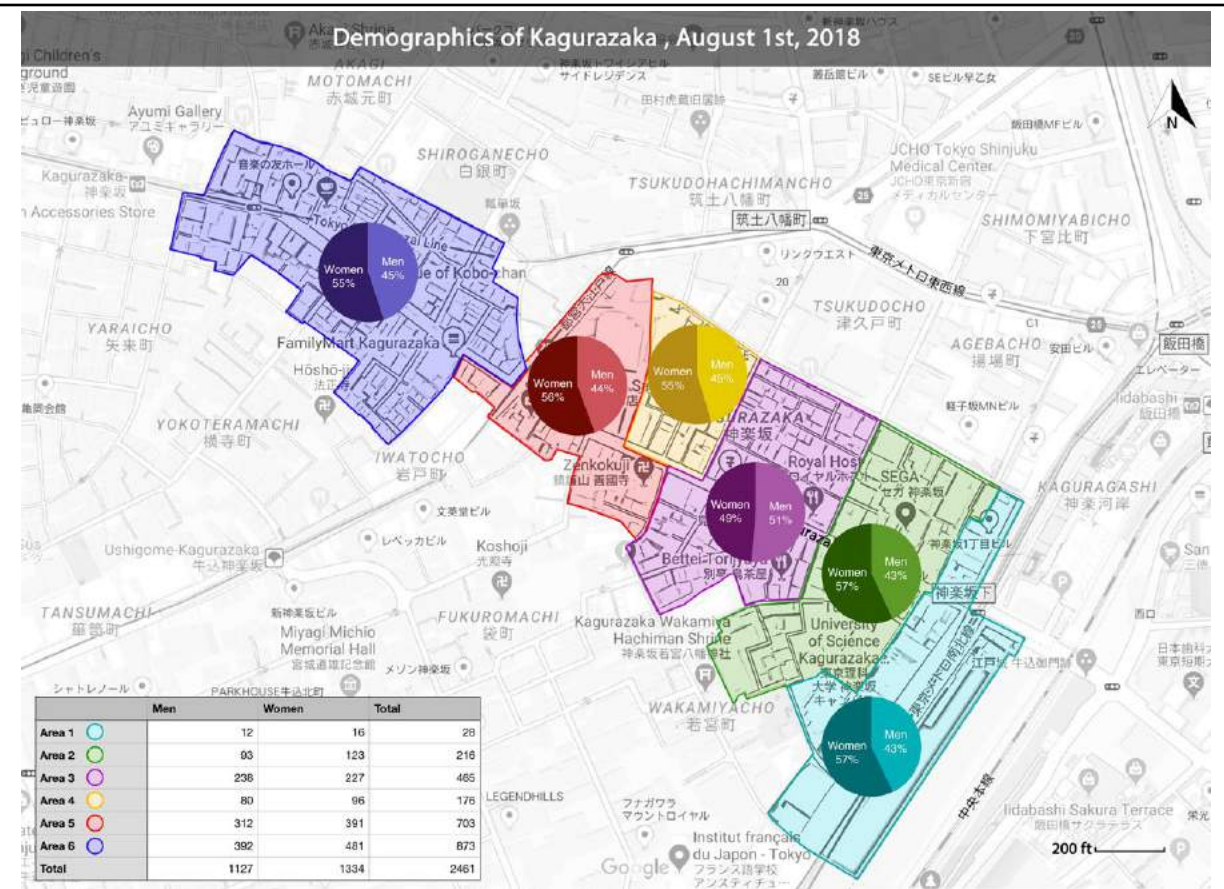
Land use map of Shinjuku area including Kagurazaka from November 30th, 2016



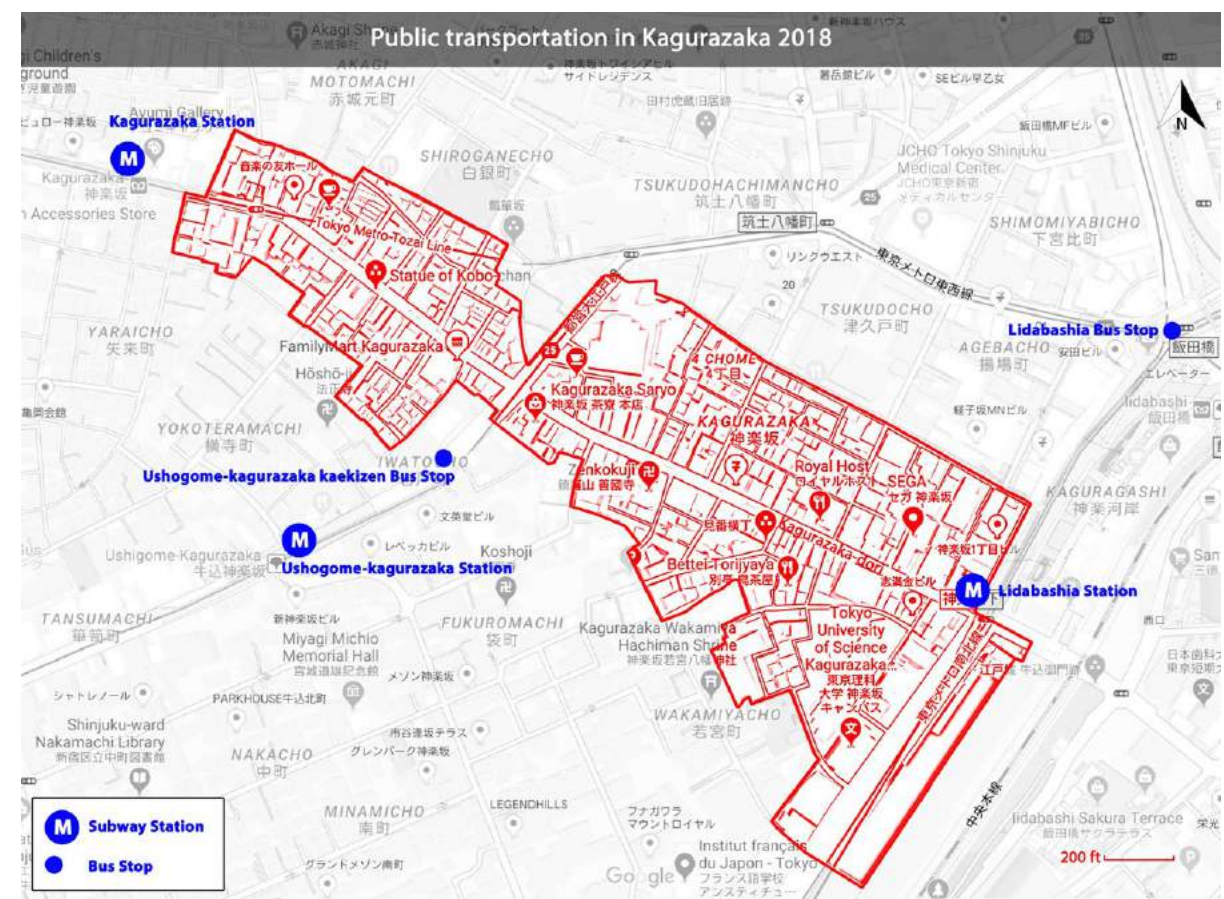
Commercial Use
Residential Use



Kagurazaka Land use - Source: Courtesy of Benika Morokuma



Demographic breakdown Kagurazaka - Source: https://www.city.shinjuku.lg.jp/kusei/file02_00025.html



Public transportation map - Source: Team Report design over Google maps base

Territorial analysis

The following analysis works to inform how the territory might affect the place realm. The territorial analysis is part of the space setting analysis focusing especially in the visual scope of the district. Man The topography of Kagurazaka is marked by the sloped terrain along Waseda Dori starting to raise from and the river at the sotobori dori. The slope inclination does not seem to affect the livability in the district since the part with a highest concentration of people is exactly the sloped part due to the placement of the lidabashi station entrance. The psychological edges of the district does not match with the political division of Tokyo municipality.

The hard edges are defined by Sotobori dori in the southeast, Okubo dori in the north while the southwest and northwest have soft edges. The district have 3 types of paths, the main street (waseda dori), local streets and the rojis. The three are defined mainly by the buildings that surround them. These buildings have almost no separation between them. The main street has the highest buildings in the district, up to 10-12 floors while the local streets have shorter buildings, around 4 to 6 floors, and the rojis have buildings of 1 to 2 stores.

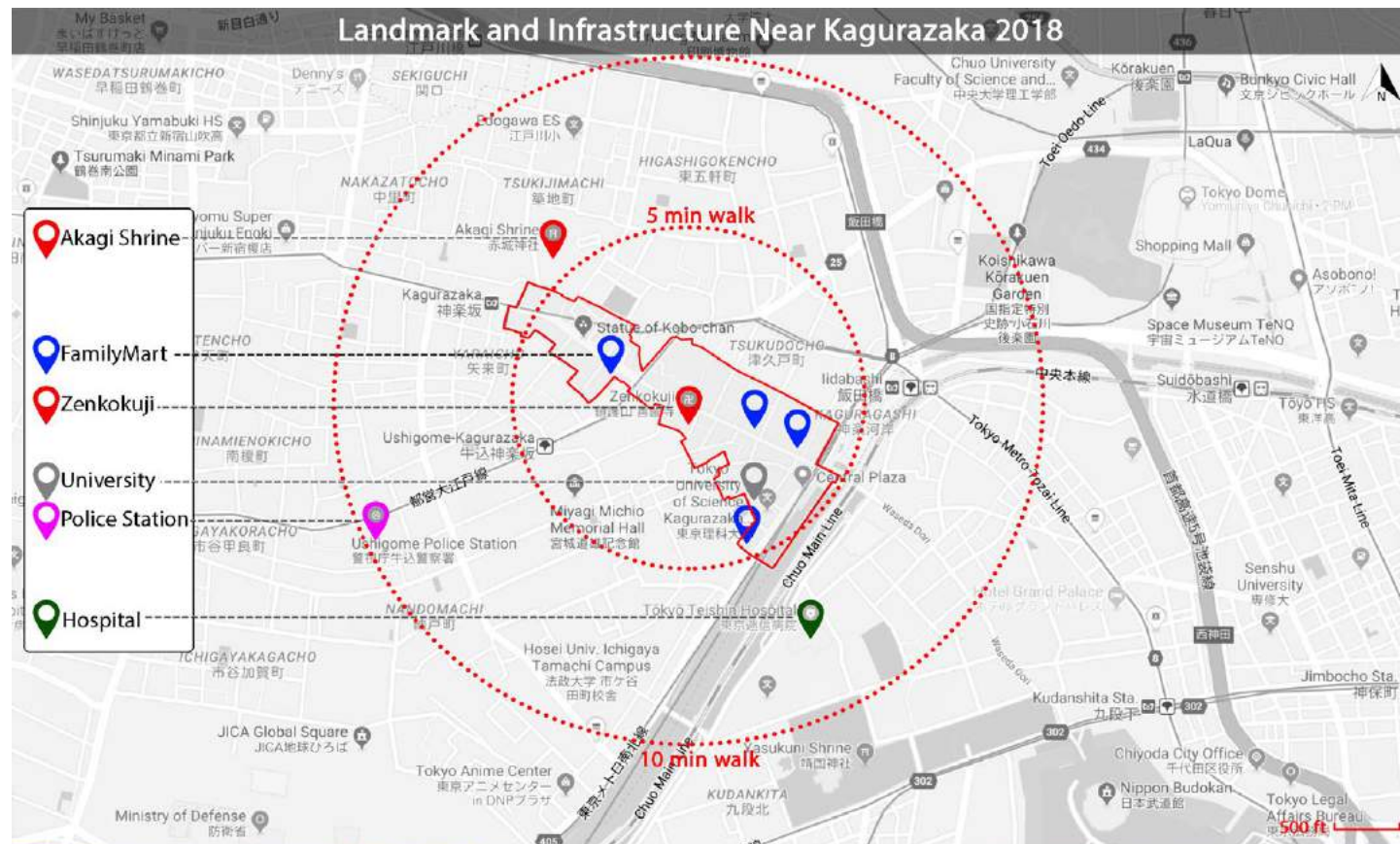
The paths are also defined by the ground floor uses. The main street have predominantly commercial uses varying from eateries, convenience and comparison stores. Also Waseda Dori in Kagurazaka district is marked by the presence of differentiated lighting fixtures and paper lanterns, that helps to define the path. The local streets also have commercial uses but in less quantity than the main street and access to residential buildings in some cases with walls in the perimeter of the plot. In the Local

street also we could observe the business that might not be able to pay the rents of the main street like hair salons. In the rojis we could observe few commercial uses, majority of them are eateries and bars. The roji scape is marked by the presence of walls that surround the property and some traditional construction. The rojis are going to be more detailed further in the report.

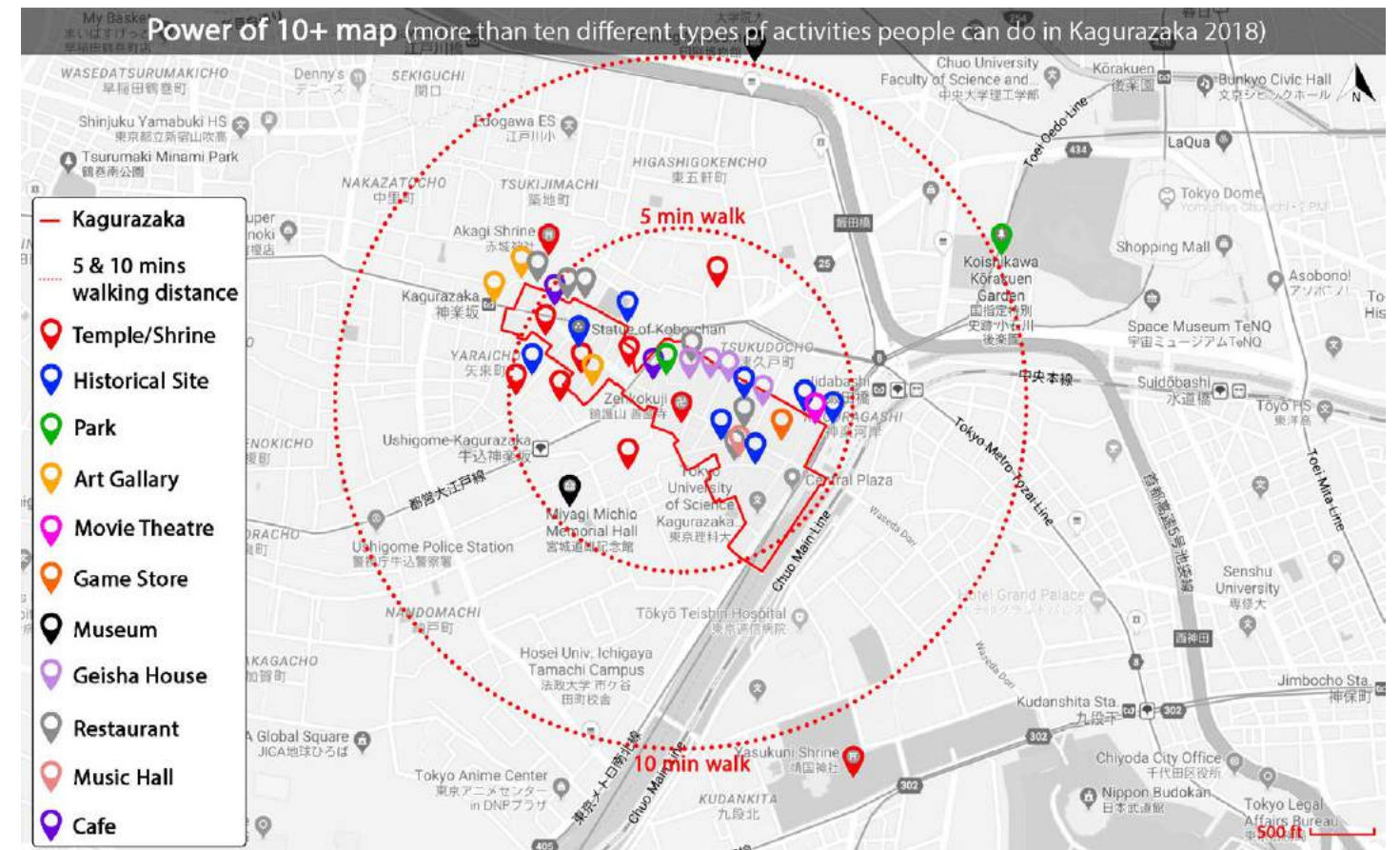
The nodes are something very unique from Japan. In the district there are few streets that actually cross the main street. The majority of the local streets and roji's can be understood as finishing or starting in waseda dori. The most important nodes are the crossings between waseda dori and okubo dori and waseda dori and Sotobori dori. The Sotobori crossing also works as a gate entrance for the district, hard edge and landmark due to the presence of the river and bridge. The Okubo Dori works as a landmark that divides the district in two. Okubo dori node is not a edge due to the strength of the path of waseda dori that visually connects both sides.

Besides the Okubo Dori and Sotobori mentioned before, the district also have a few more landmarks. The zenkokuji temple is the main landmark of the district and it marks the middle of the district. The traditional architecture and site plan distinguished the temple from the other buildings.

The architecture of the main district is mostly from the 80's and 90's but preserving some examples of traditional architecture encountered especially in the roji. The main street will be further detailed in the visual inventory section of the report. The differences of the types of street in the district are

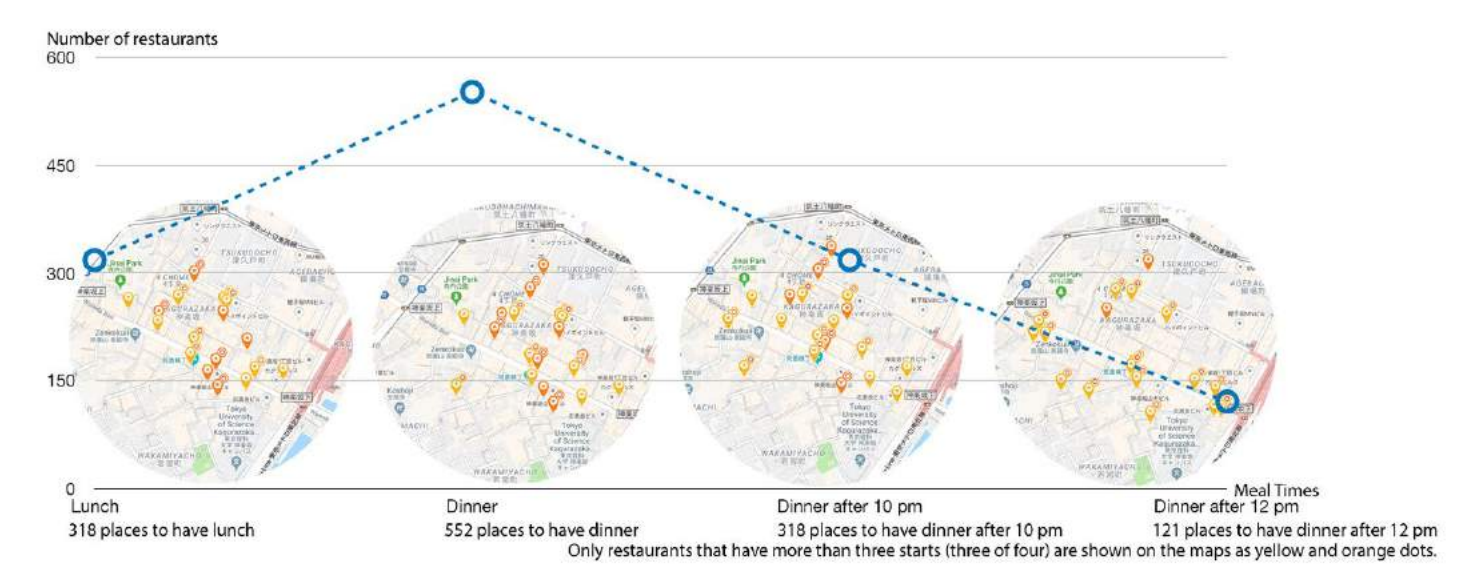


Kagurazaka Landmarks - Source: Team Report design over Google maps Base map



Power of 10+ map - Source: Report team over google maps base

Restaurants in Kagurazaka 2018



Restaurants in Kagurazaka - Source: Report team design over base map by: https://tabelog.com/en/rstLst/?utf8=%E2%9C%93&maxLat=35.7042526&minLat=35.6983277&maxLon=139.743154&minLon=139.73485890000006&LstPrf=&LstAre=&lat=35.70129015&lon=139.73900645000003&zoom=16&genre_name=&RdoCosTp=2&LstCos=0&Lst-CosT=12&ChkCard=&LstSitu=0&LstResv=0&LstReserve=0&ChkParking=0&LstSmoking=0&SrtT=trend&PG=

Rojiscape

The roji are an important part of Kagurazaka's typology and make up part of the aforementioned space setting. Benika Morokuma, an expert on roji defines them as, "... a general term to describe a narrow street, normally two to three meters wide, which is developed as a private street¹." She goes on, "Roji were quite ubiquitous in many Japanese cities during the 20th Century but gradually disappeared as the very narrowness of roji does not meet the post-war city planning system, which requires roads to be more than four meters wide for the sake of fire truck accessibility²." This will be more important in the context of Placemaking.

The roji network developed through time in Kagurazaka. Kagurazaka suffered major hardship when Tokyo suffered an air raid in 1945; In Kagurazaka, none of the original buildings were left and the entire district was rebuilt by the owners of local businesses. The new buildings were built on the original subdivisions of property left over from the Edo era, lending to the area's traditional feeling side streets. This is one of the many factors that led to the success of Kagurazaka in the 1950s and now its resurgence today.

The critical take away from the Morokuma text is that she points out that neither the building nor the street are important but rather, its their relationship that makes up the most important factor of the rojiscape³. Morokuma describes the importance of the roji as follows:

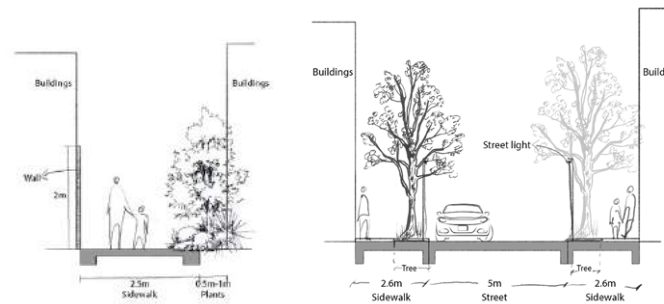
"Roji is recognized as the locus of neighborhood life, not merely the street that connects one place to another. In the residential neighborhoods, roji has served as common open space for the housewives who live there to chat and socialize. For children roji which is free of automobiles, is a safe playground. In the commercial quarters, roji function as the urban setting to create a bustling atmosphere⁴."

Tying this back to Dynamic Placemaking, the roji become an example for each part of the Dynamic Placemaking vernacular. Its place-realm is starkly different to much of the public space in Japan because although used by the public, roji are private streets. This allows them to fall into the semi-public sphere that is more personalized and utilized by the public in Japan. Within the rojiscape, you encounter the same semi-public space phenomenon observed in the rest of Japan: Similar overall architectural forms that have been hyper-personalized to function within the liminal space or transition zone from the street to the business. This phenomenon makes up the bulk of observable placemaking in Japan. This hyper-personalization takes many forms but what makes it stand out in the rojiscape is that it is layered with tradition as well. From uchimizu^{5,6,7} to morijio^{8,9} older traditions are alive and well in the rojiscape because this place-realm has its roots in another time. Regarding the rojiscape at night versus during the day: During the day, many people living there utilize the roji network to interact and talk to one another in a more private setting, children play safely away from automobiles but, many more people utilized the rojiscape during the evening and the cozy human-scale and privacy afforded with private streets as well as the businesses located within the network make this part of the district come alive with patrons at night.

Because the top priority for public space is safety, the liminal space from the building line to the street becomes usable public space. Although privately owned and operated, these overlapping liminal spaces make up useable space in the public realm. Within the roji network, this phenomenon is scaled down and more apparent. Even the idea of public space existing primarily for safety is at the crux of the rojiscape's problem today. Morokuma summarizes the problem here:

"Roji have a negative connotation for not meeting the current planning system. The main purpose of which is to build fire-proof cities and use the land efficiently by building taller structures. ... neighborhoods with roji are considered vulnerable to fire because the narrowness can't accommodate fire trucks and the dense structures are primary wooden¹⁰."

1 Morokuma, "PRESERVATION OF URBAN CULTURAL LANDSCAPE."
 2 Morokuma.
 3 Morokuma.
 4 Morokuma.
 5 "Uchimizu."
 6 Uchimizu is a tradition of splashing the ground with water and is a deeply revered act that exemplifies the national values of "aesthetic, utilitarian, courteous and dutiful ends."
 7 "What's UCHIMIZU."
 8 Morijio is the tradition of placing salt piles in the entrances of certain places of business
 9 "Morijio | The Japan Times."
 10 Morokuma, "PRESERVATION OF URBAN CULTURAL LANDSCAPE."



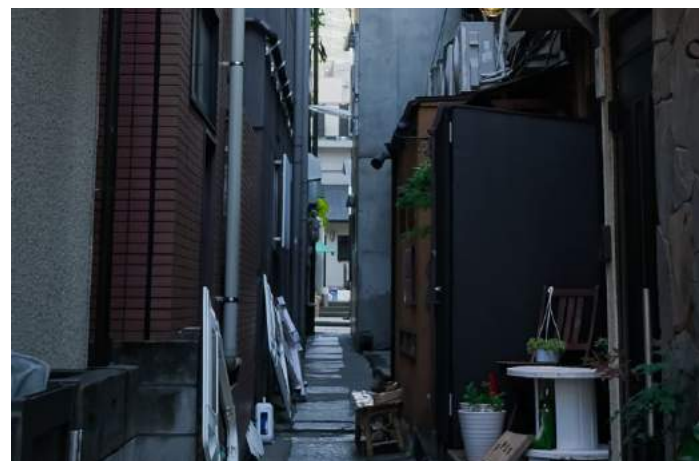
Source: Report team



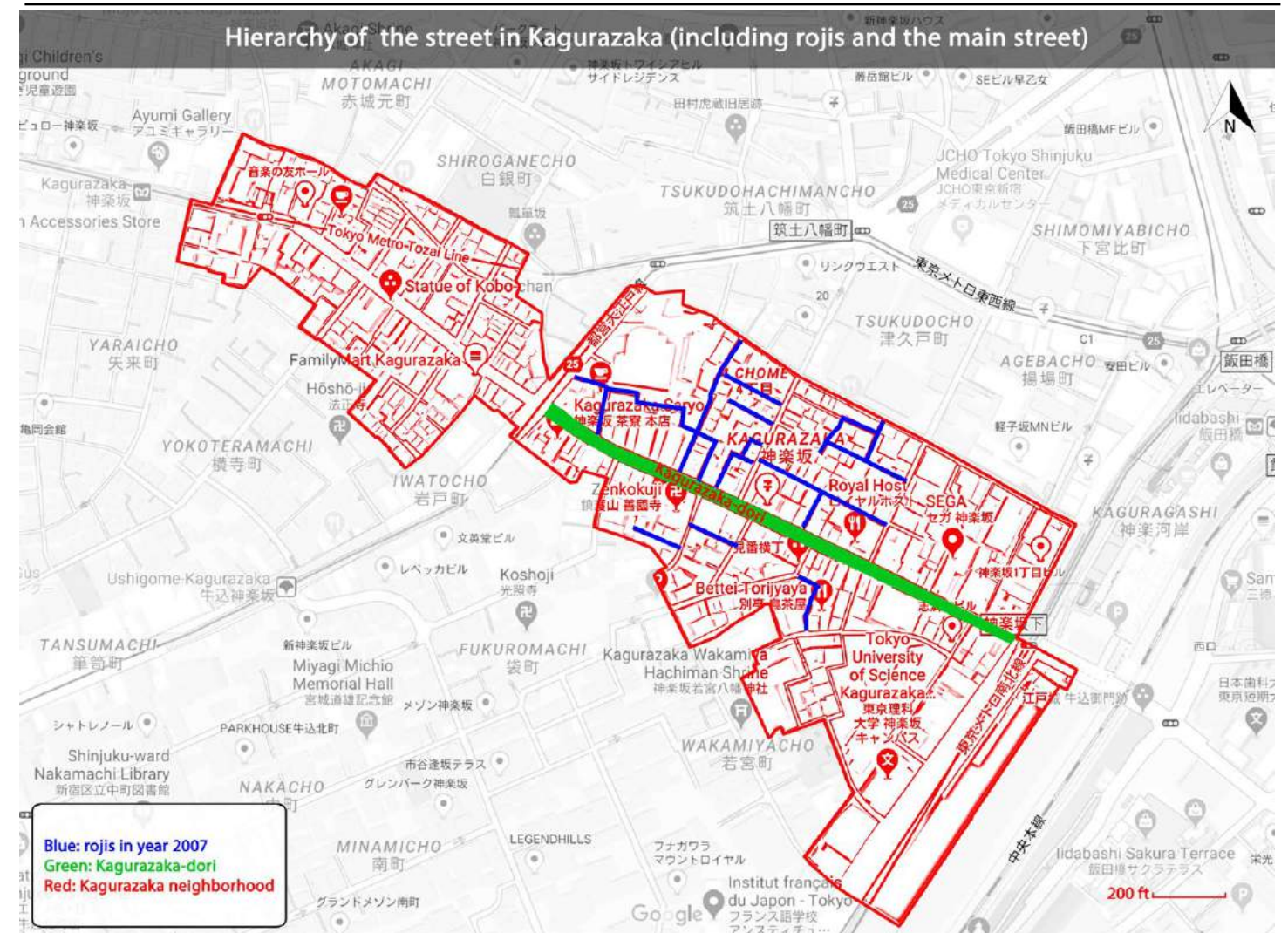
Roji tiles - Source: Report team



Roji liminal space - Source: Report team



Roji - Source: Report team



Hierarchy of streets - Source: Report team

Kagurazaka's new found popularity has kickstarted a surge of redevelopment. When buildings are redeveloped, they must be brought in line with current safety standards which requires them to widen the areas around the building lots, effectively dissolving the rojiscape. There are many efforts by locals to save this special environment in Kagurazaka but, the more popular it gets because of its traditional feel, the more the aspects that make the area feel like the "old Japan" are eroded away. It is a tragedy of the commons of sorts.

This aspect of the district is important because we can see all the key components identified with Dynamic Placemaking coming together. The space-setting, and the human factor as well as the effect of time. The space setting sets the rojiscape apart from most Japanese streets or yokocho¹¹ because it is much older and its uses are more traditional. The space is more intimate; the streets themselves are private property, which sets them apart from traditional public space. The human factor is the catch-22 that's boosting the districts popularity and also driving its disappearance. The district is becoming a popular place to feel a more traditional side of Tokyo and this is felt by guests because of its non-compliance with modern notions of public space. This human factor is also driving its disappearance because public safety is the top priority for city planners and the reason there is a push for widening the alleyways around the buildings in Kagurazaka. Lastly, the cycle of time is highlighted in Kagurazaka not only because it plays host to traditional night activities but because the combination of traditional activities and a more traditional built environment are evocative of Japan's rich history and lend authenticity to its experience in a way that can't be replicated by a simulated façade or other recreation. Kagurazaka is place where the Space-setting from the past collides with a modern Japan that is beginning to rediscover itself and its traditions and that process is a part of what makes up Dynamic Placemaking in Japan.

11 Yokochō are Japanese Alleyways



Roji - Source: Report team

Methods

- Territorial analysis
 - identify the street typologies
 - identify these typologies in the district and the relationship between them
 - Identify the character of use for each
 - identification of gates
 - brief analysis about the retail mix and synergies between day and night
 - brief territorial economic analysis
- Inventory
 - Build an inventory with photos and sketches of the infrastructure that support the night
 - 24/7 products
 - retail and services typologies
 - services
 - Visual inventory
 - architecture
 - building typologies
 - interior design typologies
 - streets(public space, lighting)
- Participant studies
 - informal interviews (japanese students, professors, english speakers or non japanese english speakers)
 - Formal questionnaire (for japanese non english speakers)
 - Transect Walks
- Non-participant field observational studies
 - Digital image analysis
 - timelapse
 - iso-angular photography and video
 - Observation
 - framed through guidelines
 - Quick sketches of people, infrastructure, architecture
 - People counting
 - gender counting
 - different streets with different typology

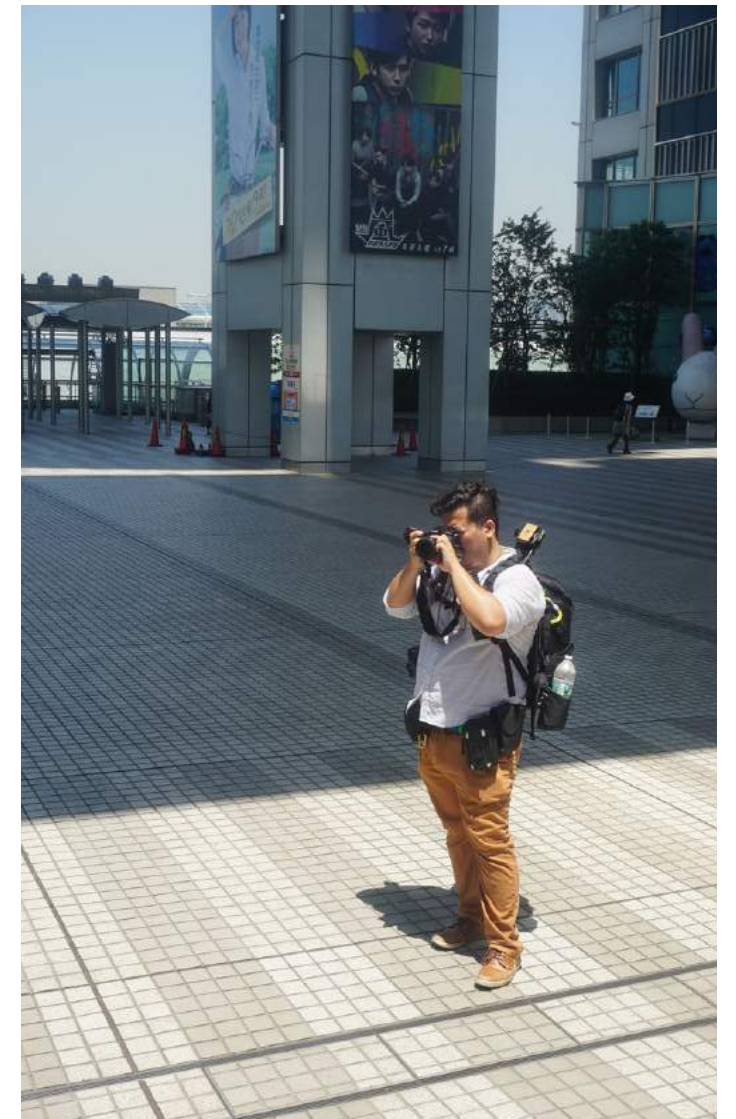
Procedure:

Territorial Analysis:

For territorial analysis, we began by looking at a map of Kagurazaka. We identified the different typologies of streets such as major thoroughfares, minor side streets and narrow maze-like alleyways called, "roji." These roji are unique to Kagurazaka and their number are shrinking with more and more new development. Following this, we attended a guided tour with an official that knew the neighborhood. She was of utmost importance in understand the spatial relationships that these different types of streets share. Lastly, we physically explored all three types of streets found in Kagurazaka, and sketched them and made observations. We identified the different character uses for each type and any perceived gateways or thresholds unique to the neighborhood such as the demarcation between sacred spaces such as temples and shrines. Lastly, we examined the mix of retail and their relationships to one another throughout the day and night. This was done to examine Kagurazaka day and night cycle through an economic lens.

Inventory:

For our inventory of the night, we began by taking pictures of and sketching the infrastructure that supports the 24 hour cycle in Japan. This pictorial inventory is made up of retail typologies, products that promote a 24/7 lifestyle, services provide throughout the night, architectural typologies, interior designs, and amenities in the semi-public and public realm such as vending machines, public space and lighting designs. We chose these



Photography research - Source: Report team



Opening hours study - Source: Report team



categories on the basis that these are the things that hold up many of the activities taking place throughout the night and can be considered almost as traces of behaviors that we can track throughout the night.

Participant Studies:

For our studies involving active participants in the research, we chose to conduct interviews with locals, intercept surveys to better understand Kagurazaka, and transect walks with local guides who could better inform us on what is taking place around us.

Interviews were conducted informally by asking questions to locals, colleagues, professors and guides. Upon asking questions, notes were taken to preserve the answers received and then synthesized later into paragraphs

Surveys were conducted on a volunteer basis by showing a card to people on the street explaining what the survey was and if they were willing to participate. The surveyor walked up and down each side of the main street for two hours asking for participants. This went on for two days. On day one, responses were collected at night and on day two, responses were collected during the afternoon. The survey consisted of eleven questions that included the time and date, some information about the respondents, their behavior as well as their opinions about the study site. Respondents were free to answer to the best of their abilities. The surveys were printed in both Japanese

and English with the help of a translator. Respondents were free to answer in whatever language they were comfortable using. Most used English. The Japanese responses were translated for further study. Once completed, the respondent receive a candy as a token of thanks for participating

Non-Participant Field Observational Studies:

For non-participant field observational studies, a variety of imaging techniques, observational techniques and people counting methods were used to better understand the movements and feeling of the night. These include, time lapse and iso-angular photography methods, non-participant observation and reflection, quick sketches of architecture and infrastructure and people counting. People counting was done to assess the flow of people through Kagurazaka-dori as well as set a benchmark in New York for comparison. Observers stood at a location in Kagurazaka-dori, and used counters to tally different demographics on the street. This was done by counting anyone who crossed the observers path once. Observations were done in two-round bursts, where the first round tallied men and women and the second round, tallied senior citizens, kids and men in business suits. Observations were conducted both in the day and in the night, at two locations along Kagurazaka-dori.



Opening hours study - Source: Report team



Photography by Daniel Eizo Miyagusko

Data and findings

Surveys

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Significant findings:

The surveyor gathered 20 responses over 2 days, with an even amount of responses collected both day and night. Of the 20 respondents, 55% were female and 45% were male. 52% of respondents were 20 to 40 years old. 36.8% of respondents were 41 to 60 years old. 10.5% were under 20 years. 50% of respondents said they frequented the site more than 5 times a week. 30% of respondents said they frequented the site once a week. 15% of respondents said they frequented the site less than once a week. Lastly about 5% of respondents frequented the site 3 times a week. 70% of respondents said they frequented the site mostly around noon. 40% of respondents said they frequented the site around the afternoon. 45% of respondents said they frequented the site during the evening. Lastly 35% of respondents said they frequented the site at night.

This result is interesting because it paints Kagurazaka's as a more of a place for both older students and middle-aged people to visit frequently during lunch as well as the early evening instead of late into the night. There are 2 primary user groups that can be identified from the survey data. They are, commuters and diners. 45% of respondents said their primary reason for being at the site was for commuting and another 45% said their primary purpose for being at the site was for dining out. 30% of respondents said they worked in the area and 5% of respondents said they lived in the area. Of the two main user groups, an interesting pattern emerged. Most of the commuters (66%) were male and a majority of diners (73%) were female. Additionally, males came more frequently than females to the site. Lastly, more males came in the evening and more females came in the afternoon.

50% of respondents said their favorite street in the area was the main street of Kagurazaka-dori. Of the factors that they liked best about the area, respondents said that the quality of the food and drinks (65%), the access and convenience of the area (50%), and the types of businesses in the area (50%) were all the main reasons for coming. 85% of respondents frequented restaurants and the other 15% preferred the public space in the site. Lastly, when asked about safety, all respondents felt safe with the two main responses being "Yes, I feel safe" with 90% and "I feel safe but feel something could always happen" with 10%.

In the future, a bigger sample size is needed to yield a better understanding of the area and the survey should be translated in a more organic way, for the clearest meaning possible. The results were interesting but a bigger sample size would confirm or deny any emerging patterns from this preliminary study. One of the thoughts going into the surveys was that we would be hard-pressed to get any respondents but this laid those fears to rest and showed us that with the right approach, the Japanese people are more than willing to participate in questionnaires in the future.

すみません。
私達はニューヨークの大学院の学生です。
都市計画専門で今神楽坂の街並みを調査をしています。
街の印象についてのアンケート数点お尋ねできますか？

Card used for engagement with commuters on the street - Source: Report team

SURVEY

1. Age 年齢
A. 0-20 B. 20-40 C. 40-60 D. 60-80 E. 80 or more

2. Gender 性別
A. Male B. Female

3. Time of Survey 調査の時間
Day: 日: 7/6
Hour: 時間: 14:00

4. How often do you come to this area/street? 神楽坂にはよくいらしますか? 週一ヶ月一々?

① Less than once a month 1か月に1回来ず
2. About once a week 1週間に1回程度
3. About three times a week 週に約3回
4. More than five times a week (everyday) 1週間に5回以上 (毎日)

5. When do you usually come here (check all that apply)? いつの時間帯にいらしますか?

1. dawn (5-7am) 夜明け (5-7am)
2. morning (7-11am) 朝 (7-11am)
③ noon (11-2pm) 正午 (午後11時~午後2時)
4. afternoon (2-5pm) 午後 (午後2時~5時)
5. evening (6-8pm) 夜 (6-8pm)
6. night (8-11pm) 夜間 (8~11時)
7. late night (11pm-3am) 深夜 (午後11時~3時)
8. early morning (3-5am) 早朝 (午前3時~午前5時)

6. What is your purpose for coming here? なぜこの道にいらしますか?

1. Commute 通勤
2. Work 作業
3. Happy hour ハッピーアワー
④ Dining out 外食
5. Entertainment / Cultural events エンターテインメント/文化イベント
6. Live here ここに住んでいる

7. Where do you always go to? (certain restaurants/bars/clubs) 何処へ行かれるのですか?

1. Bar バー
② Restaurants レストラン
3. Clubs クラブ
4. Public space 公共スペース

Survey answered example - Source: Report team

5. Chores 雑貨
6. entertainment places エンターテインメントの場所

Please name it 名前を教えてください
名前を マドラグ 教えてください

8. What streets in Kagurazaka you like best? 神楽坂のどんな通りが一番好きですか?
かくん (8) 手裏 (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20)

9. What characteristics of this street makes you like more? この街並みの好きなところありますか?

① The feeling of the space / atmosphere 宇宙大気の快楽 街の雰囲気
2. Access/convenience アクセス/利便性
3. Types of business/bars/restaurants ビジネス/バー/レストランの種類
4. The quality of food and drinks 食べ物と飲み物の品質
5. the prices 価格
6. Variety of things to do さまざまなことを行う
7. Opportunity to encounter and meet people 遭遇して人々と出会う機会
8. A specific place or business. Name it - 特定の場所やビジネス。それに名前を付けます - _____
9. The type of people that go there. Name it - そこに行く人のタイプ。それに名前を付けます - _____

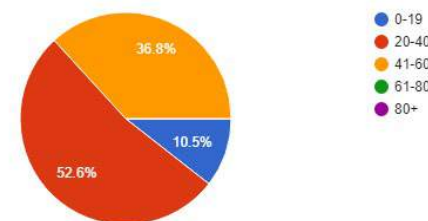
10. What thing would you do improve in the streets? あなたはどんなことを街で改善しますか?
テレビとスマホの歩きながらの安全対策 (1) 歩行者の安全対策 (2) 歩行者の安全対策 (3) 歩行者の安全対策 (4) 歩行者の安全対策 (5) 歩行者の安全対策 (6) 歩行者の安全対策 (7) 歩行者の安全対策 (8) 歩行者の安全対策 (9) 歩行者の安全対策 (10) 歩行者の安全対策 (11) 歩行者の安全対策 (12) 歩行者の安全対策 (13) 歩行者の安全対策 (14) 歩行者の安全対策 (15) 歩行者の安全対策 (16) 歩行者の安全対策 (17) 歩行者の安全対策 (18) 歩行者の安全対策 (19) 歩行者の安全対策 (20) 歩行者の安全対策

11. How much safe do you feel in the streets? (Rate from 1 to 4) この道の安全度は何ですか? (1から4までのレート)
1. not safe at all 安全ではない
2. a little unsafe. I am always aware of my surroundings 少し危険です。私は常に私の周りを知っている
3. feel safe but I always feel that something can happen 安全を感じるが、私はいつも何かが起こると感じている
④ I feel safe 私は安全だと感じる

Survey answered example - Source: Report team

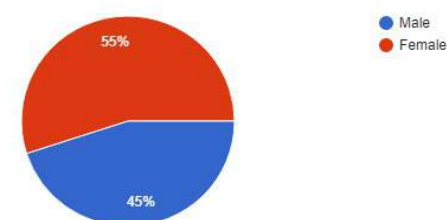
1) Age

19 responses



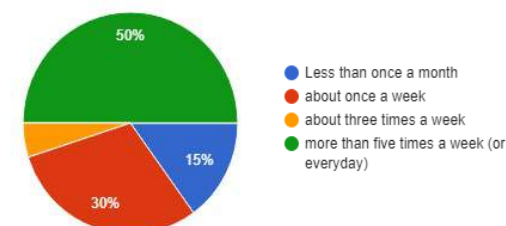
2) Gender

20 responses



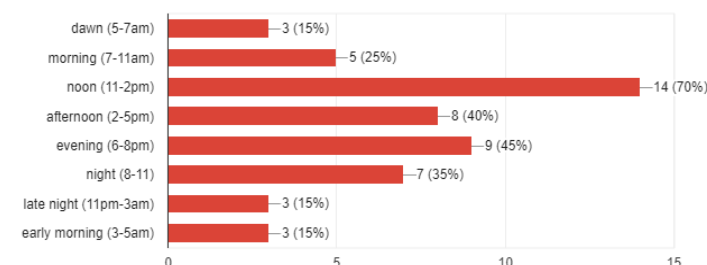
4) How often do you come to this area?

20 responses



5) When do you usually come here?

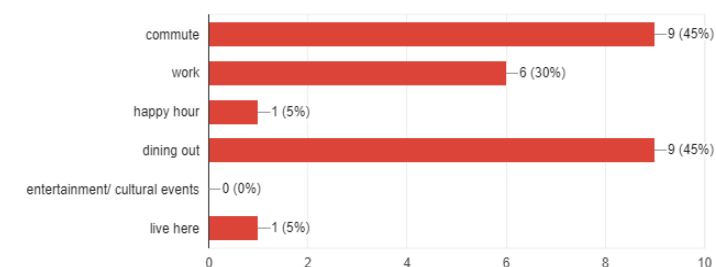
20 responses



Survey graphs - Source: Report team

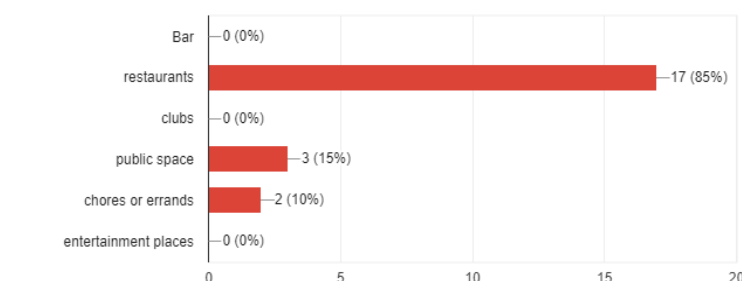
6) What is your purpose for coming here?

20 responses



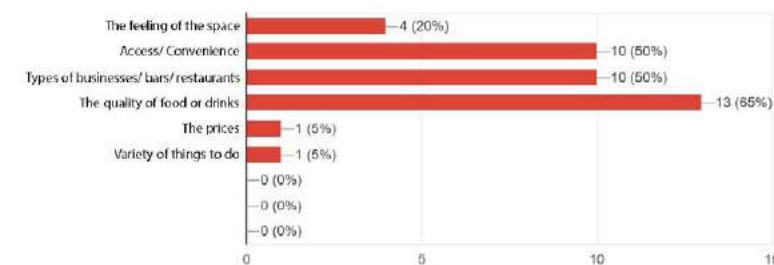
7) where do you always go?

20 responses



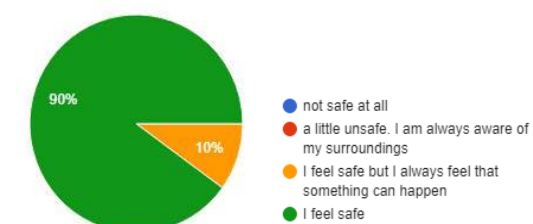
9) What characteristics of this street makes you like it more?

20 responses



How safe do you feel in the streets here?

20 responses



Night Infrastructure

Definitions

Night infrastructure is understood as a collection of objects, products, services and spaces that facilitate life in a twenty-four hour city during the different periods of the night.

Criteria of selection

The criteria used to select the infrastructure was:
access throughout the night
facilitates or supports night activities

Convenience store

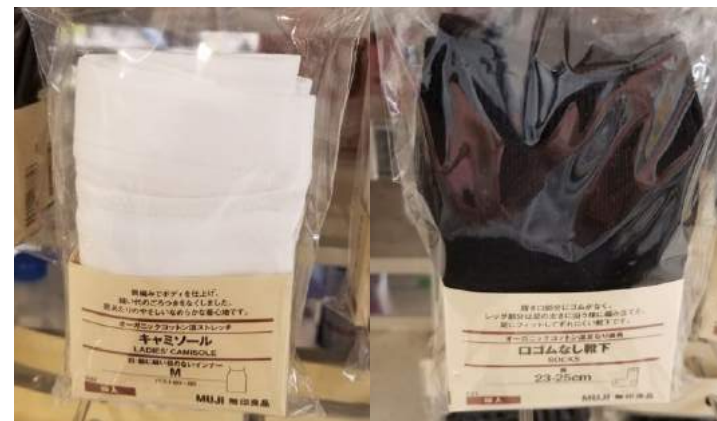
The 24/7 convenience stores are a typical part of the streetscape of the Japanese cities, they can be found almost anywhere in the city. In districts with a more intense nightlife the stores vary the trade area from 50m to 250m of distance from one to another having a bigger concentration closer to the subway and train stations. Among the most famous franchises are Family Mart, 7 Eleven, and Lawson. Although the companies are different they follow the same business model selling things from personal hygiene,



Kagurazaka Family Mart Convenience Store - Source: Photo by Report team

Clothes in convenience stores

In the main convenience store chains you can find everyday clothes. According to our research, these clothes are used mostly the day after a night out, in case you don't have a clean set to wear the next day. The Japanese standard of cleanliness, personal hygiene and the will to hide evidence of a night out might be some of the reasons that generate the demand for these products. The stores sell socks, underwear, undershirts, ties and button-down working



Undershirts and socks from Muji sold in Family Mart - Source: Photo by Report team

support during the transition to day

Process of collection

The following night infrastructure was collected and observed in various cities in Japan and are not exclusive to Tokyo or the district of Kagurazaka. The collection was made by observation, research and interviews with Japanese

clothes, to the ready made hot and cold meals, drinks, snacks and magazines. The convenience store also sells beer and other liquors like vodka, shochu, sake and whisky.

The convenience store is a critical part of the night infrastructure since they are 24h and sell many products that can be considered part of the night infrastructure



Kagurazaka Family Mart Convenience Store - Source: Photo by Report team

shirts. There is not a lot of variety but, they provide sizes from small to extra large. The colors are neutral: black white grey and beige, and the models are standard, work appropriate attire. They have an equal selection of products for both men and women. In the Family-Mart chain stores, the well known Japanese brand Muji is the one that provides the clothes. The price varies from 350 JPY (USD 3.14, conversion on August 2nd 2018) for a pair of socks to 2269 JPY (USD 20.26) for a button-down working shirt.



Underwear and button down shirt by Muji sold in Family Mart - Source: Photo by Report team

Body and Facial tissue

The body and facial tissue are sold in the 24/7 convenience stores in Japan. Various brands produce this product; Gatsby apparently being the biggest brand. The product removes body odor and oil from the skin. By testing the product we understood this as a form of "dry bath". The



Cleaning tissues sold in Family Mart - Source: Photo by Report team

Anti-hangover drinks

In Japanese convenience stores there are drinks whose main purpose is to impede the effects of a hangover. There are various brands and the price range is 206 JPY to 800 JPY. Many bottles have a figure representing a liver on the label which is used to denote its purpose. This



Anti-hangover drinks sold in Family Mart - Source: Photo by Report team

Vending machines

The vending machines in Japan are a part of the streetscape. There are many types and companies that operate them and sell many products 24/7. Besides the usual drink and food, there are some products that are especially relevant for night uses. During our research and observations we found cigarettes, alcoholic drinks, towels, clothes movies and hangover drinks. This infrastructure allows the night to continue even without



Cigarette Vending machines - Source: Photo by Report team

product costs from 350 JPY to 550 JPY depending on the type and quantity of tissues and use: facial or body. This infrastructure allows the Japanese to remove the odor of the night in case there was no time or place to shower.



Cleaning tissues sold in Family Mart - Source: Photo by Report team

infrastructure might have as a psychological effect of unleashing a more aggressive drinking behaviour since there will be no consequences in the day after.



Anti-hangover drinks sold in Family Mart - Source: Photo by Report team

access to convenience stores, bars and izakayas. Along the research during the night in Japan we found many people in night districts drinking and smoking in the streets from youth to adults. This might be a way for minors to drink without inconvenience since they only need an older person to buy without checking their IDs.



Drinks Vending Machines - Source: <https://www.theodysseyonline.com/vending-machines-japan>

Street Coin Lockers

The coin operated lockers can be found in the many night districts of Japan. During the field research we were able to find them in the districts of Harajuku, Shinjuku and Shibuya in Tokyo and in Dotonbori in Osaka. Many Japanese use the coin lockers as a way to store their big or heavy belongings before going to partake in night entertainment. Those belongings we observed being put in the locker included: shopping bags, backpacks



Coin locker in Dotonbori Osaka - Source: Report team photos

and purses for youth, as well as briefcases for adults both male and female. The lockers have two sizes, the small is approximately 1x1x2 feet and costs 300 JPY and the large is about 1.5x1x2 feet and cost 500 JPY. The lockers are usually located in alleys or other small streets. (clarify about the operations of the lockers). This infrastructure is not a critical point for the night but it works as a way to make leisure more comfortable during long stays out.



Coin locker in Shibuya - Source: Report team photos

Manga Kissa

Manga Kissa (kissa short for kissaten) or manga cafés are very common in the streets of many Japanese cities. These places are open 24/7 and are composed of a library of Japanese style comic books along with some compartments/private rooms/cubicles for people to read them. Many of these compartments have comfortable lounge chairs, cushion floors or sofas that allow the customer to spend the night in the store. The cafe is also equipped with showers, food, drinks, wifi, desktop computers, outlets and vending machines.

According to interviews, these places are also an option for homeless people to have an acceptable place to sleep during the night. There are some people that can't afford the rent in Japanese cities but still have a professional practice that involves them being hired on a day to day basis, similar to freelancing. So many of those, usually young, people uses this infrastructure to live in the city while contracted. Also there are many people that spend the night in the city and use these places to stay the night after train service has ended.



Sleeping in a Manga Kissa - Source: https://aminoapps.com/c/anime/page/blog/the-most-beautiful-place-on-earth-the-manga-cafe/QDix_uD8kLPKvjLeBYRVGEBVRw6R



Sleeping in a Manga Kissa - Source: <http://www.alloverasia.wordpress.com/>

Arcades

There are many arcades in different formats in Japan from old video games to sports and real shooting; and they may vary from the size of a room to the size of a whole building. It is not all the arcades in Japan that are open 24/7 but many are. The majority of these places charge a normal arcade fee for gameplay with prices that range from 50 JPY to 500 JPY depending on the type of game and establishment but some also have a pay per time spent plan. The one found during our research had a 1700 JPY per 8 hour period offering a bar with 100 JPY beers, restaurant, lockers, place to sleep, and access to vending machines as a support infrastructure. The place is located in Osaka in the Dotonbori district and is composed of 8 floors, all included in the access plan, as well as a crane-game only floor

not included and a pachinko parlor underground. In the floors included in the pack there was an airsoft shooting gallery, batting cages, segway and mini motorcycle track, soccer, volleyball, basketball and badminton courts, karaoke rooms and video game rooms. The targeted market for this place is youth, in the visit we could find people from 18 to 30 years old. This is similar to the Manga cafés model as places that you can spend the night and have a place to sleep, although it seems to be a one-stop shop for entertainment. Also a notable difference is that it seemed to have a more narrowed demographic than the manga cafes. Also different to the manga café it is more one age group focused.



Arcade Osaka - Source: Report team photos



Round one arcade Osaka - Source: Report team photos

Pachinko Parlor

The pachinko parlors are the gambling place in Japan. The pachinko parlor is composed of slot machines with Japanese anime themes, a bar with food and drinks (including alcoholic drinks) and vending machines. According to our observations, this place is very popular among the Japanese, and it is active during day and night. Various age groups were observed in the space and it does not seem to have a dominant gender distinction. The space has a lighting concept similar to other gambling places in the world, in that it does not allow the user to distinguish the differences between day and night. The loud music along with the smell of cigarettes make up part of the distinct sense of place found here. Many places also

have places to nap and shower. The game is played with small metal balls that could be exchanged for prizes or money depending on the place. It is important to note that gambling is illegal and these parlors skirt around the system through adjoining businesses that happen to exchange metal balls for prizes which can then be exchanged for money in another business. It is important to note that not all parlors operate as gambling dens and now there is even a movement to genuinely enjoy pachinko as a game. Parlors acting as genuine establishments tend to provide much more balls per yen and also allow them to be exchanged for small local prizes similar to a dave and busters.



Pachinko machines - Source: <http://www.asianews.it/news-en/Tokyo,-900,000-gamblers-addicted-to-pachinko.-But-the-government-wants-to-legalize-the-casinos-41672.html>



Pachinko machines - Source: https://www.google.com/search?q=pachinko&rlz=1C1CHBF_enUS761US761&tbs=isch&source=Int&tbs=isz:it,isl:xga&sa=X&ved=0ahUKEwj40Ink7H-dAhVCn-AKHZrDAN8QpwUIHw&biw=1500&bih=895&dpr=2#imgsrc=dkrfY3MvFVTOUM:

Analysis of night infrastructure

Each infrastructure seems to be a research project in itself. The research succeeded in collecting and performing initial observations, but it could be better structured and deeper studied through the application of people counting and gender and age breakdown. Intercept surveys or informal approaches for interviewing could also enhance the information collected.

Although we address the data collecting critically for the purpose of the research it was considered enough. Many infrastructures and uses of places were hidden or difficult to find due to the language barriers and the layering barriers of the Japanese culture. Many times the true use could only be revealed through informal interviews with locals or people who lived there.

People Counting

July 5th

Night time
 Temperature: 26 Celsius
 Climate: cloudy, windy, little rainy

We did our first people counting observation on July 5th, 2018, during night time from 9:11 pm to 9:44 pm. The climate was cloudy, windy, with light rain. The temperature was 26 Celsius. We picked two spots to do our observation along Kagurazaka Dori Street (which is the main street). The first people counting spot is about 100 meters from the southeast entrance of Kagurazaka Dori Street (shown by the blue dot on the east). The other people counting spot is 150 meters beyond the Buddhist temple Zenkokujji which is near the middle of the main street.

The data shows that, there were 210 men and 96 women from 9:00 pm to 9:10 pm close to the southeast entrance of Kagurazaka Dori Street. In addition, we were counting different user groups in order to understand the social environment of night here. Through our observations we found out that the biggest consumption group at night is salary men. As a result, we counted people in suits to get a rough number of how big this user group is. There were 251 men in suits, 16 kids and 11 seniors close to the southeast entrance of Kagurazaka Dori Street.

There were 116 men and 85 women at the spot shown by the blue dot on the west from 9:34 pm to 9:44 pm. Finally, there were 61 men in suits, 10 kids, and 4 elder people here from 9:45 pm to 9:55 pm.

Finally, the population of men, women, kids, men in suits, and seniors all declined from the southeast entrance of Kagurazaka Dori Street to the middle of the whole street. Especially the population of men and men in suits declined a lot. In addition, there was more men than any other user groups along the street during night time.

July 6th

Day Time
 Temperature: 23 Celsius
 Climate: cloudy, little rainy

We did our second people counting observation on July 6th, 2018, during day time from 1:22 pm to 1:49 pm. The temperature was 23 Celsius. The climate was cloudy and rainy lightly. We did our observation at the two same spots. There were 248 men, 220 women from 1:11 pm to 1:21 pm at the southeast entrance of Kagurazaka Dori Street. There were 107 men in suits, 61 kids, and 60 elder people at the same place.

There were 121 men and 148 women at the spot shown by the blue dot on the west from 1:39 pm to 1:49 pm. Finally, there were 44 men in suits, 15 kids, and 54 elder people here from 1:50 pm to 2:00 pm.

In conclusion, the population of women, kids, and seniors increased a lot during our observation at day time compared to night time, while the population of men in the street stayed stable on day time and at night time. Similar to the situation at night time, the population of all the targeted user groups declined from the southeast of Kagurazaka Dori Street to the northwest of the street.

Benchmark for people counting

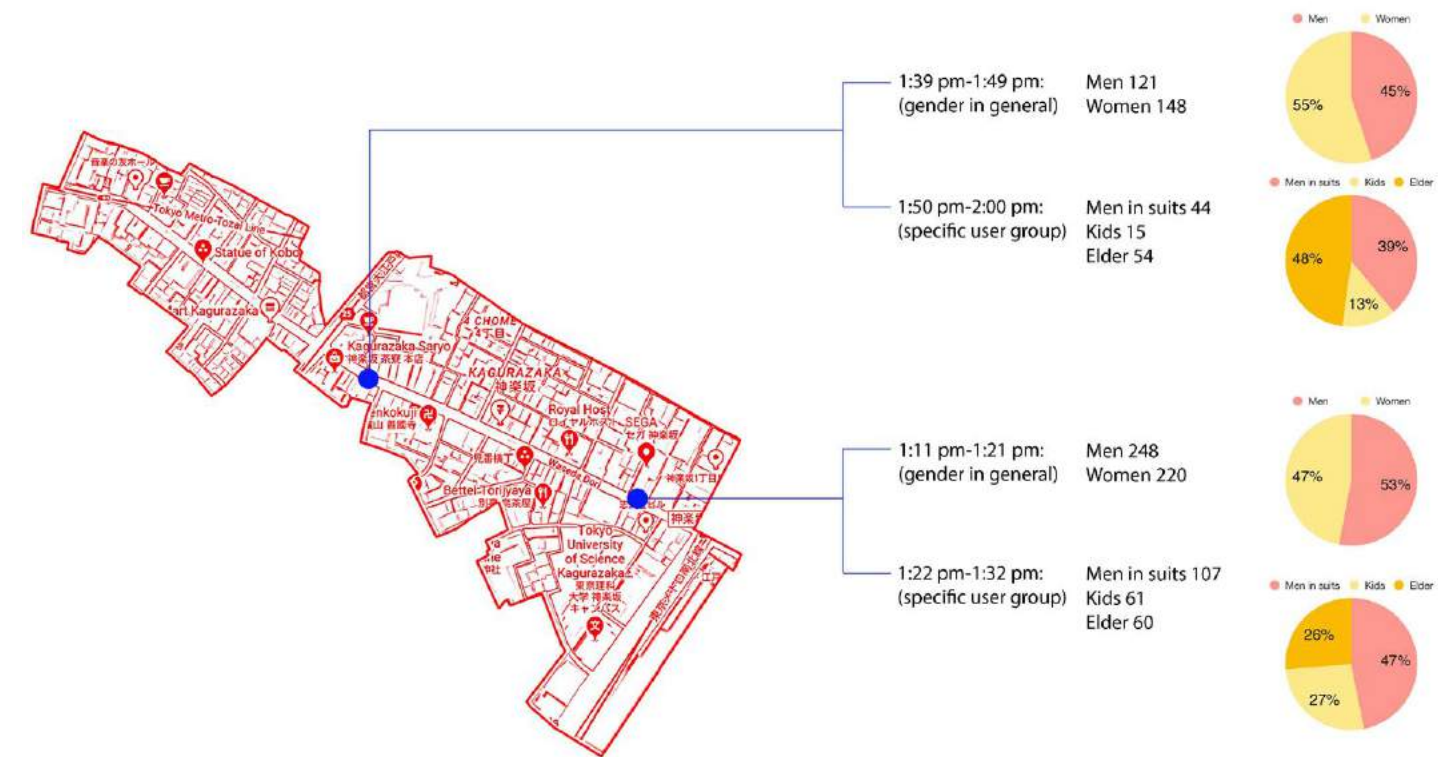
August 6th
Day Time
 Temperature: 32 Celsius
 Climate: mostly sunny

In order to draw a concept about how dense Kagurazaka Dori Street is, we did another observation at the corner of Myrtle Avenue and Grand Avenue in Brooklyn close to Pratt Institute (shown in the map), which is a place more familiar to people in the U.S. especially in New York City. Kagurazaka Dori Street has two sidewalks, one of each is 2.6 meters, as well as a 5 meters roadway. Compared with the 10.2 meters Kagurazaka Dori Street (including sidewalks and the carway), Myrtle Avenue has two 4 meters sidewalks, one 13 meters carway, one 6.5 meters carway, and a 3 meters traffic island. In total, Myrtle Avenue is 30.5 meters wide, which is 2.99 times wider than Kagurazaka Dori Street.

Although the street scale of Myrtle Avenue is much wider than Kagurazaka Dori Street, the population of all different groups of people on the street are much less than in Tokyo as it is shown in the figures. Our observation for Myrtle Avenue during day time is the same time as our observation in Tokyo which is around 1pm, and each people counting period lasts for 10 minutes as it was in Kagurazaka. The weather is slightly different without any rain and the temperature is higher. The result shows that, from 1:09 pm to 1:19 pm, there were 40 men, 47 women, 4 seniors, and 6 kids on the street. Compared with data we got at the southeast entrance of Kagurazaka Dori Street (shown as Kagurazaka 1 in the figure) and the middle of Kagurazaka Dori Street (shown as Kagurazaka 2 in the figure) during daytime, Myrtle is much less crowded than Kagurazaka Dori Street during day time.

August 6th
Night Time
 Temperature: 30 Celsius
 Climate: mostly clear

Our observation for Myrtle Avenue as a benchmark at night was also at a similar time during night as our observation in Tokyo to make the results more comparable. We did people counting from 9:05 pm to 9:15 pm, the weather was mostly clear, and the temperature was 30 Celsius. There were 42 men, 19 women, 3 seniors, and 2 kids on the street during night time on Myrtle. Although the density of Myrtle Avenue is different from Kagurazaka Dori Avenue, they have some similarities at the same time. The number of women, kids, and seniors declined both on Myrtle Avenue and on Kagurazaka Dori Street, while the number of men in the street stayed almost the same at both places during day time and night time.



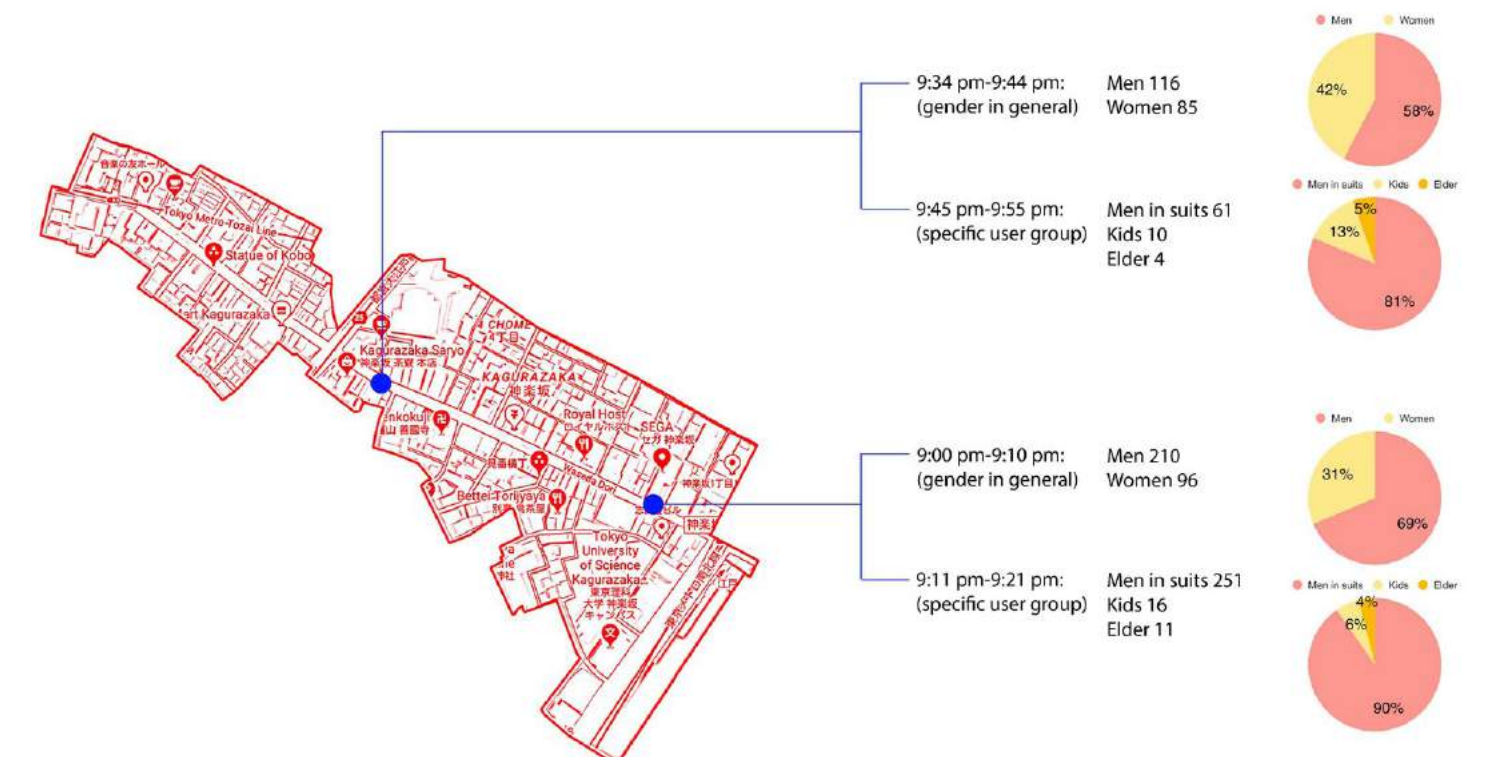
Daytime people counting Kagurazaka - Source: Report team

Analysis of people counting

Compare data from daytime and nighttime along Kagurazaka Dori Street of people counting, we can see that the number of women, kids, and seniors in the street declined sharply from daytime to nighttime, which means the street is still not a super safe area for those user groups potentially because of the amount of bars and clubs located nearby, as well as the dark and narrow size of the rojis. Furthermore, no matter it is daytime or nighttime, the population of all the user groups declined from the southeast entrance of Kagurazaka Dori Street to the middle of the street. This means most of the declined population are absorbed by the area between the two people counting spots. The restaurants, bars, and local stores along this part of the street are the main reasons to attract customers and to make this part of the street more alive than other parts.

The total number of people (men and women) close to the southeast entrance of Kagurazaka Dori Street at night time from our data is 306, while the number of people at the same counting spot but during day time from our data is 468, which is more than the data from night time. Although, while doing the observations, we felt the street in the evening is more crowd-

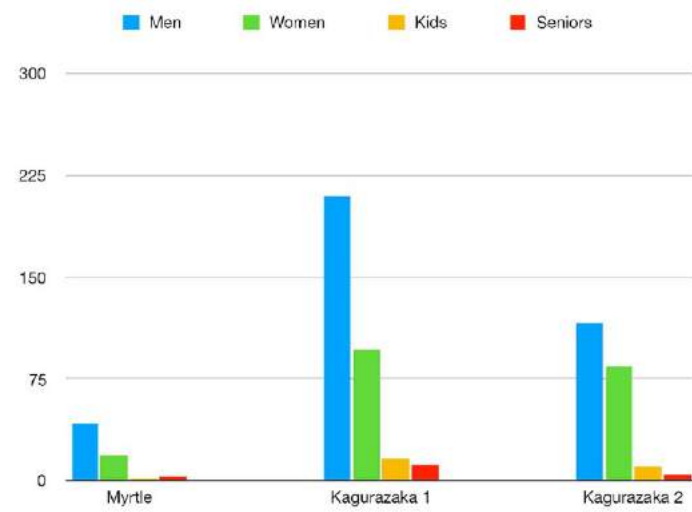
ed which is in contrary to the data we got. The reasons for this result are as follows: social night features. For example, the soundscape created by people talking, music from stores, people selling on the street make the whole atmosphere more noisy and lively than it is in daytime. Furthermore, the lighting of all the stores as well as the bright lanterns along the street make the street more vivid visually. People walking throughout those light with their shadows shaking within the wind makes the whole space look more fulfilling and let us create the illusion that there are more people at night than during the day. In addition, people get rid of the working environment at night and are relatively relaxed. Together with the catalysis of alcohol and food, the distance between people is not as alienated as during the day. On the contrary, people are more willing to be approached by others as well as proactively get close to someone else, preferring to walk and chat on the streets in groups. In the daytime, people are in a hurry, rarely getting together and talking with their peers. The shortened distance between people and the phenomenon that they are in groups during nighttime exacerbate the illusion that we think there were more people traveling at night compared with daytime.



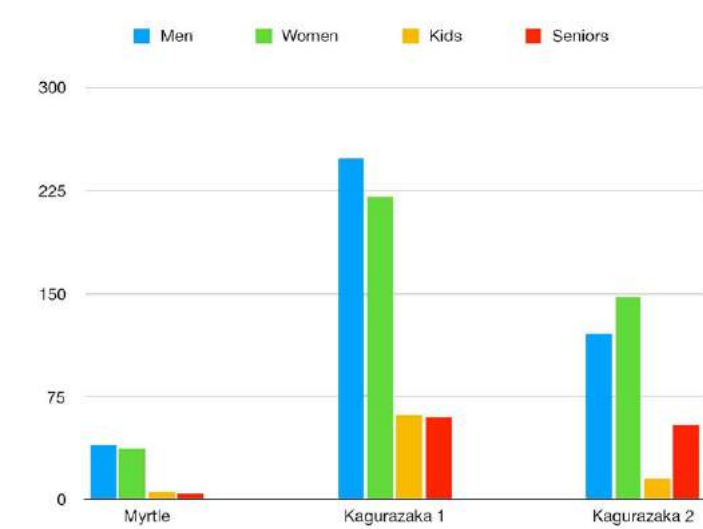
Nighttime people counting Kagurazaka - Source: Report team



Nighttime people counting Myrtle - Source: Report team



Night time people counting comparison between kagurazaka and Myrtle avenue - Source: Report team



Daytime people counting comparison between kagurazaka and Myrtle avenue - Source: Report team

Photo and video research

Timelapse

The time lapse was performed in different times of the 24h cycle in the same during the day and night. due to the lack of time and staff it was not possible to perform a full 24h cycle of time lapse during 2 weeks, what we consider the ideal analysis for a day night shift analysis.

This tool is part of the analysis of the place realm and will be used to capture the reaction and actions of people towards the place setting. The timelapse, different from a video, capture the movement in a fast forward visualization. This allow us to analyze bigger movements made by the population in order to analyse their behavior.

Significant findings

The time lapse showed that during the night many more people stand in groups of people than during the day. So the night seems to be a more interactive setting than the day. The speed of movement also seems to decrease, while the volume of people seems to increase at the peak of the night.

Through this findings we can conclude that the night behaviour is indeed different from the day behavior and that shows that the night is a more interactive place while the day seems to be a more functional and objective part of the 24h cycle of the day.

Iso angular video and photography

The iso angular video was performed in 3 different locations trying to keep the same angle during the day and night. This tool allow us to not only compare image of the district during the day and night but also to compare the different attitudes over the space and communicate with more accuracy the feeling of the place through the capture of the soundscape of the site.

Iso angular video

This method constitutes of filming the same place in the same angle and framing to analyse the differences between the people interaction, expression, body language and the soundscape of the place.

Significant findings

The soundscape of the area is one the strongest findings. In the setting during the night we were able to hear more more informal tones of voices, laughs, louder voices and music in the background. The bars and restaurant also sounds louder and lively whole during the day not many have are operation in full capacity.

The expression of the people in the place during the night seems to be more relaxed that can be observed through the smile on peoples faces. The proximity between people in the night also seems to increase.

We can conclude that the night is a more informal, sociable and relaxed than the day time.

Iso angular Photography

This technique is traditionally used to see differences in long periods of time on the landscape. This method constitute of taking pictures of the same landscape in the same angle and with similar lens to compare the space setting. the elements to be analysed are the mostly the physical and constructed environment.

Significant findings

During the day the whole street scape is visible, and the hierarchy of importance, or attention of visualization is more related to volume, size and proximity while the perception of during the night is related to the lighting of the place. In the Japanese setting the lighs from the signage and from the interior of the place aer the best



Isoangular photo - Source: Report team photos



Isoangular photo - Source: Report team photos



Isoangular photo - Source: Report team photos

Buildings

The buildings in Kagurazaka look modernist with elements of architecture of the 80s and 90s. With few examples of contemporary architecture Kagurazaka doesn't seem to have a unique architecture landscape although worth mentioning some elements found in general Japanese buildings that might be useful to understand better the Japanese context.

scape although worth mentioning some elements found in general Japanese buildings that might be useful to understand better the Japanese context.



Visual inventory of buildings - Source: Report team photos

Shrine

The shrines in Kagurazaka, especially the Zenkokuji, are not only a different form of architecture but also work as a landmark inside the district, punctuating the space in the Waseda Dori. The shrine is marked by the use

of the lanterns in the facade that shows another character of the streets and passes the feeling of being like the heart of the district.



Visual inventory - Source: Report team photos

Main street - Waseda Dori

The main street Waseda Dori is the main axis that organizes the district both visually and spatially. The main street is not only defined by the width of the right of way but also by the height of the buildings, high concentration of commercial and services uses and signage and subway

station. The main street also is differentiated by the other street by the urban furniture. In there we are able to differentiate lighting fixtures provided by the commercial association,



Visual inventory - Source: Report team photos

Local Streets

According to observations, the local streets are the connections between the main street and the rojis of the district. Although the main gates of the district are in Waseda Dori and in the intersection with Okubo Dori, due to the high use of pedestrian in the city and the access to the main stations through the Lida Bashi station, the local streets also work as mini-gates. The change in the perception and image between the main street and local street is drastically especially after the first block. The local streets

usually have a predominant residential use and local services as haircuts, services, for example. The sidewalk width might be the biggest change in the perception, in the main street the sidewalks measure from 3 to 4 m and in the local streets they practically disappear, transforming the street into a shared street between bikes, cars, and pedestrians.

In the local streets, especially in the first blocks, is where you can find many vending machines, especially with drinks and cigarettes.



Visual inventory - Source: Report team photos

Roji

The Rojis, private streets of 4m or less, are another hierarchy of streets typically found in Japan. This type of street gives access to the inside of the block housing not only residences but also many types of restaurants

and bars. In the district of Kagurazaka the commerces in the Rojis are usually high end types of restaurants.



Visual inventory - Source: Report team photos

Lanterns

The lanterns seem to be one of the main differentials of the district. The lanterns are positioned dividing the sidewalk and the streets. The lanterns mark the borders of the district in the Waseda dori and they also mark

the main local streets to access the district. The lanterns help to make the transition from the day to the night since they become more present during the time that they are on.



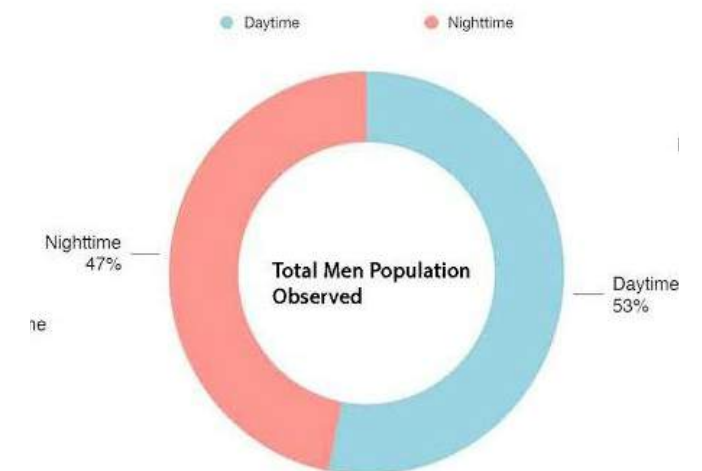
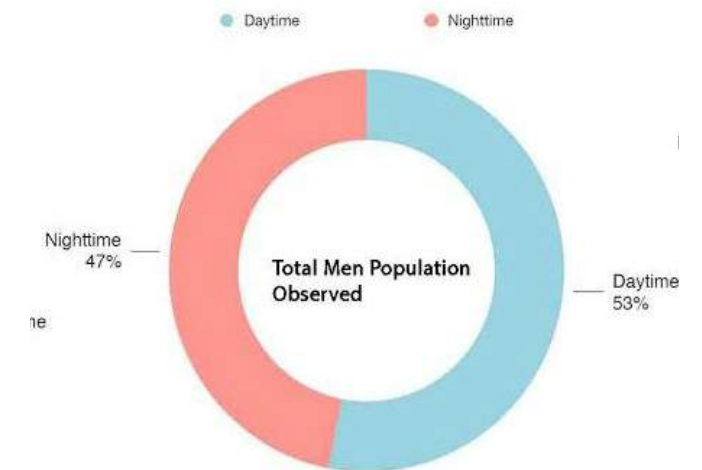
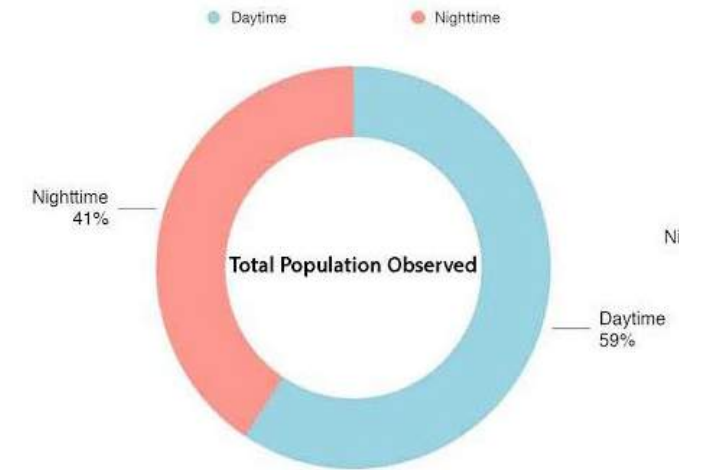
Visual inventory - Source: Report team photos

Observations:

During the Day, the district was quiet and peaceful in the late morning and in the late afternoon there is a lunch rush. People hurry from shops and eateries in a rhythmic pattern that although is quite dense and fast paced, is ordered and calm, unlike rush hour in midtown. During dusk, speakers on the street signify and change in the day and activity begins to pick up. In the evening there is a similar ebb and flow of people hurrying to and from subway stations and taxi cabs. During the dinner rush there are a lot of people on the street perusing the many establishments along the main street and darting in and out of the roji. After dinner things change a lot. There are many satiated and jovial businessmen and women on the street. The crowd is slower, louder with a lot of laughing and everyone seemed to have more evident facial expressions. We also found it much easier to interact and obtain surveys from people returning from a restaurant or an izakaya.

Comparing the data from daytime and nighttime along Kagurazaka dori of people counting, we can see that the number of women, kids, and seniors in the street declined sharply from daytime to nighttime, which means the street is still not a super safe area for those user groups potentially because of the amount of bars and clubs located nearby, as well as the dark and narrow size of the roji. Furthermore, no matter if its daytime or nighttime, the population of all the user groups declined from the southeast entrance of Kagurazaka dori to the middle of the street. This means most of the declined population are absorbed by the area between the two people counting spots. The restaurants, bars, and local stores along this part of the street are the main reasons to attract customers and to make this part of the street more alive than other parts.

The total number of people (men and women) at night time from our data is 507, while the number of people during day time from our data is 737, which is more than the data from night time. Although, while doing the observations, we felt the street in the evening is more crowded which is in contrary to the data we got. The reasons for this result are as follows: social night features. For example, the soundscape created by people talking, music from stores, people selling on the street make the whole atmosphere more noisy and lively than it is in daytime. Furthermore, the lighting of all the stores as well as the bright lanterns along the street make the street more vivid visually. People walking throughout those light with their shadows shaking within the wind makes the whole space look more fulfilling and let us create the illusion that there are more people at night than during the day. In addition, people get rid of the working environment at night and are relatively relaxed. Together with the catalysis of alcohol and food, the distance between people is not as alienated as during the day. On the contrary, people are more willing to be approached by others as well as proactively get close to someone else, preferring to walk and chat on the streets in groups. In the daytime, people are in a hurry, rarely getting together and talking with their peers. The shortened distance between people and the phenomenon that they are in groups during nighttime exacerbate the illusion that we think there were more people traveling at night compared with daytime. The biggest difference in the visual space of the place setting is the lighting setting. While during the day the architecture is the main presence in the district, during the night the neon lights and signage are the most perceived one. The lights are usually pointed to the ground so the pavement become more evident. The temperature of the lights also changes the perception of the setting since the lights are warmer than the sun. Changes in the place setting also can be observed by the display of night-only establishments signage on the streets and in entrances of buildings. We could also observe the changes in the types of cars in the streets of Kagurazaka. While during the day the majority of cars are privately owned, in the night the majority of cars on Kagurazaka dori are taxis and small trucks to transport merchandise.

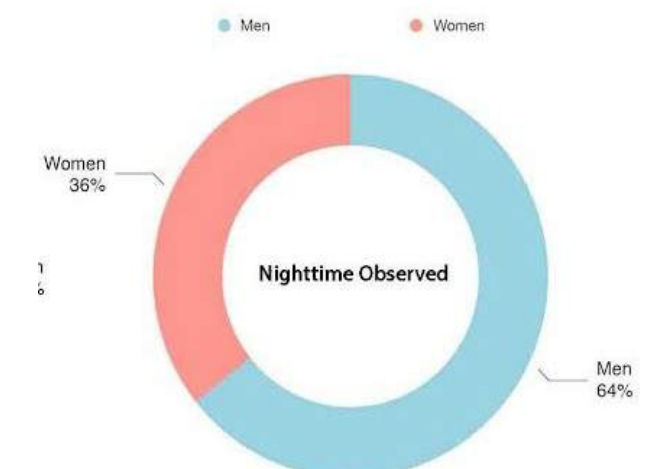
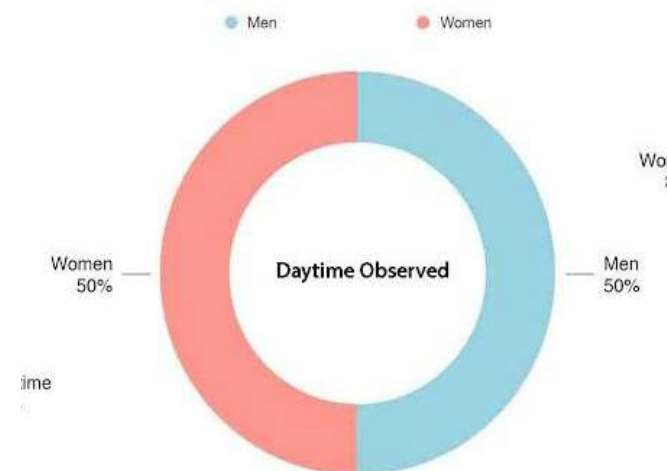
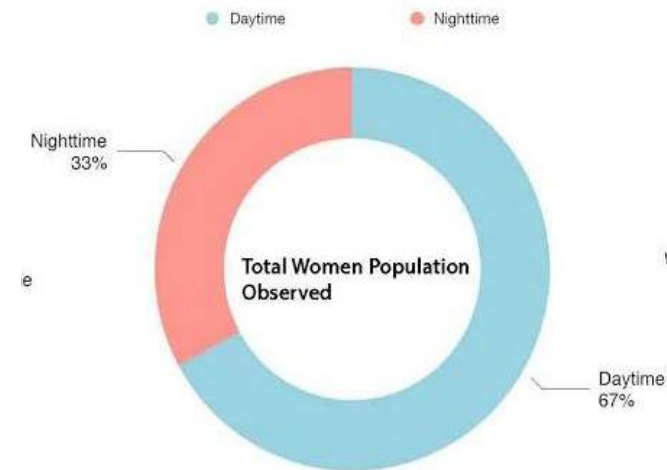


Observations graphs - Source: Report team photos

The volume or traffic of people in the district is also something that compose the visuals scape of the district. During the night we could observe a higher number of people in the streets, especially around 6pm and 10pm. This was most evident during inclement weather; during one night, the weather was misty and the landscape became full of umbrellas which highlighted how many individual people were out.

The soundscape is also fairly affected by the shift between day to night. During the commuting hours (around 6-7pm) the lampposts equipped with a sound box start to play a song in the district. The song sounded like a traditional Japanese instrumental song with contemporary instruments. This starts at 6pm and ends at 7pm. during the night, it is also possible to hear a mixture of music, talking and laughter coming from the restaurants and bars; The people laugh and talk differently from the day time. They are much louder and seem more jovial compared to the reserved and quiet demeanor observed throughout the day. The soundscape, especially related to the tone of the voice and volume, changes drastically in the shift between day and night. While during the day the conversation is kept in a formal tone and in a low volume, during the night, the tone became more informal and expressive with more laughs at a higher volume.

The smellscape also changes according to day and night. During the night many restaurants that were closed during the day open and fill the air with the smell of food like night blooming flowers. During the day the smellscape is made up more of the pollution of the city and the smell of the trees in the district. The temperature drop is also a thing that affects the perception of the night in comparison with the day. The night in Japan especially in the summer feels lighter and more fresh with a lower temperature. The humidity in the air remains constant as a characteristic of the whole city during the summer season. During the night the space seems to have a more informal setting, freeing some people of their own kata (or way of doing). During the night some small transgressions of what are the accepted shikatas were observed in the public space such as littering, eating and walking, and screaming in the streets. Maybe part of that was the effect of the alcohol, that is also consumed more during the night in Japan. Kagurazaka seems to transform as much from the day and night as the people walking the streets. We think that based on our observations, Kagurazaka serves a very particular roll in Tokyo as a transition district from day into night.



Observations graphs - Source: Report team photos



Photography by Daniel Eizo Miyagusko

Conclusion

Dynamic placemaking conclusion

The Dynamic placemaking concepts established in this report are coherent with the findings that we were able to collect during the field study. The understanding of the place setting separate to the human factor was crucial to isolate the bias throughout the evaluation of the place realm in Kagurazaka. We believe that this model was particularly effective especially to evaluate places that are inserted in cultures and realities that are different from the person who is analysing. One of the main challenges in the analysis was to separate what is purely the space setting and what is related to the human factor.

Although we had solid findings, the study of the place realm seems to be the biggest challenge that due to the limitations and the pilot character of the study. We believe that a next step to study the place realm would be to detail and have a better understanding of the mechanics of the rhizomatic structure of the place realm. Each culture probably have their own mechanics over the relationships between the space setting and the human factor but we believe that a common ground or at least a framework on how to understand that would be possible to achieve. Another step

forward in the analysis of the dynamic placemaking would be to establish a framework and another toolkit and interventions that could achieve the dynamic character of the place.

The tool kit provided by this report is not complete therefore improvements could be made in the methods. One of the main evolutions that we could have in the tools kit is to establish a partnership with local people, especially related to the user groups in place, in order to understand better the human factor. Interviews could be a tool to achieve that but probably the most effective tool would focus group civic engagement frameworks. Traditionally the focus groups are performed to find a solution collectively but in order to be more accurate to the solutions we understand that would be helpful to have a human factor understanding workshop prior to the real solution driven workshops. Also having a local person in the research or staff team performing the analysis should be a prerequisite to perform studies of placemaking and the analysis of the dynamic placemaking. Establishing a collaborative workflow with local stakeholders also is something that could be beneficial.



Uji street market - Source: Report team photos



Bamboo Grove, Arashiyama - Source: Report team photos

Report Conclusion

In closing, this report should serve as the bedrock for a specific approach to public space. Viewing space as not independent of time but coexisting and influenced by its passage is an important lens through which to view placemaking. The dynamic nature of public space can be used to understand a specific place's culture, meaning and history and should inform new designs or programming in the future. It is important to understand significant events that occur or recur in a public space because they impact its use, its feeling and the behavior that takes place within it. Japan was an excellent laboratory to test this new approach to public space because each part of the public realm is densely packed with history, cultural events and specific uses that it was an environment rich in things to unpack, separate and observe. Our time in Japan was brief, and this limited the scope of our observations and research but it was a proving ground for a new approach that could have been wrong or fell flat. I am confident that what we accomplished can be expanded and that this approach can add a depth of information not normally found in traditional placemaking analysis. Further, this newly identified behavior of dynamic placemaking is something that is intrinsic to humanity and can be observed around the world. How we utilize space depends on what time of year, day or week it is and can inform design, research and social science.

Our findings showed us that Japan is a culture that runs twenty-four hours a day. This is because it is a country that punches well above its weight-class economically and is determined to achieve success and innovate whenever possible. Because of its culture, places and activities are organized strictly and the night seems to have an underlying structure. This night structure is held up with a robust infrastructure of unique spaces specifically accommodating to a culture that sleeps on average less than six

hours a night. What we learned is that not only is space organized around time but that this methodology of diving deep into public space both day and night over a set interval, conveys more than snapshots done at the convenience of the researcher. More importantly still, it proved that organizing research this way and establishing a toolkit around the day and night cycle is a viable alternative to working around traditional working hours and can be tailored and applied to more than just this case study. We also learned the importance of including insiders in our research as a way to avoid cultural misinterpretations and build a more accurate reflection of the space. In situations when the culture being researched is so far removed from the culture of the research team, this ensures that the research can be used by members of the culture being researched and allows this research to serve a purpose in both the host country and the visitor country.

Kagurazaka taught us that night districts don't all have to be like Shibuya. The night is long and Japanese like to spend their time in the evening in different places around the city. We concluded that Kagurazaka is unique and special for Tokyo because it is a historic district that acts as a night-time leisure center. The activities and uses are catered for the early evening hours and the district is almost a transition district more than a night district. The people counting, and surveys painted a picture of commuters and diners, stopping by the district before going on to different plans. Whether it was students or working adults, it was clear that Kagurazaka was a stop on the way to somewhere else. Kagurazaka was the perfect way to test our new methodology because it was just enough that our small team could canvas the area without feeling stretched thin. We alone could not spend enough time to make definitive long-term claims, but we feel that using our tool-kit even for such a small amount of time was enough to yield

a wealth of information.

Kagurazaka encapsulates the key aspects of Japan for us. Within Kagurazaka there is a longing to return the Japan of old: full of tradition and cultural custom. This is represented by the fondness for the roji and what they mean to the people there. This conflicts with the modern agenda of Japan's government which is to make sure that safety is the number one priority of the public realm. Around this conflict surrounds a piece of Japan's cultural soul which is the fading Geisha industry which makes its home in the roji. The roji are being eroded away by modern building standards and ironically is the very reasons that new development is occurring in the district in the first place. On the main street is modern Japan, encompassed by trendy restaurants, bakeries, and convenient stores. This district showcases the many uses of public space within Japan, from the hyper-personalized multi-story commercial buildings to the labyrinthian rojiscap that surrounds them. This dense layering of different time periods uses and architectural speeds in such close proximity can be observed throughout Japan. Kagurazaka is an unforgettable place rich in history and culture, its people were so open to our research and we hope to be as good to it as it was to us. Kagurazaka touched us all in a special way and

served as the perfect place to test a new approach to a discipline that is as new for us as it is to Japan. We hope to continue this research in the future and flesh out the concepts that we have forged here in Japan. We envision a set of tools that not only serve planners, placemakers and communities alike but hope to change the paradigm in a discipline that seems to value programming and design that is ambiguously prescriptive with solution for public space. We see the current situation in placemaking as a commodification and annexation of space from the public realm. We believe that placemaking is a process of creating relationships between places and people and this toolkit aims to emphasize this process by highlighting the aspect of time that is a tangible common thread among all people within a space. Places should be made by people, for people and with people and should evolve over time. Placemaking is a call to action because the very nature of public space reflects the kindness and universality of all men and women on this earth. Planning as a formal discipline has taken something from the public realm. By restructuring how we study this, we want to return power to those who use the space most. Placemaking was the beginning of this call to action. Dynamic Placemaking hopes to fulfill this goal.



Tenryūji temple - Source: Report team photos



Photography by Alex deWitt

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