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Transforming Urban Nightlife and the Development of Smart Public Spaces



Hisham Abusaada, Abeer Elshater, and Dennis Graham Rodwell

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Transforming Urban Nightlife and the Development of Smart Public Spaces

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Every smart city has digital technology, but not every city has a digital technology called ‘smart’. This chapter focuses on the impact of digital technologies on nightlife in public spaces. The literature describes the third place as a dramatic zone of situations that articulate current events, referring to the urban nightlife atmosphere as a type of transformation of daily life. The conclusion reveals the importance of understanding cognitive and environmental adaptations to describe daily social life at night. The main finding is that smart city elements differ in terms of technological and digital components. The right description of smart cities and nightlife design will help to plan and develop public spaces in cities.	
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The aim of this study is to investigate the nocturnal urban world that Restif de la Bretonne depicted in the second half of the 18th century when Paris became the centre of European cultural life. Louis Sebastian Mercier and Restif de la Bretonne are the two authors that more than any others dedicated their lives and their works to Paris and the costumes of its urban life, and their work is the basis of a literary journey that reaches us. Restif, in particular, can be considered, a sort of sociologist, who scientifically analyses the facts from the inside, becoming an active part of the story. With his novel *Les Nuits de Paris ou le Spectateur Nocturne*, published in several volumes between 1788 and 1794, Restif inspired several writers of the 19th and 20th centuries. By reading his extensive chronicle of Parisian nights we can not only taste the atmosphere of that vanished Paris, but we can also find a source of inspiration for our time, for our contemporary urban life.

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This chapter introduces a framework for understanding forms of night-time economy governance. First, the chapter identifies, defines, and classifies six ideal types of night-time economy governance modes drawing upon key literatures and real-world night-time economy governance practices. The six ideal types of night-time economy governance modes are: public-private partnership, night-time commission, night mayors, night city managers, night lobby groups, and night advocacy groups. Second, the chapter discusses the ideal type of night-time economy governance modes, and their potential role for night-time economy resilience and recovery during and post-COVID-19 crisis. Local governments, policy practitioners, night-time economy advocates have the opportunity to rethink night-time economy governance through entrepreneurialism, flexibility, adaptation, leadership, resource mobilization, coordination, and knowledge generation. Alternatively, we may assist to a weak night-time economy policy implementation and the decadence of forms of night-time economy governance. Recently, public discourse praises a night mayor or a night city manager with little knowledge around governance models.

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The chapter focuses on the various-level experience of space of urban nightlife applying the concept of atmospheres and uncovering the mutual dependence between atmosphere and place to examine the influence of technological progress drawing to the cases of two cities: Moscow and Copenhagen. It also aims to analyse the controversial issue of the collective perception of atmospheres within the urban culture of nightlife and explore the interaffective characteristics of different locations, mainly clubs, turning to musical nostalgia as an illustrating example.

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Associated with the definition of the lighting development coherence scheme of the metropolis of Nantes, France, this chapter contributes to identifying the stakes of better energy and light sobriety in the management of its public lighting park. The research focuses on how to raise awareness and involve the users of public spaces in the evaluation and production of nocturnal ambiances. It includes an experimentation of field survey dedicated to the evaluation and iteration of a method for the collection of sensitive indicators. Beyond its analytical part, this chapter proposes an unprecedented digital mapping tool to in real time collect physical and sensitive indicators. The research addresses the concept of expertise of use, complementary of political and technical ones that currently govern public lighting. The results confirmed that the pedagogy of light sobriety, regarding the challenge of energy and light sobriety originally pursued through an approach of awareness to street lighting for users, is ultimately determinant in the renewal of street lighting policies.

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This work explores the socio-spatial relations, urban practices, and institutional arrangements that contribute to the inclusivity of urban nightlife to children. Through a survey of selected literature, this work shows that while there are efforts to address issues of children's overnight experiences, some urban practices also downplay children's urban night experiences. The most significant discussions that emerged from this interest are related to the meaning of public spaces at night; differences in cities' inclusion of children during the day versus the night; privileged and underprivileged childhoods at night; and attention to adults who work on behalf of children, such as women, educators, and neighbourhood communities. Together, the literature reveals the importance of urban policies and research toward children's social integration in the city nightlife. Finally, this chapter proposes the "ethics of care" in everyday life as a framework in creating urban spaces in which children are integrated into the conviviality of the city nightlife.

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Despite increasing interest in the 24-hour city, the effective human bonds with a place at this time have received little attention. Place experience is an amorphous and psychological theory with relevance to individual citizens interaction with their environment. During the nighttime, this interaction declines dramatically. As a solution, urban planners suggest collaborative placemaking and believe, since in collaborative process citizens directly participate in decisions, positive experiences toward the city increase amongst them. However, motivating citizens to participate in voluntary actions is not a straightforward task. To respond to this gap, this chapter first reviews the relevant literature to explore the role of collaborative placemaking in boosting place experience in the nighttime. Then, it introduces the state-of-art gamification as an approach/toolkit that can prepare a platform to motivate citizens to participate as volunteers in the collaborative process. In conclusion, the chapter defines a framework that urban games can use as a civic toolkit at nighttime.

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Narciss M. Sohrabi, Université Paris Ouest-Nanterre, France
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Global literature provides indicators of vibrant urban spaces with night activities that differ based on the historical and spatial, demographic, and cultural settings. This study aims to investigate Tehran's nightlife with an emphasis on the effects of these settings on nightlife. Scanning literature figured out that nightlife is a prominent manifestation of the complex, dynamic, and increasing relationship between the components of the economy, society, and culture. In the reflection on the case study of Tehran, nightlife can be examined from objective-physical-functional and mental-psycho-perceptual viewpoints. The concluded remarks indicate that in creating the nightlife, it is crucial to redefining the three factors of cultural areas: people, time, and creativity. The results also showed the effect of urban space components (body, function, and meaning) on nightlife in Tehran. The ambition is to deepen the understanding of ongoing transformations in regulating, using, and experiencing the nightlife during religious ceremonies compared to regular nights.

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Riham Nady Faragallah, Pharos University in Alexandria, Egypt

The design of nighttime environments is of a demanding importance to the social engagement and cultural vitality of any city as it strengthens the feeling of functionality, safety, and enjoyment at night. Currently, the topic of nightscape is commonly spread because it affects urban spaces in several ways. The literature indicates the crucial factor in allowing to carry out the daytime activities and partially eliminating the dangers of night darkness. On the local scale, the results strengthen a common observation that Qaitbay promenade in Alexandria, Egypt is not sensitive to nightscape and lacks social engagement. Notably, in the nightlife, urban promenades in cities utilize all human senses in different techniques incorporating vision with the spirit of social engagement of the surrounding. The chapter concludes a proposed framework for visual nightscape attributes and social engagement approaches to enhance the tourism experience in the area.

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Nightlife in the City of Nawabs: A Case of Hazratganj, Lucknow, India..... 147

Mohammad Salman, Arba Minch University, Ethiopia

Tahir Abdul Rahman Siddiquee, International Islamic University, Malaysia

Mohd. Nasir, Ramesh Phirodia College of Architecture, India

Amir Abdulla, Bearys Enviro-Architecture Design School, India

The nightlife provides a place where people from different backgrounds or co-ethnic communities can interact or even be around with different people to build a sense of satisfaction to allow people to spend quality time with their friends and relatives. The concept of nightlife recreation is not new in Indian society; however, the pattern of usability of nightlife culture is transforming with respect to the current situation where the majority of the activities are influenced by the Western world. In this study, the authors discussed the current status of nightlife on the heritage street of Hazratganj, which had gone through a complete makeover in the year 2010 on the occasion of completing 200 years of its establishment. And in extension to that, the authors tried to find public opinion through a survey questionnaire to understand the gaps causing restrictions to accept the nightlife culture.

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Yasmine Tira, Istanbul Technical University, Turkey

In the present ultra-numeric era, urban heritage faces a threat of losing local identity in some places around the globe. This fact creates a perplexity in how any local community perceives and uses information communication technologies (ICTs) in historical sites. However, several historic city centres are still giving their visitors a charming ‘experience of place’. Combining the tangible urban heritage with ephemeral urban digital art and original visual experiences creates a novice way of expressing public spaces. The argument here confirms the importance of the acceptance of democratic values during times of democratic transition. The way that the areas of cultural heritage are characterised in the current digitised world presents ephemeral nightlife experiences, an ensemble of the expressionist simulacrum. A brief overview of the relation between urban heritage and ephemeral urban art events is reflected through the lens of digital urban art. Given the results from the case of the Medina of Tunis, the festival’s lighting in the historic city centre can provide a charming atmosphere.

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Despina Dimelli, Technical University of Crete, Greece

Historic centres constitute a substantial urban fabric which concentrate cultural elements that have been shaped through the centuries. The current chapter investigates the role of public spaces in Greek historical centres and the role of smart tools and applications in their integrated conservation. The paper examines three public spaces of Athens historic center and analyzes the threats and opportunities they face. Urban planning and design have an essential role in the historic centres' public spaces revival, and towards this direction, smart technologies can be decisive. The chapter evaluates parameters that shape historic public spaces as urban design, sustainable mobility, urban functions and participatory processes and it proposes the integration of ICT in these fields in order to make historic public spaces vibrant urban areas.

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Paul van Soomeren, DSP-groep, The Netherlands

Nightlife areas aim to offer a hospitable environment for a public that is looking for entertainment but also produces nuisance. A recent paradigm shift focuses on changing public behavior rather than policing. This chapter describes two case studies from the Netherlands. The observations showed that at night the nightlife areas become an unofficial 'festival zone' with large groups of tobacco smokers on the streets. Noise from these smokers (and friends) was identified as a major problem. Based on the lessons learned, a behavioral intervention approach is proposed that relies on multi-stakeholder participation and combines technology and choice architecture. The use of technology is relevant in several steps of the approach, and can be useful in facilitating behavior, reducing the impact of disruptive behavior, and monitoring the effectiveness of interventions. However, the Amsterdam case study also suggests that technology should rather be a small component of a broader positive behavioral and multi-stakeholder approach.

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Abeer Elshater, Ain Shams University, Egypt
Hisham Abusaada, Housing and Building National Research Center (HBRC), Egypt

This chapter explores the random configurations of lighting elements of billboards and outdoor screens in historical public spaces. This chapter built a theoretical base on a systematic review of research indexed in Web of Science (WOS) as hot topics and highly cited in the field published in the last five years. Reflecting on the case of Old Cairo, the argument distinguishes between the three concepts of smartness—smart city, smart community, and smart places—and identifies the differences between conventional places and smart technology. The change in urban nightlife atmospheres and the loss of belonging are the main findings of systematic research for how to reconstruct nightlife atmospheres to enhance belonging in public spaces in Cairo's old districts. A critique of the transformation of nightlife atmospheres in public spaces of historic significance is offered due to the random use of technological

elements, whether implemented by local authorities or residents. Findings also have implications for urban planning and design guidelines.

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Foreword

Few proposals for cities and the public realm within them have much to say about the diurnal or seasonal urban. Indeed, many of their proponents unwittingly argue for the demolition of those aspects of the night-time city that they themselves enjoy (Lang, 2021). Even in my own work on city squares the role of public places as settings for night-time activities and for passive enjoyment and as aesthetic displays that are culturally specific is only addressed in passing (Lang and Marshall, 2016). This lack of attention is now being redressed in many places (for example, Night Time Commission, 2019). *Transforming Urban Night Life and the Development of Smart Public Spaces* is a timely contribution to our understanding of the functioning of cities at a time when many cities are striving to be information technology smart. Its editors and contributors make us aware of the cultural diversity of the life of cities at night.

All cities have a nightlife or, at least a life at night. Generally, when politicians and city planners think of designing for the night-time city, they focus on the nature and location of entertainment places and their economic contribution to municipal coffers. The concern needs to be much broader than that. Indeed, many cities in hot climates only come to life at sunset. Shops open, children play, families may not eat until 10.00pm. Many activities as people move around the city take place in their public realms: their streets, parks and squares; others take place in indoor places open to the public. The questions are: who does what and where? How do activities vary by gender, stage in life cycle and, more broadly by culture? What role do technological changes play in the shaping of opportunities for the night-time life of a city? How can desirable, enjoyed activities be enhanced and anti-social behaviours addressed? We are now, for the first time since the years between the twentieth century World Wars, seeing major social and technological developments that could have a radical impact on the morphology and life of cities. The essays in this volume bring attention the effect these changes are having in geographical and culturally diverse environments.

It may no longer be our contemporary conceit to believe that changes in society are occurring at an ever-increasing rate. Since the beginning of this century the developments in information and allied technologies have provided many new ways of participating in civic life. Cities are becoming smart. What, however, do we mean by ‘smart’ and ‘smart public spaces’? The first and last chapters of this book deal with those questions specifically but it is a theme that shapes the book.

The first chapter, ‘Night Life in Smart Public Spaces’ draws attention to the limitations of concepts of ‘smartness’. It also stresses the need to understand the nature of the night life in any city and who engages in what and where. Life is after all, shaped by different moral orders and socially acceptable norms of behaviour. These are the themes that bind this book. So does the question of what constitutes the atmospheric nature of the public arena at night. What then do cities seeking a place in the economic sunshine have to do to rate highly for their attractiveness at night and what makes one city different from

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another? What constitutes ‘nightlife? What can we learn from present cities and from what occurred in the past?

If one examines Canaletto’s eighteenth-century paintings of Venice and London it would be easy to conclude that little has changed in the public open spaces of cities during the interim centuries, at least, during daylight hours. Novelists have given us vivid descriptions of cities; Charles Dickens showed us much about nineteenth century London. What about their lives at night? In his review of the nocturnal world of late eighteenth century Paris Roberto Recalcati shows us that much can be learnt from the writings of Louis Sebastian Mercier and Restif de la Bretonne in which the atmospheric character of late eighteenth century Paris at night is examined. This question of the atmospheric nature of particular behaviour settings is picked up in our contemporary world in Irina Igorevna Oznobikhina’s study of places specifically designed for night life in Moscow and Copenhagen. It is also a theme in Yasmine Tira’s later chapter on ‘Digital Urban Art in Historic Centres in Times of Democratic Transition’ and Hisham Abusaada and Abeer Elshater’s study of old Cairo. What do we mean by ambience in a world where technological change is occurring rapidly? Much can be learnt from historic city centres. In striving to be smart what can cities carelessly lose? Why are we so slow in learning from what works?

It is fine to develop a plan to enhance the quality of a city for its people and visitors at night (or how to let it evolve) but often too little thought has been given to how such life can be sustained or constrained within the strictures of a social order. The governance plan for both existing and proposed night life venues, whether, indoors or outdoors, need to go hand-in-hand with any proposal. Too often both are reactive to present conditions rather than proactive. Governance plans need to deal with conflicting images of what is appropriate behaviour, changing gender roles and identities in society and who should be participating in what. Alessia Cibin brings our attention to potential governance forms. A fundamental question in all planning is who decides what?

How should the variety of people active in the post-sunset life of cities be involved in the formal evaluation and creation of the nocturnal ambience of different places? That is the issue that Nicolai Houel, Laurent Lescop and Dany Joly address. Negin Najjar suggests a collaborative approach. In any city much is informally created by individual entrepreneurs. First one needs to know how competing segments of a city’s population engage in its night life. How, for instance do children fit in? How do their roles differ by social class and cultural context? Planners generally consider the night life of cities to be domain of young and mature adults. Alreen Grace Andal asks us to think differently. Certainly, in many public spaces people who, for the most part, live social segregated lives can and do come together and vicariously participate in each other’s lives and learn from them.

The need to be culturally sensitive in considering the way people use the affordances of the places of any city is a recurring theme in this book. That is not surprising. Few urban designers are more than superficially sensitive to such concerns when it comes to creating the new built environment. It is, however, first of all important to understand what is working well before striving to eliminate problems. The implication is that you have to know what is going on. The contributors to this book know that. Narciss M. Sohrabi and Mona Kazemian bring the reader’s attention to the space activity relationship in Tehran at night, Riham Nady Faragallah to that in Alexandria’s Qaitbay Promenade and the chapter ‘Nightlife in the City of Nawabs: A Case study of Hazraiganj, Lucknow, India’ does the same for that city. They also wonder how best to deal with the evolution of cultures.

In our era of neo-liberal economics, cities strive to work efficiently and to be good places in which to live and to attract the creative class of people who drive economic development (Florida 2002). Property developers invest on the global stage and urban planners and architects work internationally. What

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developers want to build and what architects design tend to be culturally insensitive. They do what they do at home or what is contemporaneously regarded as fashionable by critics who see cities as works of art. The design for New Kabul in Afghanistan by Japanese architects could be for a modern new town in Japan; the design for a new Central Business District for Ahmedabad in India's Gujarat by Shanghai-based architects might be suitable for Shanghai's Pudong but is it the best idea for an Indian city? Little thought is given to what they are like during the course of a day or as seasons change. What is important is that cities are smart. But are they really?

The final chapter of the book brings the reader back to the beginning. Two of the book's editors, and authors of the first chapter, Abeer Elshater and Hisham Abusaada, suggest there are three aspects to smartness – "smart city, smart community, and smart places". Smart technology, in its use for the management of a city's operations and for the enlivenment of the public realm in a manner that creates a sense of place, offers us much in shaping the evolution of cities. Surely what works well and what gives a city a sense of belonging to its people must remain.

The essays in this book provide much food for thought about what to consider in designing urban environments, that serve different purposes at night, within specific cultural contexts. It also offers procedures for managing them. More importantly, the authors, individually and collectively, provide the basis for formulating the questions that one should ask in establishing policies and programs for the social and physical planning of the life at night of cities and, more specifically, that of the precincts within them.

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In the 1950s, Frank Sinatra described New York City in his song ‘New York, New York’ as ‘the city that never sleeps’ (JJ Leppard -MasTA, 2010). Today, there are few cities that never sleep (Mayor of London, 2018; Sonnega, Sonnega, & Kruger, 2019). Today, New York and Cairo are ranked first and second respectively as 24-hour cities, while Paris ranks eighth (Dave, 2020). Other cities that are described as cities that never sleep include Beirut, Lebanon; London, UK; Málaga, Spain; Montevideo, Uruguay; and Rome, Italy (Sood, 2012).

Even though there are approximately 10,000 cities worldwide, we cannot quantify how many of their citizens have come to miss their convivial evenings in the numerous public spaces in these cities that are now dead (Rodriguez & Simon, 2015). Researchers have identified urban nightlife transformations (Abusaada, 2020; Boffi, Colleoni, & Greco, 2015). This is a field has grown into a phenomenon worthy of study that can be widely observed in public places due to the impacts of the technological and physical elements of numerous cities, whether by local government authorities or citizens themselves. Moreover, these transformations have had visual and perceptual consequences, often negatively impacting on a sense of place and belonging (Abusaada & Elshater, 2021; Lang, 2017; Lang, 2021). It is thought that the proliferation of contemporary technological and physical elements side by side with digital technology have served to make public places ‘smart’. However, this argument has been inconsistent. The crucial question here is how the spread of digital and intelligent technologies has changed the conviviality of urban nightlife.

The history of cities shows that urban planners and designers perceived cities based on daylight situations (Mallet & Burger, 2015; Hommelen). Our cities are traditionally diurnal creatures or daytime objects that are locked up during the nocturnal period (Challéat, Lapostolle, & Bénos, 2011). In this respect, most cities that follow the design of nocturnal life are considered to meet optional or supplemental demands. However, the literature has overlooked the changes at night and have focused on designing digital billboards and elements of night-lighting systems. Evidence from the literature also shows that evening life and nightlife are widely different across cultures and genders (Tutenges, 2012; van Liempt, 2013; Talebian & Riza, 2020). Some nations consider evening life that starts after sunset to involve activities that are not acceptable to the local community (Hunter, 2010; Demant & Landolt, 2014; Ural, 2017).

In contrast, other researchers state that this part of the day is an acceptable flourishing environment (Song, Pan, & Chen, 2016; Bigon, 2020). One example is Europe, facing the challenge of security and fear resulting from intoxicated people and drug abusers in some places (Schlöör, 2016; Cozens, Greive, & Rogers, 2019). In contrast, some cities have unique night-time festivals from sunset to dawn (Talebian & Riza, 2020). Cities in the Middle East and North Africa are excellent examples of cities with

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more vigorous night-time than daytime activities (Talebian & Riza, 2020; Abusaada & Elshater, 2020; Abusaada, Salama, & Elshater, 2020).

CHAPTER BACKGROUND

Scholars have recognised urban nightlife transformations as having grown into a phenomenon worthy of a book-length treatment. From the editors' viewpoint, this phenomenon can be widely observed in public places because of the impacts of the technological and physical elements in numerous cities, whether of local government authorities or citizens themselves. These transformations have had adverse visual and perceptual consequences, often having negative implications for a sense of place and of belonging to the city. In line with other research, this book presents topics related to 24-hour cities that effectively operate during seven days of the week (24/7 cities) (Heath, 2007; Roberts & Turner, 2005; Mayor of London, 2018) and offer convivial evening atmospheres in historical places (Abusaada, Salama, & Elshater, 2020).

This book covers some of the relevant topics of urban nightlife such as night-time image, nightscape, smartness in night-time, nightlife atmospheres, and night-time economic governance. Aside from these topics, the urban nightlife that always characterises traditional and historical cities' public spaces has become a significant topic of investigation. This book draws on arguments about the proliferation of contemporary technological and physical elements side by side with digital technology that serve to make places smart. This book also tackles the third places¹ in historical cities and how it effects the atmospheres during night time. The critical questions are as follows.

- Did the spread of technology lead to transformations of urban nightlife situations?
- Have a sense of place and belonging changed accordingly?
- What is the contribution of the technological and physical elements to the creation of nightlife atmospheres?
- What are the urban policies that turn nightlife atmospheres in historical places into smart places?

The challenge here revolves around the transformation due to the entry of digital technology and lighting systems to places that are not robust enough to adapt to this transformation. In addition, several studies have confronted the inconvenient activities and nightlife economy that occur overnight. The literature describes urban nightlife deterioration due to the inconsistency between the chaotic interventions of technological, physical, and historical city characteristics. One hypothesis posits that the combination of excessive and indiscriminate use of technical features and inconsistencies of the cities' characteristics ultimately leads to the loss of a sense of belonging for both residents and visitors.

The topics presented in this book discuss the significant nightlife experiences in historical and contemporary cities and the paradigms of smart cities based on two issues. First, smart places blend the technological, physical, and virtual elements on site. The second is urban sustainability, supporting and achieving the local economy's prosperity while improving the population's lives and providing social welfare.

This book also discusses a bottom-up participatory design approach instead of the dominant planning paradigms that follow a top-down approach to achieve smart places and convivial evening atmospheres. The editors of this book seek a path to explore more precise methods for developing public places in traditional and historical cities. This approach needs to integrate all conventional and digital technologies

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into smart places and investigate quasi-smart places as a proposed concept. Therefore, a more concise understanding of this approach is required to develop urban nightlife transformations. There is still much work to be done in this area.

The authors of the chapters in this book examine the nightlife in different cities around the globe: in Australia, Egypt, Ethiopia, Greece, India, Iran, Italy, France, Malesia, Mexico, Tunis, Turkey, and Russia. The contributors combine examinations of convivial evening activities with socioeconomic morphological, economic, and technological dimensions, focusing on the context of smartness. In this respect, this book goes on a journey between the shores in public places in Cairo's old districts, Qaitbay Promenade in Alexandria, Egypt, a public park in Nantes, France, vibrant urban spaces in Tehran, clubs in Moscow and Copenhagen, and the heritage street of Hazratganj, Lucknow, India. Here, some topics focus on the atmosphere and urban culture of nightlife, the musical nostalgia in clubs, the concept of nightlife recreation in the streets, children's social integration in the city nightlife, boosting place experience at night, and motivating citizens to participate. Other topics focus on religious ceremonies of nightlife, such as the heritage of Shia and Sunni rituals.

AIMS AND READERSHIP

This book aims to analyse the patterns of transformation in nightlife in public life. It seeks to investigate urban nightlife transformations and the challenge of enhancing the sense of belonging in sensitive areas, such as local communities and historical cities. The chapters are expected to lead to new insights to control the chaotic intervention related to traditional or digital technology elements, whether from citizens themselves or local authorities, as well as to document urban nightlife transformations that enhance the sense of belonging in historical cities.

The overall goal is to present the idea of using elements of contemporary technology to correspond to the requirements of the common good and citizenship rights based on a sense of place and belonging as against citizens' and municipalities' visions. Interventions by citizens and local authorities are both critical in creating distinctive urban nightlife atmospheres in public places and in avoiding the changing impacts of unstudied interventions of smart public places elements.

The target audience is professionals and researchers working in the fields of nightlife and public places. The book provides insights and aims to support managers concerned with issues of expertise, knowledge, information, and organisational development in different communities and historical cities. Moreover, this book is intended to be shaped around the interest of three main readerships: first, professionals and academics working in the fields of architecture, urban planning and design, landscape architecture, nightscape, urban policy, urban management and development, and environmental design; second, social scientists focusing, through their works, on behaviour, smartness, ethnographic studies, and the challenges of nightlife; and third, researchers interested in smart technologies and applications that manage and monitor urban nightlife and nightscapes

BOOK STRUCTURE

Chapter 1 by Hisham Abusaada and Abeer Elshater clarifies that every city with digital technologies cannot be considered smart. This study focuses on the nocturnal domain literature and studying its im-

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pacts on the change of nightlife atmospheres in the public spaces. The authors of this chapter address the digital technology challenges faced by nightlife transformations in the third places. A bibliometric survey of relevant literature determined the importance of understanding the diverse social life types at night, the meaning of quasi-smart public spaces, and nightlife atmospheres.

To demonstrate the importance of reading the history of cities in narratives, Chapter 2, written by Roberto Recalcati, investigates the nocturnal urban world in the writings of the novelists Restif de la Bretonne and Louis Sebastian Mercier, who documented urban life in Paris in the eighteenth century. Going in-depth into the significant value of Restif's works, the author of this chapter indicates that the contributions of the novelists' works can guide the sociologist to scientifically analyse the facts from the inside, which can be an active part of the nightlife of cities. Recalcati's findings from these readings illustrate the atmospheres of urban life in Paris and draw paths of inspiration for today's cities.

In structuring the way to control the atmosphere of nightlife, Alessia Cibin provides, in Chapter 3, a framework for managing the various forms of nightlife. Drawing on literature and real-world night-time economy governance, her chapter classifies six types of night-time economy governance patterns. Going deeper into the topic, Cibin discusses the best kind of night-time economy governance modes that can be implemented during and after the COVID-19 pandemic. Her results highlight the significant role of decision-makers' knowledge in governance models. The concluding remarks point out that the governance of nightlife can reconsider decision-makers' active positions regarding entrepreneurialism, flexibility, and adaptation, or assist in its decadence.

Turning now to constructing atmospheres of nightlife as a narrative, Chapter 4 by Irina Oznobikhina compares Moscow and Copenhagen regarding the controversial nightlife issue of the collective perception of atmospheres within the urban sphere. The results show the characteristics of distinct locations, mainly clubs, turning to musical nostalgia. Building upon her review, her results indicate that big-city technological development might lack close visual connections and the feeling of belonging, ending in anonymity and solitude. The most relevant conclusion from the analysis of the two cities is that attuning to the atmosphere of concerts and clubs allows people to live through experiences not only on an emotional but also on a physical level by visiting night events in both clubs and restaurants.

Regarding methods of investigation, Chapter 5—by Nicolas Houel, Laurent Lescop, and Dany Joly—tackles the lighting development coherence scheme in Nantes, France. This chapter addresses the concept of expertise of use, complementary to the political and technical ones that currently govern public lighting. In collecting data about sensitivity indicators using a survey, the conclusions raised the importance of awareness. This chapter involved users of public spaces in the evaluation and production of nocturnal ambiances and proposes an unprecedented digital mapping tool for real-time collection of physical and sensitivity indicators. The results identified better energy and light sobriety in the management of public parks. In the Nantes case study, the main findings were ultimately determinant in the renewal of street lighting policies.

Examining various forms of nightlife governance that focus on children's environments in depth, Aireen Andal presents an exciting topic in Chapter 6. Her chapter focuses on children's spaces in urban nightlife. She explores the socio-spatial relations, urban practices, and institutional arrangements that contribute to urban nightlife's inclusivity towards children. By reviewing selected research pieces from the global literature, the results indicate an effort to address the inclusion of children in several nations' urban policies; however, issues of their presence in public places during the night is a challenge. Her concluding remarks show the importance of the framework of 'ethics of care' in everyday life in public places that can create civic friendliness.

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Having discussed the users' engagement in today's cities, Negin Azali states in Chapter 7 the significant challenges designers might need to address in 24-hour cities. The highlight here is the literature gap, which might require close attention to considerations of the decline of social interaction in public places during night-time. Azali suggests solutions based on placemaking principles that can create a salient experience. The results reported in this chapter present a gamification process that can create convivial atmospheres in the evening and motivate users to play and socialise safely like children in public places, given that a city that fits children will indeed fit all. The concluding remarks specify the essential needs of the suggested toolkits that can operate at night.

In line with the significant role of social interaction, Narciss Sohrabi and Mona Kazemian show in Chapter 8 the vibrant urban spaces with night functions in Middle East settings. The authors illustrate some factors in historical territories, such as spatial contexts, demographic contexts, and cultural aspects that affect shaping night-time activities. In their case study in Tehran, the results indicate the essential need to redefine cultural areas, including people, time, and creativity. The results from reviewing the case study showed the effect of urban spaces' structure like body, function, and meaning in shaping nightlife in these places. Their results highlight the ongoing transformations in regulating, using, and experiencing nightlife during religious ceremonies compared to other nights.

In the same way of thinking, in Chapter 9, Riham Faragallah discusses the challenge of social interaction in nightlife activities. She limited these challenges to those of functionality, safety, and enjoyment at night. The literature in this chapter indicates the crucial factor in carrying out daytime activities and partially eliminating the dangers of night darkness. Reflecting on a case in Alexandria, Egypt, her site observation of the Qaitbay Promenade in Alexandria indicated that nightscapes hinder users' social engagement with the surrounding environment. The results from scanning relevant literature and its application to the case study highlighted the significant role of urban promenades in cities in utilising all human senses using various digital techniques.

In a further exploration of social interaction in nightlife, Chapter 10 by Mohammad Salman, Tahir Siddiquee, Mohd Nasir, and Amir Abdulla introduces nightlife in India, where people from diverse backgrounds and ethnic communities can interact and attain a level of satisfaction. The authors of this chapter confirm that this topic is not new. However, the pattern of usability of nightlife culture is transferable from one community to another. In so doing, Salman et al. conducted a survey investigating nightlife on the heritage street of Hazratganj, India, which had undergone a complete makeover in 2010. The results of studying public interest articulate the gaps that restrict the acceptance of nightlife culture. Building on their results, future research can explore the context using a larger sample size and compare their results with other historical cities in India or around the globe.

Chapter 11 by Yasmine Tira tackles the metamorphosis challenge in historical places based on constructions that use information communication technologies (ICTs). Tira also tackles the changes in values during times of democratic transition with a reflection on nightlife in the Medina of Tunis in Tunisia. Her results from the overview of urban heritage and nocturnal ephemeral art events highlight the significant impact of these events in providing convivial nightlife experiences.

For other significant aspects of historical cities, Despina Dimelli, in Chapter 12, tackles the historic centres in Greece, showing the cumulative order of urban fabric that has been shaped through centuries. She investigates the cultural elements, the threats and opportunities that these elements face. She presents solutions to safeguard its public spaces' cultural identity. Scanning relevant literature proved that public spaces are essential cores for development. The results showed that they are overcrowded in tourism areas or abandoned in downgraded historic sites. Her recommendations move to urban planners and

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designers who has an essential role in the historic centres' public spaces. Despina proves with evidence that the part of smart technologies can be conclusive.

Turning now to Chapter 13 by Mirjam Galetzka, Randy Bloem, Peter De Vries, Manja Abraham, Joris Van Hoof and Paul van Soomeren, they show the night life in two case studies in Netherlands. The focus of this chapter is on the paradigms shift of changing behavior in public spaces rather than policing controlling the nightlife economy. Their results illustrate a behavioral intervention approach is proposed that relies on multi-stakeholder participation and combines technology and choice architecture. The conclude remarks highlight the significant role of nightlife activities can provide sense of hospitality for a public that is looking for entertainment but also produces nuisance.

In the same line of thinking, Chapter 14 by Abeer Elshater and Hisham Abusaada explores the random configurations of lighting elements of billboards and outdoor screens in historical public places. The authors built a theoretical base on a systematic review of research indexed in Web of Science (WOS), as hot topics and highly cited in the field published in the last five years. Reflecting on the case of Old Cairo, their argument distinguishes between the three concepts of smartness—smart city, smart community, and smart places—and identifies the differences between conventional activities and intelligent technology. The change in urban nightlife atmospheres and the loss of the sense of belonging are the main findings of systematic research on how to reconstruct nightlife atmospheres to enhance belonging in public places in Cairo's old districts.

CONCLUSION

This book presents information on nightlife atmospheres in different places with various actions and policies to promote a better life for today's cities, from dusk to dawn. This book presents cases from diverse cities around the globe, showing how nightlife faces challenges and opportunities. Some challenges such as safety, crime, fear of darkness, and drug abusers present issues that urban planners, designers, socialists and economists should address. Our cases show that nightlife atmospheres are changeable from one place to another. In line with other studies, this book also presents the cases of 24/7 cities in different places. This book proves that designing cities that host nocturnal activities from dusk to dawn should pay equal attention to regular diurnal activities.

This book offers several contributions to the international literature on the level of city planning and design. First, the proposed concept of smart places creates appropriateness in the public sphere without destroying everyday life. Second, the present methods investigate the fundamental transformations of daily life in selected areas of public spheres due to unexpected technological uses. Third, urban policy must differentiate the characteristics, indicators, and elements of smart places in the public sphere based on a bottom-up design approach.

This work's critical contribution is the solution it provides regarding the appropriateness of sensibility that considers everyday life matters in making smart places, not as an elusive idea. The added value of the present research to the literature provides a replicable framework for smart places, followed by urban design policies of bottom-up approaches. The advantage of this framework is the investigation and development of policy tools based on lessons learned from an Egyptian case.

This novelty lies in two aspects. The first focuses on a bottom-up approach to deal with the characteristics, indicators, and elements of smart places that should follow people's everyday lives in historical cities. The second discusses resolving the problems of the conflict between the importance of the

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existence of real smart places. The novelty also targets the well-being of these ancient sites to maintain a sense of place and belonging within the general good and citizenship concepts.

The conclusions offered indicate a colourful research direction considering nightlife a potential good in a city's economy and social life rather than places of fear and darkness. The editors conclude that decision-makers with various backgrounds of knowledge should consider dealing with the city design, not for morning or afternoon activities, but as dealing with places that have specific activities that occur during every part of the day and night. Bringing attention to the fact that this moves against 'one size fits all', the editors suggest that what happens in the morning will not fit the evening. In this respect, the editors believe that the design of places that host these specific activities should be different, resilient, or robust to adapt to the changes. In future research, the nightlife economy can implement urban policies for resilient and robust places.

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ENDNOTE

¹ The third place was first introduced by Ray Oldenburg (1989) to describe social life in public places in a local community. These places—that are not for residential and work purposes—do not exclude anyone, citizens, irrespective of their race, age, religion, or class level (Elshater, 2018; Mehta & Bosson, 2010).

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Chapter 1

Nightlife in Smart Public Spaces

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ABSTRACT

Every smart city has digital technology, but not every city has a digital technology called ‘smart’. This chapter focuses on the impact of digital technologies on nightlife in public spaces. The literature describes the third place as a dramatic zone of situations that articulate current events, referring to the urban nightlife atmosphere as a type of transformation of daily life. The conclusion reveals the importance of understanding cognitive and environmental adaptations to describe daily social life at night. The main finding is that smart city elements differ in terms of technological and digital components. The right description of smart cities and nightlife design will help to plan and develop public spaces in cities.

INTRODUCTION

In the lively public square of Fatimid Cairo’s Mosque of Al-Hussein, we sat with our colleagues in a quiet place amidst the crowds gathered at the tables for Iftar’s Ramadan. Moments passed, and we noticed that the urban nightlife that characterises this public space had become a problem worth considering. That evening, we discussed two phenomena: the transformations of urban nightlife in some public spaces, which turned into a search for the most important causes of these profound changes in urban nightlife and their effects on people and place levels, and use of conventional technology elements, which some people refer to as ‘digital’ or ‘smart’.

In the modern era, many approaches in the field of urban studies deal with everyday life based on sustainability and liveability, such as ‘new urbanism’, ‘everyday urbanism’, and ‘post-urbanism’ (Elshater & Abusaada, 2016; Crawford & Speaks, 2004; Kelbaugh, 2000). In addition, several research groups have been working on the design of smart cities (Cocchia, 2014), smart and digital cities (Gargiulo &

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Tremiterra, 2015), smart citizens (Hill, 2013), and smart technologies (Zhang & He, 2020), and much research has shown the impact of digital or smart technology on the atmospheres of public spaces. Sumartojo and Edensor, in research conducted between 2014 and 2017, discussed the impact of digital technology on the changes in everyday life experience in the city (Edensor & Sumartojo, 2018). In addition, they conducted several studies on festive and commemorative atmospheres (Edensor & Sumartojo, 2015; Sumartojo, 2016). The atmosphere of a city's nightlife has been a topic of a number of studies (Kalinauskaitė, Haans, Kort, & Ijsselsteijn, 2018; Shaw, 2014).

A city is smart when it invests in human and social capital, traditional infrastructure, disruptive technologies, and prudent management of natural resources through public participation (Deloitte, 2015). It becomes smartly sustainable when it uses big data, such as instrumentation, datafication, computerisation, and related applications (Bibri, 2019). Boucher et al. (2020) advocate a rapid turnover of disruptive technologies in smart cities. Disruptive digital technologies aim to invent an entirely new way of getting something done, including e-commerce, online news sites, ride-sharing apps, and Geographical Information System (GPS) (Radu, 2020). In this way, a smart society can benefit from available, contemporary, or scalable technologies (Boucher, Bentzen, Laťci, & Madiega, 2020). Abusaada and Elshater (2021) added to the previously mentioned issues the principles of placemaking to create smart cities to foster city singularity. At this point in the debate, we felt that urban nightlife atmospheres are linked with and affected by these technologies. Moreover, the technology that appears smart in these public spaces is little more than 'quasi-smart', which is nothing more than the authors' suggested description of cities and places that people believe are smart. This belief is due to the widespread use of traditional or digital technology elements; despite lacking the requirements of smart components, they are similar to and not synonymous with smart cities. Quasi-smart a term is sometimes used to distinguish between smart cities and other cities that are described as smart (O'Hea, 2019).

We see that every smart city has digital technology, but not every city has digital technology called 'smart'. Let us illustrate the problem with a simple example taken from a visual image produced by artificial lighting in public urban spaces. Billboards on building walls and shop rooftops with colour-changing lighting are not connected to smart technologies. However, as digital technologies spread in many developing countries, some people think that cities have become smart, but this is incorrect, as these technologies are not related to smartness. Therefore, this chapter supports the idea that quasi-smart transitions influence nightlife in public spaces.

Here, we see a problem synonymous with the common problem of urban nightlife atmospheres in public places that are not adapted to socio-morphological changes. However, the crucial issue was the difference between smart and non-smart technologies, especially in some public spaces. In this chapter, we address urban studies aimed at improving public spaces on the basis of three concepts: smart cities, everyday life transformations, and nightlife atmospheres. Daily changes in everyday life are due to the deterioration of atmospheres in urban nightlife and the unpredictability of urban planning and design outcomes. The purpose of this study is to provide community-focused analytical tools, particularly in public spaces.

A potential solution to this problem might include changing how an urban designer views the third place and articulates the common good and citizenship rights based on the concept of quasi-smart public spaces, daily life transformations, and nightlife atmospheres. Urban nightlife atmospheres emerge as key to articulating this problem. The analysis has implications for how the elements of technological, physical, digital, and quasi or smart public spaces have appeared in a fragmented way through interventions of citizens and local municipal authorities. Thus, we are taking a faster approach to achieving a more

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accurate exploration and development of public spaces, by integrating all types of conventional and digital technologies into smart public spaces and investigating quasi-smart areas as a proposed concept.

Efforts are directed at eliminating current challenges dominated by a misunderstanding of smart cities and public spaces. In addition, it is necessary to focus on the importance of reconstructing nightlife atmospheres. However, only limited research can be conducted into daily life transformations in the third place, focusing on the implications of nightlife and smart public spaces.

BACKGROUND

Jürgen Habermas proposed two concepts to address two transformations of daily life: the first discusses the public sphere (Habermas, 1989), and the second traces the consolidation of democracy and the post-Enlightenment and the effects on the common good and citizenship (Habermas, 2009). We found that the idea of a common good is not new, and it seemed to us to merit investigation. Thus, we reviewed many studies that discuss everyday life related to the idea of the public sphere, the public realm, the third place (Crawford, 1995; Elshater, 2018) and the fourth places (Aelbrecht, 2016). Many other studies have investigated the contradictions that occurred in the transformations of everyday life in some public spaces (Cocchia, 2014; Elshater, 2020; Lefebvre, 1991). Our limitation was about the consolidation of democracy at the local community level; therefore, we decided to distance this study from political issues.

The third place does not exclude anyone from participation (Elshater, 2018). Ray Oldenburg (1989) describes social life in public places within a local community. A sense of humour usually predominates in these places, providing pleasure rather than anxiety. These places do not exclude anyone; all citizens, irrespective of their race, age, religion, or class (social or economic) are welcome. It is where all citizens feel that they have one degree of acceptance and satisfaction and improve their lifestyle experiences, while promoting social connections. All citizens are responsible for the third place and are interested in it; thus, the degree of belonging to the place at the highest levels of intervention for change must be the responsibility of all. The fourth places share all characteristics of the third places with in-betweenness and publicness, to design public spaces to make them more lively and inclusive (Aelbrecht, 2016). In this study, we focus on nightlife based on the concept of a third place, which includes:

1. the apparent characteristics, indicators, and elements of smart and digital technology;
2. the impacts of these transformations on community well-being; and
3. the active role of citizens and authorities in this issue, either negatively or positively.

Despite the significant research work on smart cities, the literature has mainly focused on public places (Bašová & Bustin, 2017). When reviewing the literature on everyday life in the third and fourth places and smart cities, one discovers a gap between the two fields of inquiry. The issue of daily life in the third place concerns the lower structural gradient of the city from the individual building and surrounding open spaces and public spaces in the community's neighbourhood, while the issue of smart cities mainly focuses on the level of environmental and urban planning, which appears in the indexes of smart city indicators (Caird & Hallett, 2018). Some studies have focused on the ideas of the common good and citizenship (Crawford & Speaks, 2004; Habermas, 2009), while others have focused on sensory experiences in urban studies (Degen, 2017; Shaw, 2014). Moreover, few studies have focused on urban nightlife atmospheres (Kalinauskaite, Haans, Kort, & Ijsselsteijn, 2018).

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In general, studies have focused on a subset of the effects of the conventional, digital, and technological aspects of transformations based on the concepts of smart cities and communities (Gargiulo & Tremiterra, 2015; Gil-Garcia, Pardo, & Nam, 2015) and smart public spaces (Bašová & Bustin, 2017). Systematic review helps to reveal the concepts of quasi-smart public spaces, common good and citizenship, their reflections on everyday life transformations, and urban nightlife transformations. The idea of a smart city began to grow, giving rise to several crucial questions. Is the physical presence of digital technology elements turning abstract public spaces into smart public spaces? Can the elements of digital technology help create smart public spaces? Should these elements be consistent with the activities of everyday life and not affect their attractiveness?

QUASI-SMART PUBLIC SPACES

Several recent approaches have emerged from the literature that show the fundamental difference between smart and digital technologies on the one hand and advanced technologies (that are not smart) on the other (Ahvenniemi, Huovila, Pinto-Seppä, & Airaksinen, 2017; Cocchia, 2014). Some of these studies determine the content and elements related to devices connected to the Internet or to other devices (e.g., mobile phones, smart bulbs, smart speakers, smart thermostats, and smart security cameras), which form part of the Internet of Things (IoT) (Abusaada & Elshater, 2019b; Tian & Gao, 2021).

The urban context components are related to the elements of technology, such as ICTs; wireless, virtual, and ubiquitous systems; broadband and wireless infrastructures for mobile lifestyles; interconnected computing networks; virtual technologies; and service-oriented architectures (Gil-Garcia, Pardo, & Nam, 2015). They are also related to technological physical elements, which include three types (Ellis, Tucker, & Harper, 2013; Melhuish, Degen, & Rose, 2014):

1. branches and ATMs, surveillance systems, mobile digital images, digital screens and billboards, and audio and video equipment that creates incredible noise;
2. beverage and ice-cream refrigerators, and advertising boards for shopping malls and banks;
3. mechanically operated canopies (umbrellas), streetlights, digital traffic signs, kitschy art works, lighting hanging in wires and around trees and shrubs, and lights on building facades.

In the last three decades, a less ambiguous definition of smart cities and digital cities has emerged. Several studies have investigated smart cities and indices within this framework, which revolves around improving cities' performance and promoting their comparative "competitiveness" (Cocchia, 2014). Hill (2013) showed that the executive application was confined to the level of infrastructure, buildings, vehicles, and seeking a client amidst the city governments that procure or plan such things. Cocchia (2014) saw that smart cities and digital cities combine urban planning, sustainable development, the environment, energy grids, economic development, technologies, and social participation. Gargiulo and Tremiterra (2015) believed that smart cities and intelligent technology users frequently discussed urban planning more than they did urban design. Ahvenniemi et al. (2017) showed the difference between smart and sustainable cities. Gargiulo and Tremiterra (2015) recognised that urban competitiveness depends on strengthening the circumstances that support smartness. Ultimately, Abusaada and Elshater (2021) showed that placemaking creates singularity in a smart city.

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The smart community aims at improving social, economic, and environmental wellbeing by integrating intelligent technologies with the natural and built environments, including infrastructure and unrestricted access to timely and high-quality information. This allows citizens to make informed choices about the services of the marketplace and represent an emergent behaviour, without being “geographically co-located” (Iqbal & Olariu, 2021; National Science Foundation (NSF), 2018).

Accordingly, the concept of a smart community is not a substitute for eliminating the role of public spaces in the city’s structure. This concept focuses on integrating the optimal use of urban areas in the early stages of planning and making these spaces appear as containers for smart cities in the design and occupancy stages. Smart public spaces are built on the concept of smart communities having geographical spaces, stimulating the physical appearance of digital technology elements, smart city strategies and innovations, and behavioural aspects. Therefore, any public space that missed one of the above conditions could not be described as a smart place. We believe that these public places can be called quasi-smart public places. Moreover, these places must not only take into consideration the guidelines for smart communities and smart cities but also consider the transformation in everyday life.

EVERYDAY LIFE TRANSFORMATIONS

Most people spend a large portion of their daily lives in outdoor public spaces, commuting, consuming entertainment, engaging in group communication, or even participating in outdoor activities. Ideas that emanate from the public sphere/realm captivate urban studies scholars, as they are useful in following daily life transformations and urban affective atmospheres. Moreover, they are also an acceptable way to investigate the reality of nightlife atmospheres in a given place.

The public sphere or the public realm is a literary form in which the highest degree of citizenship is achieved; it is an excellent example of how to address this issue. It has emerged in public squares, forums, piazzas, and agoras, where people freely debate their public interests. This concept has evolved from the nineteenth century into a political perspective, according to Immanuel Kant in his article ‘What is Enlightenment?’ (Royal, 1999). Since the 1960s, many commentators have discussed the public realm as a public place in its political and socio-cultural form. This discussion went through the following three phases of everyday life transformation. The **first phase** was the structural transformation phase, which began in 1962 based on Habermas’s ideas, whereby people needed meeting places to discuss their views about the public good. These transformations emerged in the concept of civil society based on the interests of individuals without interference from sovereign elements in society such as the government, family, and tribe. The public sphere seemed connected to the people, removed from the control of organs that appear to be arbitrary and authoritarian, ranging from the government’s administrative organs in the labour authority to the family’s power in residential places. This realm takes care of the lives of members of society and citizens’ ability to form their own opinion or awareness in a way that ensures access to all citizens, whereas part of the public realm comes into existence in every conversation between the assembled individuals forming a public body. Habermas (1989) considered this realm to be an independent space from the administrative agencies of the state that have an interdisciplinary and disciplined nature. It is also separate from parental and family control and other forms of links, such as tribe and clan. The public sphere (realm) exists in markets, cafes, the press, courts, petitions, and other general activity areas where people engage in dialogue and discussions and arrive at understandings. One of the conditions of this realm is to be in open public spaces, and its existence is compatible with

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the wishes and aspirations of the people who gather in it. Therefore, it also exists in publicly owned streets, pathways, parks, publicly accessible open spaces, and any public and civic buildings and facilities.

The **second phase** was the phase of conflict or struggle transformation, by which the public sphere/realm is described as ‘an area of democracy’ in which all citizens have an equal right to live. In this area, public discourse takes place, and the issue of social and economic inequality takes a temporary aspect of transformation towards the interest of the decision on the ‘public good’ (Crawford, 1995, p. 4). This transformation focuses on the practice of everyday life (Lefebvre, 1991; Crawford & Speaks, 2004), which establishes the idea of practising all activities in outer spaces. Both Lefebvre and Crawford emphasise the importance of the public realm as a place of everyday activities. Lefebvre describes the city as a place where different groups can meet, where they may be in conflict but can also form alliances and where they participate in a collective oeuvre. In the city, he noted that public life orders itself principally around exchanges of all kinds: material and non-material, objects and words, signs, and products. According to Lefebvre, urbanity and its qualities occur in everyday activities that are often unseen, and in the day-to-day common places that are often unnoticed. From the early days of urban planning and design, planners and designers have considered the public realm as a space between what is happening inside the building block (very private) and the outside context of the surrounding blocks (very general) for business or leisure purposes, or perhaps the public realm is institutional (Crawford & Speaks, 2004). In the field of urban design, the public realm emerged as the third place, represented in public spaces, which is controlled by ordinary people, and the idea of equality is realised (Oldenburg, 1999, pp. 13, 22-25). In this vein, the third place becomes a focal point that combines local democracy and community vitality. These places offer better services for ordinary people, which one can access completely alone at any time of the night or day as one is assured of the presence of acquaintances. In addition, the concept includes those places that have a system of hosting regular gatherings, both voluntary and informal. It also includes those who come to it for the first time, providing them full satisfaction outside the areas of housing and work (pp. 32-34). Some of the features should be available in the public domain, such as simplicity, so that this place will be a starting point for beginners from communities interested in appearance at the expense of substance.

The **third phase** is the cognitive environmental transformation phase, which explains the concept of the public realm in terms of the knowledge context in which it originated. It is necessary to highlight some paradigms of urbanisation (theories, trends, schools, and approaches), which focus on understanding meanings and everyday experiences. Since the first quarter of the twentieth century, many scholars have dealt with the city as a purely physical reality, a social institution, and a unique framework geared towards creating distinct opportunities for everyday life. In this regard, many terms emerged to describe cities’ competitiveness (Gargiulo & Tremiterra, 2015): the city as a collective cultural and political product, cities for everyday experience (Lefebvre, 1991), and cities as everyday multi-cultural entities (Crawford & Speaks, 2004). The city is a collective cultural and political product, as indicated by the expressions ‘cities for people’, ‘cities for all’, ‘cities in the presence of the other’, and ‘cities everywhere’ and in everything. If things and assets are intertwined in what people see as their experiences, ambitions, and desires, we must necessarily go to the science that specialists have developed to judge the attitudes of people in dealing with the environment in which they live.

The public sphere/realm concept depends on successful public spaces being intertwined with people’s everyday needs and wants. Moreover, people’s social interaction with their environments leads to multiple human experiences, which arise from people’s roles and patterns of social and spatial activities. In this way, people’s perceptions of a place are correlated with everyday social and spatial activities. The

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spatial configuration is integrally connected to visibility and encounter patterns among different groups of people within an urban area. Professional understanding of these daily experiences is based on a power relationship and mutual interest between people and places. Any place in urban design is influenced by time. Therefore, we found the concept of nightlife atmospheres to be suitable for understanding daily life transformations.

NIGHTLIFE ATMOSPHERES

One of the arguments that presents the change in people's feelings is inherent in the use of the word 'atmospheres' (Abusaada, 2019; Böhme, 2014; Melhuish, Degen, & Rose, 2014) and depends on their multi-sensory experience in public spaces (Abusaada, 2020; Schmitz, 2017). Everyday experiences enable people's understanding of the atmosphere of a city (Böhme, 2014; Schmitz, 2017). Böhme (2014) believes that spatial experience should come before physical experience. Space can be experienced as cool because in one case it is completely covered in tiles. In another case, it is painted blue, and in a third it has a relatively low temperature. Atmospheres are always in the process of transforming as lived experience (Abusaada & Elshater, 2020); they become part of feelings and emotions that may themselves become elements within different atmospheres. Moreover, the fact that urban atmospheres focus on both nonphysical and physical situations plays a dominant role in the design of the city (Abusaada & Elshater, 2019a). According to Shaw (2014), the atmosphere of nightlife in public spaces has changed in terms of co-existence, daily life, urban production, and the way in which society is brought together. It is based on the process of emergence, process and stabilisation, and structural and processual form, and its relations are reassembled through changing forms of authority and closely connected to the atmosphere.

In many cities worldwide, nightlife is an integral part of human life from dusk to dawn. It goes through three types of activities: the daytime action from sunrise to sunset, the evening experience from dusk to midnight, and life in darkness that ends with the dawn of the next day. The outdoor activities in the evening and night-time differ in two respects.

The **first** focuses on the evening experience in public spaces, such as nightlife strips and night markets in major cities, downtown commercial streets, stores, cafes, restaurants, theme parks, neighbourhood gardens, terrace gardens in hotels, roving theatres, festivals of lights, waterfronts, promenades, and places that have a panoramic city view. The evening experience includes different kinds of activities, such as (a) diverse late-night dining experiences at City Point in Brooklyn, which is open until midnight; (b) the 'Legends of Hawaii Luau' Hilton Waikoloa Village that features exotic dance, music, and the Islands' traditional entertainment; (c) taking in the gorgeous scenery of the gardens of Paris against a late-night sunset; (d) the world-first Spirits of the Red Sand Aboriginal live 'roving theatre' and dinner experience; (e) walking along the river Seine in the Latin Quarter of Paris, the Amstel River in Amsterdam, Holland, and the riverside promenades in Shanghai; (f) shopping night markets at the Rot Fai Market in Bangkok; and (g) music-related nightlife in Berlin and Hamburg, Germany.

The **second** aspect is the night-time experience of karaoke bars, dance clubs, nightclubs, concert halls, and discos, such as American night sports, vocal performances, and karaoke nights. The night-time experience includes (a) food and drinking streets and party districts in Shibuya, Tokyo, and (b) Concertgebouw concert hall and Jimmy Woo, in Amsterdam, Holland. However, other activities operate 24/7, night and day, such as hospitals, hotels, and industries like agriculture, tourism, and commerce, in addition to the transportation system network of trains, buses, and public and private cars. All these

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activities revive the style of nightlife and require urban planners, urban designers, and landscape architects to improve the socio-morphological characteristics of night-time.

CONCLUSION

The diversity of urban experience includes different citizens, residents, visitors, and key stakeholders. Each of them plays environmental roles related to four changes: changes in technology, whether conventional or digital technology; whether these places are smart or quasi-smart; varieties of everyday activities; and urban nightlife atmospheres. Here, we attempted to further investigate the interrelationships, wherein efforts were directed at eliminating current challenges to the nonphysical aspects of night based on the transformations of everyday social life experiences and urban atmospheres, which interact with the technological and physical elements in public spaces.

As reported in the literature, smart cities' attributes include information and communication technologies (ICTs); Internet resources; multi-application smartcards; the arts; digital media; and culturally creative industries, new technologies, and avenues for achieving efficiency, innovation, and optimisation. Moreover, the limitations of the concept of smart cities are as follows: (a) they intensify social divisions; (b) they are not created automatically; (c) people's participation in their environment and their everyday lives is short-lived; (d) adaptation of IT for social use is deficient – it should be empowering; and (e) balance of power between businesspeople, local authorities, and ordinary citizens is lacking.

The smart public spaces paradigm indicates a virtual entity (cyberspace), such as information highways and electronic interconnections. It is a space characterised by flows that remains the fundamental spatial dimension of large-scale information-processing complexes, and the information-processing structure is place-oriented and has zero places. Meanwhile, technological and physical elements include visual (not virtual) components in the urban context. Accordingly, many recent studies have indicated that public spaces are different from smart public spaces with conventional technological and physical elements, but do not consider smart public spaces. 'Quasi-smart public spaces' is a proposed term to describe public spaces in some cities. These places depend on integrating conventional technological, physical elements, and virtual elements of smart technology. These integrations may reconstruct nightlife atmospheres, which reflect the patterns of everyday life transformations. We examined the concept of quasi-smart public spaces to reconstruct urban nightlife atmospheres. We investigated how urban nightlife transformations in public areas changed due to technological and physical elements.

A closer look at the literature reveals several gaps and shortcomings. Despite the wealth of literature available in the field, there is a lack of research on the impacts of these technologies on urban nightlife atmosphere transformations. Research in the field of urban studies is required into some public places, touching on two frameworks for analysing the problem. The first discusses the proposed concept of quasi-smart public spaces emanating from the requirements of smart cities. The second focuses on reconstructing urban nightlife atmospheres related to understanding the issue of everyday life transformations.

In some cities, many transformations have occurred in public spaces for cities to become smart. In some other cities, traditional technological and physical elements have emerged in public spaces in the form of informal and chaotic interventions. This vision of understanding requires an initial distinction between the concept of smart cities and smart public spaces on the one hand and technological intervention, which cannot be called smart evolution, on the other. Accordingly, the next review focuses on the difference between smart public spaces and public spaces with technological and physical elements

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that are not smart, and which might be described as quasi-smart public spaces. It is a proposed term to describe any place that has almost, but not all, the components and elements of smart public spaces.

In conclusion, we acknowledge that the effort to investigate the urban nightlife atmosphere of public spaces is valuable for understanding the remarkable physical and nonphysical changes in urban nightlife. Consequently, this work requires much more attention to these transformations occurring in public spaces in the future.

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Chapter 2

Nocturnal Paris by Restif de la Bretonne: Take a Walk on the Wild Side

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ABSTRACT

*The aim of this study is to investigate the nocturnal urban world that Restif de la Bretonne depicted in the second half of the 18th century when Paris became the centre of European cultural life. Louis Sebastian Mercier and Restif de la Bretonne are the two authors that more than any others dedicated their lives and their works to Paris and the costumes of its urban life, and their work is the basis of a literary journey that reaches us. Restif, in particular, can be considered, a sort of sociologist, who scientifically analyses the facts from the inside, becoming an active part of the story. With his novel *Les Nuits de Paris ou le Spectateur Nocturne*, published in several volumes between 1788 and 1794, Restif inspired several writers of the 19th and 20th centuries. By reading his extensive chronicle of Parisian nights we can not only taste the atmosphere of that vanished Paris, but we can also find a source of inspiration for our time, for our contemporary urban life.*

Les fleurs du temps sont capricieuses,

En femme jalouses, elles font payer cher leur talent

(Anne Pigalle, Via vagabond, 1985)

Strangers in the night exchanging glances

Wond'ring in the night what were the chances

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Nocturnal Paris by Restif de la Bretonne

We'd be sharing love before the night was through

(Bert Kaempfert, Charles Singleton, Eddie Snyder, *Strangers in the night*, 1966)

INTRODUCTION

Over the centuries, many writers have found a source of inspiration in the cities' nightlife and Francois Villon is for sure one of them, but it is especially in the last two centuries that we have the most heartfelt and profound descriptions.

Just think of the nocturnal visions of London's disreputable neighborhoods chronicled by Dickens and Wilde, of Dostoevsky's dreaming St. Petersburg, or of the more complicit and disenchanted glances in twentieth-century crime novels, movies and songs.

The night offers an opportunity to fathom the darker, sordid, hidden and unknown side of urban life. It is at night that one can enter the underworld of illicit trafficking and prostitution, and it is at night that the most extreme passions take over and the most restless and disturbing psychologies find their refuge. At night, even routine chores acquire a different, muffled and mysterious flavor; at night, as in a Hitchcock film, a lit window suggests questions about the lives of those who live there. The night has a different temporality than the day, more dilated; and with the gaslight then, and after with neon lights, it becomes an almost timeless place, an anarchic alternative to the rigor and predictability of the day.

In the eighteen century, poetry and literature began to take interest in the transformations that Paris underwent, where the first *Salons* were born and where cultural life returns from Versailles to a frenetic and seductive environment full of social contrasts.

The city becomes the place of chaos and depravity while Versailles was the realm of reason and rationality. As Italo Calvino (1994, p. XVI) claims, "the myth of Paris is the exact opposite of that of the ideal city; because the ideal city, capital of reason and order and beauty, was Versailles, all geometric and Cartesian, and Paris represented the antithesis, the reverse: an enormous organism in motion, beautiful because alive".

Pierre Citron (1961) points out that before the 1820s Paris was rarely the subject of poetry; the city is present only in celebratory compositions and, in any case, always as scenography, as mere background. Only the rural and Arcadian landscapes find space and the embryo of the myth of Paris serves only as a counterbalance, highlighting the corruption of urbanity. It is in the century of Enlightenment that the city-countryside opposition became clearer and Rousseau charged the second with positive values "as symbol of nature opposed to the city, symbol of artifice, the abyss of humanity" (Calvino, 1994, p. XVI). In his Confessions, Jean Jacque Rousseau describes his arrival in Paris where, as Giovanni Macchia (1994, p. 362) writes: "He thought he was entering a city of marble, full of superb palaces, and saw nothing but ugly blackish houses, small dirty and smelly streets, occupied by beggars, carters and hawkers".

LOUIS SÉBASTIEN MERCIER AND RESTIF DE LA BRETONNE: AT THE ORIGIN OF THE "MYTH" OF PARIS

At this time, two writers deserve particular attention for the way they approach the theme of the labryrinthine metropolis, full of those fermentations that will soon lead to the Revolution: Louis Sébastien Mercier

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(Paris, 1740 – 1814) and Nicolas Edme Restif de la Bretonne (Sacy 1734 - Paris 1806). Their works are the basis of a literary journey that reaches our time. With them, Paris truly becomes the centre of the world and their gaze on the life of the city becomes of fundamental importance for understanding human conditions. Their attention to history with a small “h”, made up of everyday life without heroes, will affect the urban vision of many of the most important writers and poets from the nineteenth century onwards. In the futuristic *L'An 2440*, first published in 1770, Mercier (1993, p. 93-96) compares the Paris of his time to that of the future. About the contemporary city, he writes: “Our capital is an incredible mix. This crooked monster is the receptacle of extreme opulence and excessive misery: their struggle is eternal (...). I am as disgusted with Paris as with London. All the big cities look alike; Rousseau said it very well”.

With the pretext of making a ruthless critique of the mores of the metropolis, he actually reveals its monstrous and irresistible charm. In the monumental *Tableau de Paris* - first published in 1781, that will go onto count twelve volumes in 1788 - Mercier represents an enormous fresco of Parisian life, consisting of a very long series of short chapters. Fragments of Paris whose purpose is to provide a total, somewhat encyclopedic image of the city of his time. “Je vais parler de Paris – writes in fact Mercier (1783-1788, p. III, t.I) -, non de ses édifices, de ses temples, de ses monuments, de ses curiosités, &c. assez d’autres ont écrit là-dessus. Je parlerai des moeurs publiques & particulières, des idées régnantes, de la situation actuelle des esprits, de tout ce qui m'a frappé dans cet amas bizarre de coutumes folles ou raisonnables, mais toujours changeantes. Je parlerai encore de sa grandeur illimitée, de ses richesses monstrueuses, de son luxe scandaleux. Il pompe, il absorbe & dévore les autres villes, quahens quem devoret”. Marco Dezzi Bardeschi (1993, p. 3) underlines that “it is precisely this attachment to the lived life of the city, to its most intangible micro-history written on the walls, which triggers indignation in Mercier for all those “blanchisseurs d'églises”“. A denunciation against the restorers that will find an echo in Victor Hugo's *Notre Dame*: “J'ai vu avec regret – writes Mercier (1783-1788, p. 554, t. VII) - qu'on avoit rebouché cette église, qui me plaisoit beaucoup mieux lorsque ses murailles portoient la teinte venerable de leur antiquité”. But also his pages on contemporary architecture will actually strongly influence Hugo. As when he writes (1993, p. 93-96): if you “copy from the Greeks and Romans you should keep to their kind; you ruin their style, which is simple and noble; you ruin it, I say, you disfigure it with the smallness of your views and with the childish rage you all have for what is graceful (...). Be proud of your monuments falling into ruin: admire your Louvre with admiration, the appearance of which makes you more ashamed than honour, especially when you see on every side so many brilliant frills whose maintenance costs you more than it would cost you the completion of your public monuments”. In the Paris of Mercier, with its syncopated rhythms, its teeming atmospheres, its noises and its smells, the germ of modernity is already present and as Rufi (1986, p. 108) asserts, he can be considered at the origin of the myth of Paris.

There is a strong affinity between Restif de la Bretonne and Mercier, so much so that Antoine Rivaroli, in his *Petit Almanach de nos grands hommes* of 1788, refers Restif to Mercier and Mercier to Restif, underlining their complementarity: “Mercier: see Restif. Restif: see Mercier” (Delon, 1995, p. 28). There are numerous testimonies of admiration that the two writers exchanged and a profound harmony, both political and social, is evident in their urban vision. In 1781, in the first volume of the *Tableau de Paris*, Mercier praises Restif de la Bretonne's writing, calling him a great “painter” for the vividness of his descriptions. Then when he has to talk about city prostitution, he refers to Restif as the only one capable of recounting its corruption and charm in *Le Paysan perverti* and in *Pornographe*, draft regulations for prostitutes.

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Restif shows the same admiration for Mercier: His heroic comedy *L'An deux-mille*, written in 1790 is clearly inspired by Mercier's *L'An 2440*. In the 348th of *Les Nuits de Paris* he admires his courage, considers him virtuous for his love of humanity, and in the 381st underlines a personal friendship: "I was prostrate for a long while, when a warm and eager friend went to great pains to revive my shattered energies. Why not to tell his name? It was M. Mercier, author of so many worthy writings" (1964, p. 226).

RESTIF DE LA BRETONNE AND THE PARIS OF CROWDS AND FREEDOMS

In some respect we can consider Restif de la Bretonne, a sort of sociologist from the "Chicago school" who has escaped back in time, who scientifically analyzes the facts, who observes events from within, participating in them, effectively becoming an active part of the story. It seems that during his stormy life in Paris, he was a police confidant and acted as a "stalker", though no documents give certainty of that. In any case, Restif inaugurates the urban taste of "flânerie", aimless wandering, anxious and wild, in the labyrinth of the ancient capital, taking "a walk on the wild side", as Lou Reed would have said, in the suicide search of the criminal, the thief, the prostitute: the new Parisian Minotaur. He was like a hunter who searches from street to street in the darker neighbours of Paris an ever-new love affair.

Restif de la Bretonne, who in his life wrote about 240 volumes, remains a little known and certainly not universally appreciated writer: Saint-Beuve, agreeing with Hugo, considers him ignoble while great respect and admiration will be shown by Stendhal, Baudelaire, Nerval and, above all, in the twentieth century, by the surrealists.

Upon his arrival to Paris, the city immediately appears to Restif as a dangerous place for morals, a place of perdition, as is evident in the subtitle – *Les dangers de la ville* – common to two of his novels: *Le paysan perverti*, of 1766, and *La paysanne pervertie*, of 1784. Restif describes the filth, the inconvenience and the stench of the city, and this, as Macchia (1994, p. 362-363) reminds us, is a common fact in the literature of the time. For Vittorio Alfieri Paris is the city of the lotus, it is a fetid gutter, while Giuseppe Parini emphasizes "le tristi, oziose acque e il fetido limo", the smelly and dirty waters of Milan, in contrast with the healthiness of the country air. But all this does not prevent Restif from falling in love with this sinister place, with this immense labyrinth, so much so that in *La Vie de mon père* makes his father say: "Je n'ai jamais entrevu Paris de loin qu'avec le tendre sentiment d'un fils qui revoit sa mère" (1778, p. 169, t.IV).

Filial love for sure, but not only; his curiosity is incessantly stimulated by the amazing spectacle that the streets offer him, because the city is an open book that can be read continuously without ever stopping, so much so that he considers Paris as: "Un spectacle continual où les scènes changent à chaque pas et à chaque instant" (Restif de la Bretonne N. E., 1778, p. 169, t.IV). The city is a theatre: "The streets of Paris are indeed like its opera house", writes Restif (1964, p. 65), where "the scene changes every moment" and a woman often "finds it pleasant enough to come out onto her doorstep to watch the passers-by and enjoy the various sights".

Restif loves the crowds and as Macchia (1994, p. 364) writes, "Paris is the privileged place for the writer who intends to live in the crowd and be alone in the crowd. Absolute solitude is not required to write, but individual solitude. And Restif imposes his presence among the people. And in the city crowd, even before the romantics, he feels a delightful feeling; the joy of being free, of freely breathing the intoxicating scent of equality". What determines Restif's love for the city is therefore also the sense of freedom, the feeling and the sensation of being free. Edmond, the protagonist of the *Paysan per-*

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verti, exclaims: “Paris est dans la moral ce que sont nos montagnes dans le physique; on y respire plus librement; l'on s'y trouve dans un dégagement délicieux, que je sens, mais que je ne saurais exprimer. (...) Ah! mon ami, l'on végète en Provence, l'on ne vit qu'à Paris” (Restif de la Bretonne N. E., 1775, p. 236-237). This pride and joy of feeling free in Paris, where the air is perhaps less healthy but where you can breathe, live and not vegetate, leads him to think that the city can be the centre for the spread of freedom in the world. And the role of an intellectual like him is exactly to help this spread of freedom through his books. For Restif, life in the city reveals, in addition to the pomp and palpable energy, the iniquities of which the human being is capable, the nightlife increases the perversion that the light of day attenuates; Restif travels through the dark places of the city to reveal social contrasts as well, to witness them. In the 142nd night, he writes (1964, p. 68): “Among all our men of letters, I am perhaps the only one who knows the common people and mingles with them. I want to describe them; I want to be the sentinel of orderly conditions. I have gone down into the lowest classes in order to see everything that is vile”. When, in the last years of his life, he finds himself in misery, Restif continues to wander, amazed and hungry, through the streets of Paris, trying ever since – as Thiébaut (1959) argues – the feeling of being the interpreter of the city, its messenger for centuries to come. He realized how important was to give voice to all those anonymous people who are the true testimonies of the events of their time, the “dumb of history” as Marc Bloch would have called them.

Restif can be considered the first “true” poet of Paris, because he revealed its most hidden and secret corners, because he loved the city where one gets lost anticipating Baudelaire’s poetry. He completely identified himself with the city; there is no separation between the writer and the man. He travelled far and wide for thirty years, a tireless nocturnal explorer of the muddiest streets, of the nobler squares, of the elegant promenades and of the mysterious gardens where people gather for their strange pleasure parties. He has extracted from oblivion, thousands of characters: thieves, tramps, prisoners, drunks, vandals and students, butchers and ragmen. No one like him, before Balzac, Baudelaire or Zola, has felt the power of urban life, its tragedy; and is not a coincidence that he titled one of his numerous books *Drame de ma vie*. Like a detective or a crime journalist, he has infiltrated shops, cabarets, cafes, chip restaurants, dance halls, billiards, and secret groups of homosexuals. He questioned workers, police officers, flâneurs and pimps, drawing lymph and substance for his stories, to nourish them and make them vivid, witty and fascinating. As Gérard de Nerval (2020, p. 2005) writes in 1852, he “les ferait parler avec les intonations mêmes de leur voix, se servant des paroles qu'ils avaient dites tel jour, dans telle rue, dans tel salon, dans telle société plus ou moins avouable, en présence de l'impytoiable observateur”.

THE SPECTATOR “OWL”

The novel *Les nuits de Paris ou le Spectateur nocturne*, written at intervals and published in several volumes between 1788 and 1794, is an extensive, but deeply subjective, chronicle of Parisian nights. Restif himself, who calls himself Hibou (owl), goes from street to street as soon as night falls, telling everything he sees first hand, noting in the morning what he witnesses in his nocturnal walks. As Nerval writes “He often spent his nights strolling the streets, penetrating the most infamous shacks, the hovels of cheaters, both to observe and, in his idea, to prevent evil and do a little good. He assumed the role of executioner, not by virtue of his duties to the kingdom, but of those of a moralist writer” (Restif de la Bretonne N. E., 1982, p. XXV). 366 nights were originally planned - 365 to describe the nights of an entire year, and one to start a new cycle - but the book will eventually include 380 sections, because, in

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1790, Restif adds the revolutionary nights. As later Baudelaire said about his *Spleen de Paris* this book has no beginning nor end, you can start reading it from every single night. He did not want to give any precise order because is the modern city's nightlife that refuses any order, and the architecture itself of that novel could not be more modern: fragmentary and apparently disorganized, composed of increasingly different and unpredictable nights, long stories followed by short notes. He invites us to wander through his disarticulated novel in the same way as he wanders through the wandering streets of Paris at night.

From the very first volumes, Restif leads the reader to the pleasure of eccentricities and descriptions of curious anecdotes, where the chronicle pretext becomes poetry, as when he speaks of twilight, when the night starts to fall, everything becomes dark and mysterious and he loves to stroll under the deep shadows of the ancient cathedral of Notre Dame. It is an ambiguous moment, made even more ambiguous by artificial lighting: "In earlier days, there was a moment of the evening – writes Restif (1964, p. 70) - when the city dwellers were plunged into deep darkness. It was the moment of nightfall, and a time when the streets were extremely busy. Besides the fact that the time of lighting up was apparently set too late, there was so many of the poor lanterns with their single candles and they emitted so little light that all of them had to be lit before one could see even faintly. Nowadays the service is provided much earlier, by a smaller number, and when a lamp is lighted, it throws a brilliant shine for a good distance". Artificial lightening plays an important part in Restif's description; it is a sign of modernity and makes the shadows even darker. His city is made up of lights and shadows where people can hide themselves; but the city is also made of stone and flesh, it is throbbing and unpredictable: "I was turning out of rue Culture-Sainte-Catherine, - he writes - when my foot struck something limp. I stooped and I felt it: it was a man! ... I tried to rouse him; he was cold: I pulled him a short distance, into the light of the street lamp" (1964, p. 5-6). The picture that emerges is full of black humour, macabre comedy, apparent cynicism and disenchantment, and recalls the poem *Le vin du chiffonier* by his huge admirer Charles Baudelaire (2004, p. 269). "Souvent, à la claret rouge d'un réverbère / Don't le vent bat la flamme et tourmente le verre, / Au Coeur d'un vieux faubourg, labyrinth fangeux / Où l'humanité grouille en ferment orageux".

In the 289th night, he tells us a curious fact that highlights his taste for the absurdness of human behaviour: "As we walked dreadful but muffled cries struck our ears! (...) A woman in a shift, her sleeves pushed up above the elbows, came to open it. I asked who was being murdered in her house (...) The woman showed me some sort of thing sewn up in one of the bedsheets; then a stick like a porter's, thick and short. Next she led us back into the first room and told us: "My husband is an incorrigible drunkard (...). In desperation, I'm trying a method someone suggested to me. When he comes home very drunk I sew him into his sheet, and then I give it to him - I really give it to him! " (1964, p. 161-162).

Particularly disturbing is the story relating to the "violators" of tombs, where he describes some young people fleeing. "I went to see - he writes (1964, p. 19). - what they had been doing at the Cagnard, and I found - the limbs of a dismembered child", then discovering that these were anatomical remains used by surgeon students, forced to steal corpses at night for their studies, and then getting rid of them as well as they could.

The descriptions of Paris are mostly lyrical and interior and tend to highlight the atmosphere, the soul of the described places, the swarming that flows there and the characteristics of its visitors. Among others, he talks of the area of Paris called Cité, one of the oldest parts of the city. "I proceeded next to the upstream tip of the island known as the Terrain, passing through the barbaric, gothic Cité, which is more a tangled labyrinth than a city: imagine philadelphic streets, where two persons who meet cannot pass except by embracing one another; tortuous, filthy streets; stone houses four stories high – it is stifling there, the air never moves; it is as though one were walking at the bottom of a well" (1964, p.

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113-114). Here we can really feel the atmosphere of that *Vieux Paris* destroyed by the pickaxe of Baron Haussmann that will be the centre of Baudelaire's poetry.

The Palais Royal is another of the places that returns with more frequency in the *Nights* and was at the centre of Mercier's interests too. "I went to the neighbourhood - writes about it Restif (1964, p. 36) - which is in a sense the quintessence of French urbanity. It is not the court, but it is perhaps more significant, for its tone is often better. This district curbs the court: it conveys to it the imperious law of national customs and compels it to conform to that law. If the court displeases the section, the latter calls a halt and compels it to change. This section, in a way the nerve center of the capital comprises rue Saint-Honoré and the adjoining Palais-Royal". It was one of the richest districts of Paris, and the new Palais Royal was still under construction: "It was the first or second week – writes Restif (1964, p. 195) - that one could stroll beneath the colonnades; they were unfinished, and were covered over while small shops or booths were installed. When we returned, after seeing the new residence the Palais Royal evening activity was at its most brilliant. The two small galleries especially were thronged with people to such a degree that one could not move". In this passage we can find elements that in some way can be equated to Baudelaire's sensibility: the building under construction where the crowd strolls recalls the prose poem *Les yeux des pauvres*. "Le soir, un peu fatigued, vous voulûtes vous asseoir devant un café neuf qui formait le coin d'un boulevard neuf, encore plein de gravois et montrant déjà glorieusement ses splendeurs inachevées" (Baudelaire, 1992, p. 116).

Apart from the most disreputable neighbourhoods, Restif loves to explore the places where people use to gather to have fun at night and this is how he describes Les Halles on the 24th night: "I went to see the cabarets at Les Halles, about which I had heard a great deal. I expected to find some fascinating sights there, but I saw nothing but debauchery: people smoking, or sleeping; lewd women with billiard or card sharks, brawling and swearing at one another; a few sad rakes who had come there looking for amusement and who were bored instead" (1964, p. 19). Restif was very disappointed by this place, very unhappy with that den of dirty libertinage, he was about to leave but then he saw "a very pretty young blonde led by a kind of female monster", because for him the city is above all a place of amorous and sensual conquests unthinkable elsewhere. We know precisely from Mercier - who reviews them in his *Tableau* - that in Paris there are thirty thousand prostitutes and ten thousand mistresses. Restif (1964, p. 15) tells us about the many encounters one could happen upon when touring the night streets of Paris: "At the corner of rues Saint-Martin and Grenier-Saint-Lazare I was accosted by a rather pretty girl with a voluptuous languor in her manner. She took my hands, and made me the most beguiling promises to persuade me to go up to her room. I declined gently, touched by compassion for the unfortunate young girl, and I had begun to make certain remarks as to the perils of her trade". When Restif recounts his love adventures, he tells us with sweetness and tenderness that he went from luxurious alcoves to sordid furnished rooms. But when he enters a girl's room or goes away with a prostitute, it is not just to respond to a sexual desire. He often represents himself as a benefactor who goes to console the various Zéfïre or Rose Bougeois, Sylvie, or Elise Tulout, or Thérèse, but Restif is above all interested in listening to the story of a life, looking for a kind of confession, a still unknown chapter of the immense novel of his city. This connection between his sensual life and the paving stones of Paris leads him to consider the city like a kind of diffused journal. He has, in fact, a very curious habit of engraving the dates dearest to him from his love life on the parapets of his beloved île Saint-Louis. Restif dedicates the 295th night to explaining what moved him to that approach to the stones of the city. "I was most unhappy! Instead of seeking to distract myself, I held onto the pain; I feared to let the moment slip away; I cut it into the rock!" he writes (1964, p. 102-103). And further on he starts to connect his present feeling to what had

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led him to engraving the stones: “Whenever I had stopped on the parapet to ponder some sorrowful thought, my hand would trace the date and the thought that had just stirred me. I would walk on then, wrapped in the darkness of the night whose silence and loneliness were touched with a horror I found pleasing (...). On the Quai d’Orléans, my eyes turned to the first date I had written, on the same day in 1779: 5 9bris malum. I cannot describe the emotion I felt as I thought back to the year before – as I remembered my situation at the same instant, at the same place, and the pain that had made me write the word *malum* (...). I was moved, my tears flowed; and the sentiment was exquisite! I kissed the stone (...). By the light of the street lamp, on my way back I found *Desperium! Diva Mul.* (...). Farther on: *Silvia mort. 29 Aug.* And farther: *Nouvelles de la Marq. Mal. 29 7bre.* (...). Thus I went on, rediscovering on stone everything my spirit had felt during that period of sorrow (...). I determined that henceforth I would inscribe everything on the island, for it provides me real nourishment for my emotions”. And here a carnal, almost fetishist attachment to the stones of his city is evident. Stones that also console that sad soul that “loath to quit the earth without leaving behind this brand of crime or misery upon the brow of the old church”, engraving in a dark passage of a tower of Notre Dame the word ‘ANAΓKH of which tells Victor Hugo in 1832 (2020, p. ix). Stones that become a kind of living diary, which record a man’s most intimate passions and feelings. Because the stones of the city are the memory of the city.

CONCLUSION

In *Les nuits de Paris* – prefiguration of the *Comédie Humaine* by Balzac – Restif de la Bretonne, the tireless night flâneur of the streets, writes the great comic, tragic and epic novel of Paris. Restif, at the end of the XVIII century, heralds the organicity of the city that changes continuously and that he feels like a labyrinth. The Paris of Restif is not comparable to the descriptions of travellers and memorialists of his time precisely because he sang and lived the soul of the popular streets, public dances, cabarets; he mingled with workers, altar boys, transvestites, tramps and prostitutes. In the maze of old neighbourhoods and in the political confusion of his time, he accompanied Paris and France towards the Revolution to modernity. Nerval, Baudelaire and even Benjamin – who raised Paris to the capital of XIX century – had found in *Les nuits de Paris* an inexhaustible source of inspiration. Reading his stories we can feel the atmosphere of that vanished Paris, of that vanished world, but we can also find a source of inspiration for our time, for our contemporary urban life, learning a different way to read the city. Whenever a project of preservation involves an urban area many facts should be considered, not only the walls of the buildings but also the people who live there, the way they use those buildings, because a city is a complexity of things inextricably connected that should be protected in its integrity. Restif tells us a thousand anecdotes, daily tragedies, micro-histories. Echoes of that tumultuous universe, profoundly urban even if perpetually on the point of disappearing, are still present, both in real life and in fiction, transformed and renewed in the work of George Simenon, in Giorgio Scerbanenco’s *Milano calibro 9* and, why not in the New York of Lou Reed *Transformer*.

Nocturnal Paris by Restif de la Bretonne

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Chapter 3

Forms of Night-Time Economy Governance: A Framework Towards Clarification

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ABSTRACT

This chapter introduces a framework for understanding forms of night-time economy governance. First, the chapter identifies, defines, and classifies six ideal types of night-time economy governance modes drawing upon key literatures and real-world night-time economy governance practices. The six ideal types of night-time economy governance modes are: public-private partnership, night-time commission, night mayors, night city managers, night lobby groups, and night advocacy groups. Second, the chapter discusses the ideal type of night-time economy governance modes, and their potential role for night-time economy resilience and recovery during and post-COVID-19 crisis. Local governments, policy practitioners, night-time economy advocates have the opportunity to rethink night-time economy governance through entrepreneurialism, flexibility, adaptation, leadership, resource mobilization, coordination, and knowledge generation. Alternatively, we may assist to a weak night-time economy policy implementation and the decadence of forms of night-time economy governance. Recently, public discourse praises a night mayor or a night city manager with little knowledge around governance models.

INTRODUCTION

Forms of night-time economy governance are relevant across the world due to their potential in preserving and recovering night-time economies from the COVID-19 crisis. Their ability to accomplish this lies in retaining night-time jobs, allocating public funding, enabling access to financial aid, providing clear COVID-19-safe guidelines, and developing instruments for job-keeping or job-seeking.

In public discourse and academic debate, many labels have emerged to indicate different night-time economy governance modes. In the seminal work by Seijas and Milan (2020), we encounter the following

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entities: night mayor, night-time advocacy organization, public–private partnership, nocturnal delegate, night-time economy manager, night ambassador, entertainment commission, night-time economy advisor, and nightlife alliance. Additional labels are: networked governance (van Liempt, 2015; van Liempt & van Aalst, 2015), policing as regulatory governance (Wadds, 2020), and formal and informal governance (Hadfield, 2015). However, a lack of understanding and a poor conceptualization of forms of night-time economy governance remain within both the public discourse and studies on the urban night.

This chapter provides a framework for understanding six ideal types of night-time economy governance: public–private partnership, night city manager, night-time commission, night advocacy organization, night lobby group, and night mayor. Initially, these are defined and classified considering the following features: representativeness of interests, democratically elected representative or appointed government officials, type of authority, tasks, scale, type of actors and institutions, style of interactions, and power distribution (Kooiman, 2003; Pahl-Wostl, 2015b, 2019). Later, strengths and weakness are identified, drawing on seven properties: entrepreneurialism, flexibility, adaptation, coordination, leadership, knowledge generation, and resource mobilization.

In terms of research methods, the author builds the framework from engaging with key literatures on local government, public administration, social movements, night-time economy, governance, and public–private partnerships. This foundation is enriched by a discussion of real-world forms of night-time economy governance around the globe (Cibin, 2019b; Seijas & Milan, 2020; VibeLab, 2020), and the author's knowledge gained in studying night-time economy governance internationally.

This chapter is divided into four sections. First, the chapter provides a foundation for understanding governance. Second, it reviews the literature on governance modes. Third, it defines and classifies six ideal types of night-time economy governance modes. Finally, it offers a discussion of these options.

GOVERNANCE FOUNDATIONS

Night-time economy governance modes can be defined as the multiple forms through which night-time economy governance can be realized (Pahl-Wostl, 2015b). The term night-time economy refers to multiple formal and informal economies running from 6 p.m. to 6 a.m. Drawing upon Roberts and Eldridge (2009), night-time economy can be defined as a contested and complex time-space where multiple desires and interests, to which others are oblivious, can collide or coexist according to different ways of inhabiting the city at night; this diversity is the result of different global, national, and local trajectories. Following this definition, night-time economy governance is not a static process, but a dynamic way of controlling the tension between governing needs, desires and interests, and governing capacities (Kooiman, 2003).

Governance occurs as multiple actors influence each other's interactions on several levels, including at the interface between market, state, and civil society; this process may take various forms (Kooiman, 2003). Night-time economy governance is seen as a process of formal–informal interactions between public–private actors aiming to realize collective goals; here, the author focuses on night-time economy resilience and recovery during and after the COVID-19 pandemic. Generally, governance refers to actors engaging in a ‘purposeful effort to guide, steer, control, or manage sectors or facets of societies’ (Kooiman, 2003).

The governance of night-time economy has gained particular attention in scholarly and political debates since the 1990s. While it is acknowledged that the concept of governance has a rhetorical rather

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than substantive and semantic meaning, Pugalis (2018), drawing on the leading scholars of governance, summarize some theoretical propositions that are highly relevant here:

- The boundaries and responsibilities between private and public actors for tackling economic and social issues have become blurred; in other words, the distinction between those who govern the night-time economy and those who are governed has become increasingly fuzzy.
- Government focus has broadened to involve civil society in processes of governance.
- Governance refers to the ability to *get things done* through the use of instruments to guide and steer policy and institutions.
- Governance identifies the power relations and interdependence between actors involved in governance processes.

While forms of night-time economy governance have been adopted to establish an institutional forum for the discussion of night-time economy issues and to respond to a growing demand for governing the urban night, different conceptual models have been developed for these purposes (Seijas & Milan, 2020). Seijas and Milan (2020) propose an inductive and cross-functional approach, emerging from empirical research rather than the literature and integrating the perspectives of practitioners and researchers. In their study, the conceptualization of night-time-economy forms of governance, however, remains inflexible and inadequate for further comparisons. The forms of night-time economy governance, and their characteristics and concepts, are not satisfactorily defined, theorized, analyzed, and understood within public discourse and studies on the urban night. In addition, multiple labels arise with no clear distinction.

Furthermore, the literature offers multiple frameworks accounting for the growing relevance of non-governmental actors and modes of steering and coordination (Pahl-Wostl, 2019). The frameworks offer diverse conceptualizations of governance and tools to understand governance modes (Pahl-Wostl, 2019). As more interest in night-time economy has emerged, the role of different governance modes has also received more attention (Cibin, 2019b; Seijas & Milan, 2020).

FORMS OF GOVERNANCE: A LITERATURE REVIEW

When the urban night was dominated by sovereign and hierarchical government guidance, there was no need to discuss diverse governance modes. In democratic governments, elected representatives take responsibility for collective decisions that are then enforced by public administrators, reflecting a top-down style (Pahl-Wostl, 2015b). With a growing demand for governing the urban night, and an expanding discourse on the conflicts and potential of the night-time economies, various modes of governance have developed. In social science, there are several approaches to understanding governance and different conceptualizations of governance modes targeted at pursuing public values and addressing socio-economic problems (Pahl-Wostl, 2015b).

Jan Kooiman was one of the first scholars to grasp the changes in the type of social interactions and the complexity, dynamism, and diversity of society. He identifies three forms of governance—hierarchical, self-, and co-governance—that differ in terms of the roles of state and non-state actors (Kooiman, 2003). While the hierarchical mode is located at one end of the continuum, it is widely accepted as the classical or traditional mode of command and control and governmental steering. Meanwhile, self-governance falls at the other end of the continuum, where non-state actors organize, steer, and govern

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themselves autonomously. Finally, co-governance refers to modes of collaborative interaction between governmental and non-governmental actors with no prevailing leadership. Kooiman (2003) argues that, in the real world, most of these governance interaction types occur in combination. These categories have been applied to describe national policy styles and traditions, but they are also criticized for being less suited to studying concrete and dynamic real-world policy processes at the local and regional levels. Arnouts, van der Zouwen, and Arts (2012), indeed, suggested extending Kooiman's framework by introducing open and closed co-governance: the former refers to flexible and open access to governing processes by those who want to participate, while the latter describes closed, tight, small coalitions where access is privileged and guarded by those already engaged in governance processes. Arnouts et al.'s finer classification includes additional descriptive features: the role of actors, interaction rules, and power distribution. These categories remain broad in order to clarify, classify, and capture the differences in night-time economy governance modes.

Akin to the stance of Kooiman (2003), Pahl-Wostl (2015b) proposes the categories of hierarchies, networks, and markets. She argues that this classification can capture the complexity of real-world policy-making and hybrid governance settings (Pahl-Wostl, 2015b). In implementing this classification, Pahl-Wostl (2015b) identifies four structural elements: institutions and the significance of their informal and formal nature, actors and the roles of state and non-state actors, actors' interactions, and power distributions. The unique value of this framework is that governance systems are conceptualized as processes of transformative and adaptive change that is dynamic; moreover, these relevant pillars advance our understanding of forms of night-time economy governance and may help us to overcome the challenges of COVID-19.

In conceptualizing forms of governance, Treib, Bähr, and Falkner (2007) argue in favour of using the distinction between politics (processes and actors), polity (type of institutions), and policy (content) to generate typologies of forms of governance. In the politics dimension, the difference between state and non-state actors and their involvement in decision-making processes is prominent. Ideally, they represent two poles, with each responsible for policy-making: only state actors (hierarchy) or only non-state actors (self-governance). Between these poles, several other types of governance modes exist, including state and non-state actors, and in these situations, the networks prevail. As some authors argue, the extreme poles rarely occur in the real world; rather, networks or a combination of governance modes appear (Kooiman, 2003; Treib et al., 2007). In the polity dimension, governance modes can be classified according to the structure of interaction: hierarchical interaction, where one or a few actors reach collectively binding decisions; or market interaction, where actors decide their courses of action autonomously. Other relevant classifying features in the polity dimension are: the locus of authority, centralized versus dispersed, and degree of formality or informality in decision-making and policy implementation processes. Finally, the policy dimension includes multiple approaches: coercion, which depends on binding legal instruments; fixed modes, with little room to manoeuvre in implementation; the presence of sanctions; voluntarism, which emphasizes legally non-binding instruments; flexible implementation; and an absence of regulations and sanctions. By contrast to voluntarism, targeting involves more detailed non-binding recommendations and thus leaves less leeway for implementation. Moreover, framework regulations rely on binding decisions, but unlike coercion, actors are freer in their implementation. These categories remain broad in order to clarify, classify, and capture the differences in night-time economy governance modes.

Contrarily, Lange, Driessens, Sauer, Bornemann, and Burger (2013) take a normative approach in the conceptualization of forms of governance, lamenting the lack of clarity and operationalization in governance modes and in the broader field of governance. This knowledge gap challenges our understanding

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of how to govern as well as the empirical comparative research on the topic. They reject the categories of ‘hierarchy’, ‘market’, and ‘network’ because they believe that understanding real-world governance modes implies taking a step back from these aggregated and highly abstract ideal types. Lange et al. (2013) tested Treib et al.’s model by developing a meta-framework to differentiate governance modes and understand complexity and dynamics.

Specifically examining night-time economies, Hadfield (2015) identifies four coexisting governance modes. The first mode is informal governance: processes of governing and enforcing actions on night-time economies as alternative to governmental control; that is, ‘nightly chess games’ where negotiation and persuasion produce public value (Yeo & Heng, 2014, p. 721). The second mode is formal governance, where public value derives through law and statute, as well as licensing and planning regulations. The third mode is police governance: the police, like other public authorities, use discretionary powers to control night-time economies, enforce statutory regulations, and suppress social disorder, alcohol and drug violence, and night-time crime (Wadds, 2020). The fourth mode is private governance: private actors play an active role through networks with the public authorities. Though these modes are deeply rooted in the literature on the night-time economy, they are not consistently developed and do not serve comparative purposes.

To conclude, increasing endeavours are devoted to the development of conceptualizations of governance modes (Pahl-Wostl, 2015b). Frameworks are developed and adopted to analyze governance shifts and to evaluate whether policy evolution confirms a change in the nature of public policy (Pahl-Wostl, 2015a). However, while changes in governance are not a focus of this study, several features and properties from previous approaches become useful for the development of a framework to better understand forms of night-time economy governance.

CHARACTERISTICS AND PROPERTIES OF FORMS OF NIGHT-TIME ECONOMY GOVERNANCE

Seijas and Milan (2020) argue that differences in terminology draw upon geographic distinctions, scope, and position to understand night-time economy governance modes. This chapter refutes this claim by arguing that these terms describe different models with specific characteristics and properties corresponding to distinct modes of night-time economy governance. Before generating ideal types of night-time economy governance, the chapter identifies its characteristics and properties to create a consistent classification. These features form a basis for further theoretical refinement and support our understanding of how best to govern a process that encourages night-time economy resilience and recovery during and after the COVID-19 crisis.

The rationale of these features and properties is that, on one hand, each separately specifies aspects of night-time economy governance and deconstructs the modes of night-time economy governance and their further operationalization. On the other hand, the relationships among them are also fundamental because they provide a broader picture of night-time economy governance and more nuanced governance modes. Finally, when considering these features jointly or separately, the author considers them as preliminary material for a more specific conceptualization.

The characteristics used for classifying the six ideal types of night-time economy governance are:

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- **Institution:** The set of rules governing the behaviour of actors (Pahl-Wostl, 2015b). Formal institutions include governmental bureaucracies, institutions codified in any statute or legally binding document, and regulatory frameworks. Correspondingly, they can be enforced by legal procedures or common statutory codes. Contrarily, informal institutions are unwritten cultural or social shared norms and practices of power (Pahl-Wostl, 2015b).
- **Actors:** Individuals or collectives who adopt political strategies to influence night-time economy governance (Pahl-Wostl, 2015b). Generally, a first level of classification distinguishes actors among state actors—elected representatives and public administration officials (e.g. the police, licensing and planning authorities)—and non-state actors—those belonging to the broader economic and civil society (e.g. residents, nightlife entrepreneurs, night revellers, night workers, night entertainment businesses, organized night entrepreneurs, etc.).
- **Actors' interactions:** Multilateral relations between actors based on the recognition of inter-dependencies; ‘mutually influencing relations between two or more actors’ (Kooiman, 2003, p. 12).
- **Power distribution:** The locus of power; it may be centralized in a single entity or distributed among multiple entities.

The seven properties used for understanding the characteristics of night-time economy governance modes are:

- **Entrepreneurialism:** The ability to identify a set of possibilities, take initiative, make decisions, solve problems, and pursue the collective goal; here, it refers to night-time economy resilience and recovery during and after the COVID-19 pandemic (Pugalis & Bentley, 2014).
- **Flexibility:** The ability to change. A response to dynamic governance, opposite of the ‘permanent structure of nocturnal governance’ (Seijas & Milan, 2020) where something ‘permanent’ exists for a long time, and ‘structure’ points to a static constraining system.
- **Adaptation:** The capacity to adapt to and alter processes of governance as a response to anticipated or unexpected changes in the local context (Pahl-Wostl, 2015a), for example, an economic downturn or pandemic.
- **Leadership:** A relational and influential attitude in social processes used to construct and produce changes (e.g. new approaches, behaviours, ideologies, attitudes, shared values).
- **Resource mobilization:** A skill used to allocate public financial resources for night-time economy sectors, identify financial support tools, influence increasing public expenditures, attract private investments, initiate crowdfunding campaigns, and target these to diverse night-time economy sectors according to a set of priorities.
- **Coordination:** The capacity to reintegrate separated and differentiated but interconnected actors or forms of night-time economy governance who need to complement each other in the pursuit of the collective goal (Kooiman, 2003). Coordination occurs within and between forms of night-time economy governance to govern actors’ interactions (e.g. licensing, planning, and alcohol authorities, nightlife trade unions, civil society).
- **Knowledge generation:** Experience, information, best practices, and expertise that can be made available and externalized to actors involved in governance processes. This includes, for example, information about legislation changes, administrative procedures to get access to public funding, licensing and planning modifications, and funding schemes (Pahl-Wostl, 2015b).

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IDEAL TYPE OF NIGHT-TIME ECONOMY GOVERNANCE

The author argues in favour of six ideal types of night-time economy governance modes: public–private partnership, night-time commission, night mayors, night city managers, night lobby groups, and night advocacy groups. The rationale for these six ideal types is to clarify the labels used in public discourse and future scholarly research; to provide a better distinction between forms of night-time economy governance; to offer a tool for the analysis of night-time economy governance properties with a view to an effective contribution of forms of night-time economy governance into night-time economy resilience and recovery during and after COVID-19; and to set the fundamentals for future empirical comparative analysis.

Some readers may be surprised in learning that some real-world forms of night-time economy governance do not correspond to the author's stereotypical classification. Nonetheless, such an approach elucidates meanings and illuminates distinct rationalities and logics behind night-time economy governance modes (Pahl-Wostl, 2015b). It enables us to flesh out similarities, overlapping and potentially conflicting patterns of coexisting modes that may lead to governance failure and political struggle (Pahl-Wostl, 2015b). Here, the model attempts to reduce information by establishing a new frame of reference in order to be applicable across different contexts and policy domains, and each form of night-time economy governance can be read without being context dependent (Lange et al., 2013; Treib et al., 2007).

As Sejas and Milan (2020) state, at this early stage, empirical studies offer few pioneering examples of 'new governance modes', which does not permit a reliable evaluation of their possible scope and success. Likewise, the programmatic pronouncements or normative claims on the importance of new night-time economy strategies do not tell us much about their usefulness and performances. In this situation, an attractive alternative is to observe what was done before COVID-19 and what is being done now in the midst of the pandemic.

Public–private partnerships are of interest to the various local institutions involved and to the broad night-time-economy business sectors. These collaborations exercise authority by gathering business opinions from night-time economy sector groups, supply-side supporting night businesses, licensing and planning infrastructures, and COVID-19 safety measures; this is done to broker governmental funding, explore alternative night-time economy recovery measures, and coordinate the implementation of night-time economy strategies (Pugalis & Bentley, 2014). Public–private partnerships are functional forms of night-time economy governance, and sensitive to specific policy issues to promote more efficient night-time economy development, resilience, and recovery (Pugalis & Bentley, 2014). A pilot public–private partnership to support the resilience of the night-time economy has raised in Australia: the Dine & Discover New South Wales scheme (New South Wales Government, 2020). In this arrangement, the New South Wales government encourages the community to get out and support urban nightlife by offering vouchers for night-time businesses that have a COVID Safety Plan in place and have registered as COVID-safe. Examples of night businesses involved include: cafes, restaurants, clubs, bars and taverns, theatres, entertainment centres, performing arts operations, cinemas, museums, galleries, and recreational sport activities (mini-golf, billiards, bowling). Public–private partnerships are soft spaces, non-statutory entities, without a legal personality that utilise informal processes and exchanges (Pugalis & Bentley, 2014).

Night-time commissions are ad-hoc multi-member advisory bodies set up by government to examine night-time economy issues (Moulds, 2020). There may be two types of night-time commissions. First, governmental night-time commissions are composed of elected representatives and have authoritative

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capacity—the right to publicly examine night-time economy policies and laws and their impact on individual rights—and deliberative capacity—the ability to provide a forum for engagement with the community, market, and society in law-making processes (Moulds, 2020). In addition, governmental night-time commissions provide recommendations for policy and legislative amendments (Howlett, 2019; Moulds, 2020). The Joint Select Committee on Sydney's Night Time Economy is an example: members were appointed to assist the work of the parliament in New South Wales, enhance Sydney's night-time economy, maintain individual and community safety and health, and ensure a balance of regulations between individuals, night businesses, and other stakeholders (Parliament of New South Wales, 2019). By contrast, a mixed night-time commission consists of elected representatives, private-sector consultants, members of the night scene (e.g. event organizers, night entrepreneurs, performers), public interest groups, trade unions, and business associations (Howlett, 2019). Similar to the governmental night-time commissions, mixed night-time commissions have an advisory capacity, but they are more focused on nightlife issues, as they often have a technical nature affecting specific night-time economy sectors, businesses, or general policy areas. The London Night Time Commission is one such example (Mayor of London, 2017). Both types of commissions range across local, subnational, and national levels within administrative jurisdictions.

Night mayors are symbolic first-citizens of the locality (Copus, 2006). As such, they are city councillors, part of the political fray, drawn from the majority party on the council after their direct election by citizens (Copus, 2006). A night mayor exercises legislative and executive authority by determining goals and objectives for the development of night-time economies and the tasks and public services of the municipalities, setting night-time economy policy directions according to the mayoral manifestos displayed to voters during the election campaign (Grant & Drew, 2017). This is how night-mayoral steering is carried out. Furthermore, night mayors are local forms of night-time economy governance, but counterparts may also exist at different levels of government. An example of a real-world night mayor is the *Sindaco della Notte* initiative of the civic list established during city elections in 2016. This concept, however, did not come to fruition due to the initiators losing their elections (Cibin, 2019a).

Night city managers are civil officials who serve the elected representatives who appointed them (Grant & Drew, 2017). A night city manager exercises operational authority by directing and supervising night-time economy programs, delineating channels of cross-departmental communication, supporting authorities to improve services for nocturnal cities, analyzing tax sources, ensuring they meet night-time economy project targets, and playing an active role in steering networks (Grant & Drew, 2017). Similar to night mayors, a night city manager operates on a local scale, but a counterpart may be appointed at a different level. For example, a night city manager has been appointed at the local level in the City Of Sydney to deliver Sydney Open, a night-time economy strategy; similarly, a general coordinator for the 24-hour economy has been appointed at the state level—New South Wales—to coordinate the 24-Hour Economy Strategy of Sydney as a global city (City of Sydney, January 2018).

Night lobby groups are groups serving a large variety of interests. Lobby groups may be: corporations, international nightlife organizations, professional associations and interest groups, chambers of commerce, national associations of chambers of commerce, consultants, employer federations, law firms, national trade and professional organizations, think tanks, labour unions, or political parties (Renckens, 2020). Night lobby groups rely on market forces by manipulating the market, auditing night consumers and producers (i.e. those who the state seeks to regulate), empowering night-time entrepreneurs and operators, framing and re-framing night-time economy issues, and changing the level of support for and against the state. Night lobby groups are rooted at the local, subnational, and international levels.

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One example in Australia is the Night Time Industries Association lobby which, at the national level, has recently launched a campaign encouraging night patrons to adhere to state rules for COVID-19 containment during their night out (Night Time Industries Association, 2019). In Austria, the Vienna Club Commission reviews financial packages and targets different demographics of night-time businesses (Vienna Club Commission, 2020). In Switzerland, the Bar & Club Kommission Zürich lobbies for the regulation of commercial rents and finance-relief mortgage packages for night businesses and compensation packages for cultural and creative night businesses to prevent bankruptcies (Bar & Club Kommission Zürich, 2020).

Night advocacy groups are connected to the right to the city-at-night movements, political participation, and conflicting diversity (Blockland, Nentschel, Holm, Lebuhn, & Margalit, 2015; Wolifson, 2018). They are collectively acquiring power by gathering in groups, opposing, and contesting the authority of the state. Such collectives are, in general, the result of informal self-governance. From Berlin to London, and from Sydney to New York, we have witnessed numerous mass mobilizations in recent years in which the urban night has become the subject and the driver for new conflicting claims of the right to the city at night. According to Blockland et al. (2015), the literature often fails to acknowledge ‘whose city at night’ is being claimed and whose right for the city at night is being exercised in night-time economy governance. Examples of claims related to the right to the city at night come from residents claiming the right for sleep, revellers claiming the right to party, and night workers wanting to safely work at night (Cibin, 2019b). Similar to night lobby groups, night advocacy groups can exert influence at the local, subnational, national, and international levels. Examples of night advocacy groups are: Give Us the Night in Dublin (Europe), a volunteer group of nightlife operators campaigning in favour of expanding nightlife, its cultural, community, and economic value in Ireland (Give Us The Night); and the club collective Rebellion der Träumer who organized the Boat Party Demo in Berlin to support Berlin’s hard-hit nightclubs that have been unable to open their doors since the COVID-19 health crisis began (Anonymous, 2020).

Each form of night-time economy governance is associated with distinct processes to confer power to actors (Pahl-Wostl, 2015b). This power stems from formal rules and legislation governing night-time commissions (advisory), night city manager (executive), and night mayor (legislative) roles; the centrality of actors’ roles in public–private partnerships; and societal and market freedom in night lobby groups and night advocacy. This entails that actors, in an open and endless strategic game, pursue strategies—‘actions on others’ actions’—to open possibilities and opportunities, and to gain and wield power in night-time economy governance.

Figure 1 shows the differences in terms of the configuration of state and non-state actors, and the degree of formality and informality of institutions (Pahl-Wostl, 2015b) among the six ideal types of night-time economy governance. Public–private partnerships are based on informal or formal institutions and non-state and state actors. In night-time commissions, regulatory processes depend on formal procedures and may involve state actors or a combination of governmental and non-governmental actors. Statutes and terms of reference rule the method for selecting board members, board size, composition, general functions, agenda issues, and terms of office, and are approved by a legislative body (Howlett, 2019). Night mayors and night city managers are both located within formal institutions, and state actors dominate governance processes. The night mayor differs from the night manager in representativeness: the former represents the broad electorate and the latter represents the public administration at the behest of the city council (Grant & Drew, 2017). In night lobby groups, non-state actors dominate and they

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formally self-organize to protect their community interests (Renckens, 2020). Lastly, night advocacy groups are dominated by non-state actors and informal institutions.

Figure 1. Forms of night-time economy governance: differences with regard to institutions and actors (Adapted from Pahl-Wostl, 2015b, p. 88 Figure 5.1).

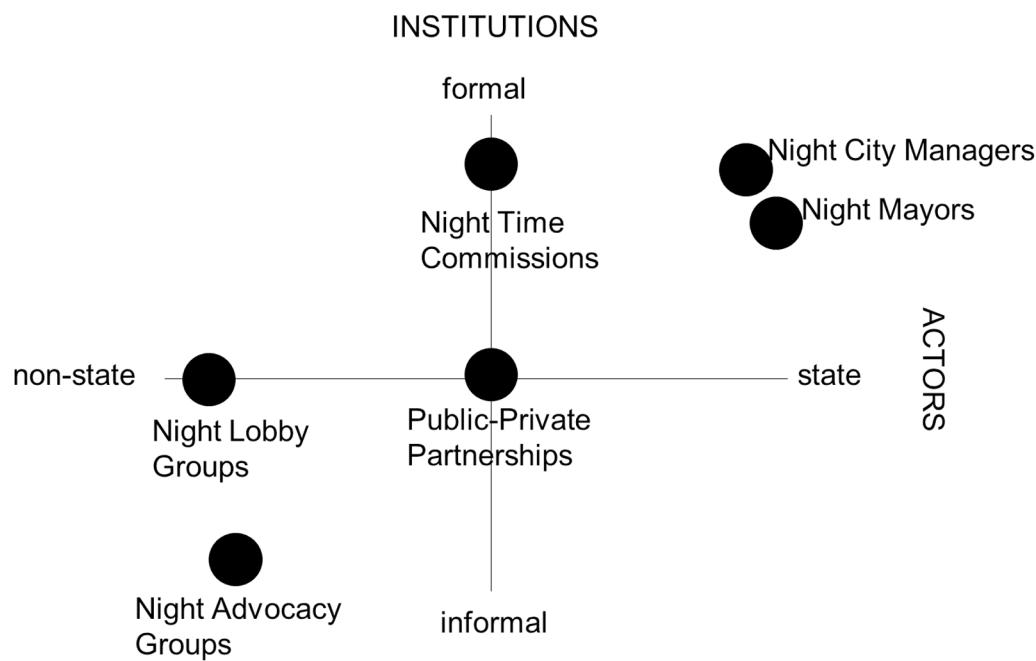
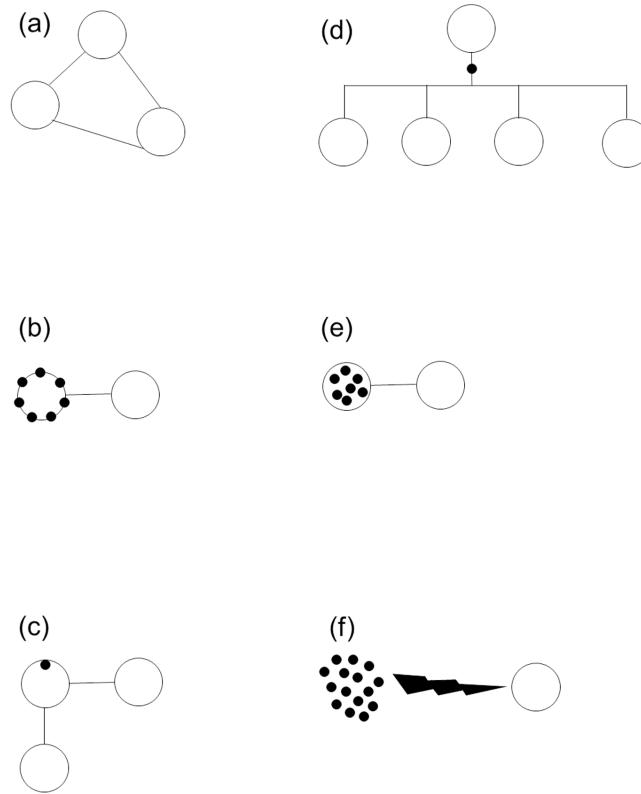


Figure 2 shows the differences in the styles of interactions and power distribution among the six ideal types of night-time economy governance. Although in public-private partnerships, power is re-focused away from the symbolic political power of the town hall by embedding the private interests of night-time economy entrepreneurs, it is spread among all the parties involved. Elected representatives can use private resources, contacts, and night-time market information, and night-time economy businesses get access to policy-making (Pugalis & Bentley, 2014). In night-time commissions, most of the power is decentralized to the members of the commission. For night mayors, like night city managers, most of the power is concentrated in a single actor. The night mayor is connected vertically to public administration officials and higher levels of government, and horizontally to society and the market, as they are representatives of a plurality of voices and interests coming from these spheres (Grant & Drew, 2017). A night city manager is vertically connected to the city council, the night mayor, and to multiple departments of public administration to steer public action towards implementation and enforcement of night-time economy programs, services, and regulations (Grant & Drew, 2017). In night lobby groups, power resides in the group. In night advocacy groups, power is dispersed among actors through multiple

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Figure 2. Forms of night-time economy governance: differences in styles of interactions and power distribution in six ideal types of night-time economy governance. a) public–private partnerships, b) night-time commissions, c) night mayor, d) night city manager, e) night lobby groups, f) night advocacy groups.
Source: Author's elaboration



social relations who oppose resistance against the state and those who regulate, plan, and control the night-time venues.

The six ideal types of night-time economy governance modes, rather than being mutually exclusive items in a list, are a plurality of approaches on a dynamic continuum, moving in an imaginary line with two opposing poles: the hierarchic state regulation (command and control of the urban night through authoritative allocation of moral and social values) and market–societal autonomy (freedom and a self-organized network; (Arnouts et al., 2012; Treib et al., 2007). In the real world, indeed, forms of night-time economy governance tend to appear simultaneously and to complement, clash, connect, oppose, and ignore each other (Pahl-Wostl, 2015b, 2019; Pugalis & Bentley, 2014). Thus, in the night-time economy, governance modes could be placed along the continuum rather than at the extremities.

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Furthermore, the six ideal types of night-time economy governance are not new. Several authors use this prominent terminology (Seijas & Milan, 2020). However, the present study questions the extent to which a form of night-time economy governance can be considered as innovative and new. According to Treib et al. (2007), modes of governance have been historically traditional and long-established governing modes in local government, public administration, social movements, and governance in general; in other words, ‘policy modes and tools hardly ever start from scratch’ (Smismans, 2008, p. 877). The old or traditional night-time economy governance forms do not totally reflect the governing structure of the state; rather, they draw upon separation of powers, the concept of hierarchy, and binding regulation that is legally enforceable with sanctions (Smismans, 2008). This neither implies that ‘new forms of night-time economy governance’ have taken over from controlling and policing the urban night, nor does it exclude that some elements of soft tools and power were already present (Smismans, 2008). In public discourse, public-private partnerships as soft forms of governance seem neglected in favour of other models, such as night city managers, night advocacy groups, or night lobby groups. Thus, the distinction between old and new modes of night-time economy governance is scarcely relevant.

Night-time economy actors may hold different rationales and, as such, follow different orientations and preferences on how night-time economy governance should be performed (Pahl-Wostl, 2015b). In public discourse, a contradiction arises whenever night-time advocacy groups or night lobby groups argue in favour of the appointment of a night mayor or a night city manager structure that is hierarchical in style, command, and control approaches. Despite the fact that political leaders and bureaucrats are in charge of policy-making and its implementation during the day-time, and it often seems that they lack a nightlife background (Seijas & Milan, 2020), a question arises spontaneously: do we really need a hierarchical style to develop a resilient night-time economy and to recover it? Surely, further reflection is needed on this point.

NIGHT-TIME ECONOMY GOVERNANCE MODES: STRENGTHS, WEAKNESSES, AND ISSUES

The increasing complexity, dynamics, and diversity in global society and the demand for governing the night through coordination and to address conflicting night-time economy issues has led to the emergence of diverse forms of night-time economy governance (Kooiman, 2003; Seijas & Milan, 2020). Table 1 summarizes select properties among night-time economy governance modes that the author considers of relevance for highlighting the differences with reference to these challenges. Here, seven properties are examined: (1) entrepreneurialism, (2) flexibility, (3) adaptation, (4) coordination, (5) leadership, (6) knowledge generation, and (7) resource mobilization.

As distinct night-time economy governance modes operate according to different rationalities, the interplay between these is by no means straightforward or peaceful. While similar visions of control or deregulation of night-time economies may lead to synergies and pro-nightlife coalitions between night-time economy governance modes, different resources and power distributions may create conflicts (Pahl-Wostl, 2015b). For example, public authorities and governments have operated for decades in a hierarchical mode, ingrained in command-and-control mechanisms, where public authorities (e.g. the police, license authority) were in charge of fines and punishments of anti-social behaviour and crime in the street at night (Wadds, 2020). The current trend towards reliance in participatory approaches and the increasing demand of governing the night by a different set of interests have challenged the hierarchical

Forms of Night-Time Economy Governance*Table 1. Properties in night-time economy governance modes. WEAK [0], MEDIUM [M], STRONG [X]*

Night-time economy governance properties	Public–private partnership	Night-time Commission	Night Mayor	Night City Manager	Night Lobby Manager	Night Advocacy Group
Entrepreneurialism	X	0	M	M	X	X
Flexibility	X	0	0	0	M	X
Adaptation	M	0	0	0	X	X
Coordination	M	0	0	M	M	M
Leadership	X	0	M	0	X	X
Knowledge generation	M	M	M	X	X	X
Resource mobilization	M	0	M	M	X	X

Source: Author's elaboration.

governance forms in terms of a lack of background knowledge and connection to the urban nightlife scene, the introduction of new night-time economy policy issues and the establishment of new narratives, and increased attention to night-time economy representativeness embodied in institutional and political debates (Seijas & Milan, 2020). In recent times, night-time economies have not been assisted or supported by public spending to alleviate the challenges caused by COVID-19.

Institutional organizations collide with changes in the night-time economy policy landscape (Pahl-Wostl, 2015b). Several forms of night-time economy governance—for example, night-time commissions or night city managers or night mayors—prescribe engagement with stakeholders in the development of night-time economy policies. Similarly, night-time economy policy frameworks, include more elements from the market and networked governance. For example, the 24-hour Night Time Economy Strategy in New South Wales recommends engagement with stakeholders without specifying their role, rights, and responsibilities in implementation or monitoring actions. As several authors noticed, participatory processes are often developed in a fashionable way, but the benefits of network approaches are neglected and, rather than building synergies, they dissipate local energy (Pahl-Wostl, 2015b; Pugalis & Bentley, 2014). In the same way, night-time economy strategies and governance claims from broader modes include a normative claim on the need for coordination or a ‘more permanent night-time economy governance mode’ without thinking about the limits of a permanent governance mode and the contextual contingencies under which night-time economy governance modes operate. In other words, the author wonders if a coordinator is needed at times of social, economic, and political stress, such as the pandemic, or if more market freedom and social autonomy are more suitable to supporting night-time economy resilience and recovery during and after the crisis.

Issues of accountability may come to the fore whenever night mayors or night city managers, as representatives of the state, are increasingly replaced by public–private partnerships, night lobby groups, or night advocacy groups, which are not necessarily democratically or publicly accountable. Who is accountable in nightlife collaborative governance through partnerships and networks? Issues of democratic accountability arise when:

- Those who influence night-time economy policies do not necessarily respond to an electorate (Pahl-Wostl, 2015b; van Liempt, 2015; van Liempt & van Aalst, 2015); and

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- Guidelines for attributing accountability do not consider the complexity of decentralized participatory decision-making processes (Pahl-Wostl, 2015b).

Market and society autonomy approaches, typical of night lobby groups and night advocacy groups, assign more responsibility for risk management, innovation, and searches for opportunities to non-state actors. As such, ‘Innovation is not possible without risk-taking when challenging excessively controlled and policed nightlife’ (Pahl-Wostl, 2015b, p. 94). Night-time economy governance has oscillated from the past politically conservative mantra, ‘safety at night first’, to the recent liberal strategy of the ‘market knows best’ and, the later ‘nightlife knows best’, and then back again to ‘safety first’ in the times of COVID-19. This applies, for example, to supporting the night-time economy in terms of production and consumption, where taxation regimes, property rent prices, night-worker salary and rights regulations, access to specific public funding and grants, and the cost of nightlife accessibility have not been considered.

CONCLUSION

Forms of night-time economy governance are fundamental across the world for preserving and recovering night-time businesses during and after the COVID-19 crisis. This chapter has identified, defined, and classified six ideal types of night-time economy governance modes in a comparative framework while providing examples of real-world forms of night-time economy governance in cities around the world. While the public debate and scientific literature uses different labels, leading to confusion, this chapter clarifies the meanings and features of different forms of night-time economy governance. Thereby, the framework captures the complexity and diversity of small applicable features of night-time economy governance modes at different levels of governance (functional, international, national, local). This study helps policy practitioners and advocates who are aiming to understand and discuss governance practises as they appear in various policy domains, as well as local economic development and economic recovery plans. Here, night-time economy resilience and recovery emerge as an experimental arena for forms of night-time economy governance, which is still scarcely investigated.

On the downside, this framework presents a limitation: the six ideal types do not consider the regulatory and deregulatory public authorities monitoring and inspecting the activities of night-time businesses, for example, alcohol or public health authorities. The author identifies applications for the proposed framework. For comparison, this framework can be used to relate different forms of night-time economy governance across and within countries and cities, and to guide future empirical research. It also enables a clear differentiation of forms of night-time economy governance in the real world, paving the way for further investigation of night-time economy governance modes with respect to their developing challenges.

Further research could develop and test this framework in a broader range of institutional contexts to better provide knowledge of the roles of various forms of night-time economy governance under economically, socially, and politically stressful conditions caused by COVID-19. Furthermore, the following research question could be addressed: what are the interplays and which changes can be observed between forms of night-time economy governance over time? The answers to this question would provide deeper insight into the complexity and dynamism of night-time economy governance modes and help us to better understand their role in night-time economy development, resilience, and recovery.

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KEY TERMS AND DEFINITIONS

Forms of Night-Time Economy Governance: Multiple shapes through which night-time economy governance can be realized. Examples include public-private partnerships, night-time commissions, night mayors, night lobby groups, night advocacy groups, night city managers.

Governance: The process of interaction between state and non-state actors aiming to achieve collective goals. Governance refers to the capacity to get the things done through the development of strategies, use of instruments to guide and steer governing processes.

Night-Time Economy: A contested and controversial time-space where multiple formal and informal economies run from 6 p.m. to 6 a.m. corresponding to different ways of experiencing the urban night. Examples include informal parties, live-music sector, hospitality sector, sex industry, festivals, food and alcohol delivery platforms, digital events, 24h trades, small and niche oriented night-businesses, big size and commercial oriented night-businesses.

Night-Time Economy Recovery: The process of becoming well again after being injured by economic shocks and disruption.

Night-Time Economy Resilience: The ability of forms of night-time economy entrepreneurs to resist night-time economy governance modes to respond to economic shocks and disruption.

Chapter 4

What Urban Nightlife Feels Like: Atmospheric Narratives and Public Spaces

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ABSTRACT

The chapter focuses on the various-level experience of space of urban nightlife applying the concept of atmospheres and uncovering the mutual dependence between atmosphere and place to examine the influence of technological progress drawing to the cases of two cities: Moscow and Copenhagen. It also aims to analyse the controversial issue of the collective perception of atmospheres within the urban culture of nightlife and explore the interaffective characteristics of different locations, mainly clubs, turning to musical nostalgia as an illustrating example.

INTRODUCTION

September 2020, Moscow Music Week, the atmosphere of the festival explodes outwards the club, merging with the rhythms of the night city. One can experience it through the felt-bodily space of sensory (not necessarily conscious) impressions and corporeal (leiblich) communication, barely approaching the club located in the historic center area surrounded by the Museum of Russian Icons, Institute of Philosophy, and Kotelnicheskaya Embankment Building.¹ This specific feeling reminds me of a two-year ago experience when I was living in Vesterbro — one of the busiest areas of Copenhagen, which is significantly different from any of the Central Moscow districts with its rhythms and cultural components, but also incredibly similar in its desire for boundless development and technological urban environment with the historical monuments of cultural heritage sprawled in the background.

With a special focus on the multi-layered atmospheric experience of urban nightlife, this chapter reveals the mutual correlation between a place and its atmosphere: it is aimed to describe the narrative on the controversial issue of the collective perception within the urban culture of nightlife and explore the atmospheric characteristics of different locations, mainly clubs and public spaces. By expanding the theoretical part of this chapter, we also aim to analyse the corporeal experience of the place in the following threefold structure regarding (1) physical body as a focal point of all acts and events opened to

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the world full of sensations, (2) the felt body with its contraction, expansion and the emotional capacity, (3) the lived-body with the ability to grasp the atmosphere. At the final stage, the investigation draws to the analysis of music nostalgia as an interaffective phenomenon to demonstrate how technological progress affected bodily experience of nightlife dwellers.

Thinking about how the development of information technologies affects contemporary urbanism, its methods, and practical solutions, and, as a result, our everyday life, one may wonder what changes and transformations in urban nightlife atmosphere could be revealed (see Anderson & Holden, 2008; van Liempt et al., 2015). Although scholars developed a broader methodological palette, there are still limitations of the fragmentary nature of observation methods, which is aimed to be expanded in this chapter through neo-phenomenological approach, reframing theoretical framework borrowed from sociological and philosophical contexts (Simmel, 1903; Park, 1925). With methodological perspectives of social science and phenomenology, the emotional texture of social life has also been explored under the significant works of such authors as Alfred Schutz and Maurice Merleau-Ponty. Influential phenomenological approach of Merleau-Ponty reveals multiple dimensions of perception opened in the horizon of things and landscapes through the concept of the body—a physical representation of a subject in the world—that exists in time and space and guarantees all the sensory functions (Merleau-Ponty, 2012, p. 383). Environmental psychologists and cultural geographers use various theories to understand the affective meaning of environments for people, for example, Erving Goffman's frame analysis and Pierre Bourdieu's concept of "habitus" in combination with a range of methods, including different psychoanalytic techniques and narratives (Anderson & Ash, 2015). This is how the multiplicity of meanings and perceptions of urban places, parks, playgrounds, and city neighborhoods that guide the use of different elements spatially situated in the physical environment was described. As mentioned earlier, chaotic technological development in the urban context is transforming people's life and leisure. Far from excluding the ability to reflect and act in situations, emotions are settled at the heart of human practical attitudes: they guide the way people perceive environmental aspects by regulating their adaptability and organizing the experiences. As the dwellers inhabit the public spaces and places of a big city, for instance, sensitivity and affects guide their most basic perceptions and categorizations of space framing the situations they find themselves in. As most of them are concentrated both in spatial and temporal dimensions, the resulting characteristics are something between a brief sketch and explicit analysis that can support the presentation of the phenomenological experience.

In a process of searching for a method that engages observation, it may be seen, however, that the research query demands more than just a descriptive analysis of "feelings" and the body sensitivity, as well as the affects and emotions people experience. Usually, most of these affective qualities, which are present in any situation as a "climatic" component, remain outside of our conscious perception. The term climate originally comes from geography and refers to the average meteorological parameters of an environment. Hence, the weather is clearly distinguished from the climate in geography and in environmental sciences in general. Following this perspective, the weather is the current state of the atmosphere such as a storm or a sunny day. The distinction between climate and weather is not so strict in the everyday language context, besides there can also be an emotional climate,—the concept Schmitz uses to emphasize the emotional character of the atmosphere through the things already pre-given in everyday language. Importantly, Schmitz notes that such atmospheres can be diffused in cities, houses, rooms, etc. (cf. Soentgen, 2018). So, how can we try to examine the affective qualities mentioned earlier and their phenomenal structure? Scholars also face the challenge of developing and applying special instruments to investigate their own sensory experiences without neglecting the tactile, auditory, affective,

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and emotional dimensions – aspects that usually escape conscious thoughts and reflexivity (Brennan, 2004; Anderson, 2009; Howes, 2010).

The concept of atmosphere in the framework of the New phenomenology seems to be a promising resource for answering the question raised. Atmospheres are a beneficial instrument that lies beyond the usual subject-object dichotomy as specific phenomenological notices that can be used to describe the affective content of space, considered in its ephemeral form, or even in the context of situational manifestation. Indeed, the question about the status of the Atmospheres is still opened and quite controversial, yet in both fields, architecture and urbanism, this concept may be considered as an instrument to reveal something that stays away or in-between the physical constitution of the built environment; aspects that may have no material equivalent, although can be highly influential in the correlation between emotional and bodily states of a subject. Attitudes and actions, but also the surroundings and the enclosing atmospheric situations are revealing in various ways: they uncover as a simple presence or as more specific settings. Within this chapter, we also suggest that the thing we perceive and share in the city at first place is the atmosphere that enables us to detect the ‘style’ of the city in Merleau-Pontean sense or, how Dylan Trigg puts it accurately, the ‘tonality’ that sets the unique features of the place (Trigg, 2021). Thus, we assume that the advantageous method to investigate urban nightlife and city development lies through the concept of the atmosphere as not only it allows reconsidering the description including multilayered references to the designed public space but also influences our moods and states of mind.

ATMOSPHERES: JUST ANOTHER CONCEPT?

But what is an Atmosphere? This question opens the average investigation devoted to this phenomenon, and rightly so. By asking this, Italian philosopher Tonino Griffero outlines the horizon of the peculiar standpoints of a wide range of disciplines in the Introduction to the volume devoted to the aesthetics of atmospheres. Here is the problem: everyone is quite familiar with this concept, but it is not easy to give a comprehensive definition to it (Griffero & Tedeschini, 2019). And, as Griffero also remarkably notes, the hardest effort is to define something we are most familiar with, so is the atmosphere (Giffaro, 2016). In the Russian academic environment, atmospheres have not been investigated properly, although there has been an increasing interest in this topic in the international arena over the past few years. The full potential of atmospheric discourse that has already been echoed in various disciplinary fields (sociology, cultural geography, urbanism, architecture, aesthetics, etc.) has yet to be revealed. With this chapter, we hope to contribute and open a fresh perspective to the existing subject matter.

It was Hermann Schmitz who first outlined this concept in his philosophical project followed by numerous scholars from different fields (Hasse, 2012; Böhme, 2017; Julmi, 2017; Ruth, 2019). In fact, when Schmitz defines feelings as atmospheres, he uses this term as a constructive metaphor to develop a particular kind of structure of certain feelings, namely, those that are non-intentional or with indivisible duration. The peculiarity that he wants to draw attention to is that atmospheres are emotions diffused outwardly rather than, for instance, of inner mental processes that is why they are a beneficial method for the present research. Reframing of human embodiment in the world in the terms of variants of corporal dynamics and all the various atmospheric presences show how these attunements deploy. The key point of such articulation is that corporeality is a spatial phenomenon itself not only as a mode of being in and of space but also as a basic spatial dynamic (De Matteis, 2018). Yet the space is not three-dimensional or objectively measured. We get back to this later on and for now, it is highly important to emphasize

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that the attunement to any space turns out through specific resonances of the felt body and the situation a one finds himself or herself in (Pérez-Gómez, 2016). The unique environmental qualities can be experienced through the felt body with its emotional capacity (Böhme, 2006).

Along with Schmitz, Tonino Griffero describes atmospheres as feelings poured into space. They are modes of a corporeal communication that at times is subjective and objective in its superior form (Griffero, 2019). By claiming that the atmospheres are quasi-things whose ecstasies are expressive characters of qualities and whose extraneousness to thing-dimension and to the predicative structure Griffero tries to keep the term from being attached heavily either to subjective experience or the environment characteristics and the things themselves. Still, there might be a problematic point related to the way the feelings are simply projected into the world without any limits or, on the contrary, the subjective way we perceive them. To solve this problem he turns to the concept of mood known as *Stimmung*, in the phenomenological perspective. The basic idea behind the contemporary use of *Stimmung* is that the senses are located in a layer of experience that precedes any clear subject-object distinction. When Griffero regards atmospheres as “feelings pouring out into space”, he refers to the phenomenological level of being in place or situation and perceiving objects, the environment, or simply attune to the situation rather than the question of who or what makes it possible. In this chapter, such a remark is significantly important especially for further analysis.

Gernot Böhme's investigations within the aesthetics and architecture provide an extensive theoretical framework for the phenomenology of atmospheres. With the new phenomenology as a basis, Böhme argues that the “feeling” of things primarily structures perception, so that we attune to the environment through aesthetic impressions. Defining atmosphere as a “spatially diffused quality of feeling” (Böhme, 2017, p. 18) experienced bodily but indeterminately, he claims that instead of perceiving things defined primarily by their initial qualities such as their shape or volume, we should examine how they “radiate” through space. For example, the blue color of a mug is not the quality in a rigorous sense, but the way it is poured into space. Böhme calls this radiation “ecstasies of things” (Böhme, 2017, p. 37). He, therefore, suggests, that the analysis of atmospheres should take into account the perspective of “ecstatic” relationships between things, people, and surrounding constellations and uses the expression “tuned space” to articulate the ways properties are composed in creating a shared atmospheric experience. In addition, the atmospheric effects can be created by things that may not correspond to their actual qualities. This approach, argues Böhme, can be applied equally to the natural and artificial environment. We will get back to the bodily experience of the space in the part of the present study devoted to the dancing practices in the nightclub. In any case, for now, scholars need to conceptualize and understand the specificity of “ecstasies” of things especially when it comes to the creation of an aesthetical atmosphere in such fields as scenography, interior design, or urbanism, for instance. The peculiar work on aesthetical configurations that amplify the radiation artificially (for example, light, sound, smell) should be noted, however, as it certainly seems to be a promising theoretical framework for environmental psychologists, contemporary urban theorists and interior designers as well.

URBAN THEORY AND NIGHTLIFE ATMOSPHERE: THE CASES OF MOSCOW AND COPENHAGEN

The last decades of the 20th century mark a huge shift in the urban life organization and development, especially if we take a glance at the districts of big cities famous for their industrial production (facto-

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ries in most cases) turned into creative clusters, that became a center of entertainment and leisure (for example, Vinzavod, Flacon, Red October in Moscow). The Central districts and their public spaces reflect technological prosperity especially after the crisis of the 1990s (the example of Russia). The brand-new high-tech buildings contrasting to the brutal industrial architecture—an essential component of tangible heritage—appears as the vibrant and dynamic landscape with the contemporary urban infrastructure consisting of glass, concrete, and green areas integrated into the metropolis organism (GES-2, Zaryadye Park). Amidst this eclectic terrain of urban development, architectural monuments, and technological facilities, the nightlife scenery and its atmosphere are hidden. What remarkable here is that the city is never deprived of an atmosphere: such a vibrant infusion can be easily grasped felt bodily and experienced corporeally with the onset of the evening so that the concept of the atmosphere is not that vague and abstract as it may seem — this impression is misleading. Typically, a colourful video series for urban nightlife media contains a series of fragmented atmospheric shots of excited people sipping cocktails, dancing, or tasting the international cuisine, enjoying the charm of the city in the light of night clubs, restaurant patios and cafes that compete for visitor's attention. In many ways, the night city is a playground full of various entertainment establishments designed for an atmosphere to be sold, not the authentic experience. The ground-zero of Bohme's critique of aesthetic capitalism unfolds here and especially concerns people who approach evenings in bars, restaurants, and nightclubs as a lifestyle or entertainment practice escaping from the absence of reason, cultural exhaustion, and sense of loneliness. As we will see further, in any case people are an integral part of an urban atmosphere: each body—with its materiality and temporality—is interwoven with the continuous city narratives. At this phase, let us turn to the classical urban theory foundations and contemporary philosophy as theoretical components of the present study that will further lead us to the explicit analysis of the felt-bodily manner we perceive the city nightlife and public places.

Social theorists of 19–20th century such as Ferdinand Tönnies, Max Weber, Georg Simmel, and Louis Wirth argued that urban life was distinctive because the size and scale of life in modern industrial cities demanded specific individual and societal adaptations. Although contemporary urban life is generally hard to be perceived as distinctive based only on one or two isolated characteristics. Rather, it is in the complex structure of interconnections that unite symbolic systems of communication that urban life reveals. Influential in framing the point of view where the country was regarded as natural and wholesome (a place of intimate and enduring relationships with a close circle of friends and family) and life in the industrial city was seen as degrading, alienating, and superficial, was Louis Wirth with his work titled “Urbanism as a Way of Life” (1938) which set out to identify the defining features of the urban condition. At this point, we want to suggest a short display of Wirth’s analysis of the city as such theoretical framework opens the new perspective to the discussion of how collective experience can be conceived in terms of urban nightlife atmosphere. Louis Wirth, as a member of the Chicago school of urban sociology, argued that urbanism is a result of three fundamental features of the urban environment: heterogeneity, size, and density. Where suburban or countryside interactions included a homogeneous population and ingrained group solidarity, those found in the city were the result of a heterogeneous population living in large, anonymous, and densely populated spaces. He claimed that settlements and the quality of life they produce can be ranked on a continuum with simple rural societies at one end and complex urban communities at the other (Wirth, 1938). In developing his theory, Wirth drew on a classification formulated in the 19th century by Ferdinand Tönnies dividing social relationships as *Gemeinschaft* (intimate) and *Gesellschaft* (distinct) generally translated as “community” and “society”. Before the work of Wirth and the Chicago school, urban culture investigations were put forward by the

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German sociologist Georg Simmel. However, Simmel's starting point was not city life as such, but the culture of modernity. He focused on the city almost by accident, because urbanism was, in his opinion, one of the main features of experiencing modernity. Simmel was interested in understanding the identity of metropolitan life and identifying the external and internal factors that shape it (Simmel, 1903). Just as Wirth, Simmel argued that although the mental life (and culture) of urban inhabitants was created by the need to cope with the living realities, it is not necessarily emerging from negative situations. Rather, as a result of the city as a meeting space with diversity, it was, according to Simmel, a place (and a source) both isolation and freedom, and the factors that isolate and alienate urban citizens were precisely the ones that made freedom possible. Simmel further argued that urban residents approach life in a highly intellectual and detached way and that their reserved behavioural tendencies are rational responses to the relentless flow of stimuli that have been their daily urban experience. Although Simmel's assessment of urban culture differs from that developed by Wirth, he nevertheless also sought to identify its essential features and generalize them to all cities. It was a universalizing theory of the city and urban culture. However, the works of Wirth, Simmel, and the Chicago school not only contribute little to the understanding of big city life of the Eastern countries by illuminating the life of Western cities from the privileged side only, besides that they have little to do with the affective side of city development, or rather, the part of it that is responsible for the atmosphere. This is one of the crucial points for the present study to reframe this issue from a fresh perspective. Along with the classical social theory, density is also one of the significant features of contemporary philosopher Peter Sloterdijk's understanding of the city. He suggests basic forms of sociality to be constituted in the city as a concentrated 'macro-foam' of single bubbles that represent a 'meta' level of a spatial constitution that enables people's gathering and communication possible (Sloterdijk, 2007). Coupled with this, his notion of 'polyatmospheric' city, divided into a multitude of mutual urban interactions, transfers us directly to the point where the shared atmosphere and its reciprocal characteristics are accessible to everyone as an essential quality of human habitation practices (*Ibid*).

It can be argued that the technological development of smart public places eliminated the atmospheric vibrations of the city and conviviality of urban nightlife in many ways. However, the following cases show that despite all the critique, technology can breathe a new soul into the nightlife entertainment and festive mood in a way of increasing and mediating its vibrant qualities if applied in consideration to the purpose of the place and potential atmospheric effects of the urban space. Let us take the examples of Moscow and Copenhagen as the capital cities with high-density population, cultural diversity and rapidly developing urban technology. Entertainment areas, thematic restaurants, and nightclubs are usually designed according to certain trends represented in aesthetic images and fashion industry eclecticism. Right in the central districts of the night city, the entire world can be found people share the atmosphere of joy by getting involved in certain situations but interacting at a special kind of social distance. At the final phase of the investigation, we shall see how the sense of collective "feeling" that dominates the space of various places and situations can be experienced corporeally. Luminous atmospheric areas of Copenhagen such as Istedgade and Enghave Plads in Vesterbro, Sankt Hans Torv in Nørrebro, and Elmegade spreading from Sankt Hans Torv to Nørrebrogade are a good example of such a vibrant night atmosphere. As for local citizens, Elmegade is one of the favorite streets due to the variety of restaurants and cocktail bars, so if one's strolling around Nørrebro in the evening it's an ideal point of destination to merge with the inner-city nightlife and feel its vibrations. In case of Moscow, we can take as an example such luminous atmospheric areas as Stoleshnikov Lane, Kuznetsky Most (street) and Kitay-Gorod² located in the Central Administrative Okrug and famous for its ancient wall and towers. The wall of

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Kitay-Gorod was designed by an Italian architect Petrok Maly (his name was intentionally Russified) and built from 1536 to 1539. Originally the plan included thirteen towers and six gates,—thick and high in all dimensions—to protect inhabitants from the invaders. After the demolition of the last towers in the 1930s, the small part of it remains still and also adjoins to Zaryadye area that has become a landscape urban park after the major reconstructions. The magnetic effects of the ruins in combination with the designed urban area attracts a city dwellers attention and evokes the emotional involvement with its resonating atmosphere.

NIGHTCLUB SYNTHETIC EXCITEMENT: THE FELT-BODY, TECHNOLOGY AND CORPORAL DIMENSIONS OF NOSTALGIA

The rhythm of night city life as understood by designers and marketing managers points to various ways in which symbolic elements shape the experience of urban space. With the multitude of the visual, sonic and olfactory in city design and urban living, the ecstatic features of a contemporary lifestyle provide a whole range of situations and meanings (De Matteis, Bille, Griffiero & Jelić, 2019). An atmospheric approach to urban contexts offers varied considerations of the city as a communicative phenomenon. As these different perspectives also make clear, the trajectories in which atmospheres circulate and the spaces they emerge through, provide ample opportunities for rich phenomenological analysis as they permeate the city and affect habits of its citizens (Tutenges, 2012; Nofre & Eldridge, 2018).

Architects, urban planners, and environmental psychologists have explored the nature of the urban environment and framed it as an important aspect of how the city is understood and experienced. In some case-studies, for example, scholars illustrate how the city can be read, or rather heard (Augoyard & Torgue, 2014; LaBelle, 2019; Abusaada, 2020). This sound-based system of signs made up of a range of sonic effects registers, from an intrusion of the unwanted sound in the shape of noise (busy traffic, building reconstructions, crowded streets), to delocalisation and ubiquity effects of ambient sounds (trees in the parks) and the role of music as an instrument shaping encounters. Sound, in all its forms, is used as a means for mapping out individual, as well as common social relationships. Numerous soundscape studies have also demonstrated the complexity of sound as an instrument put to different uses in the city, especially with the affectivity. In this way, the many sonic profiles of a city provide multifaceted signs that need to be analyzed not only within personal-social dichotomy but also politically and ideologically. But let us also not forget about the music and its electronic amplification that came with technological progress so that atmospheric sound immersion creates involves a collective emotional interplay of the participants in concert halls, nightclubs, festivals etc. With the focus on the experience of music in the nightclub, we suggest that its vibrancy influence the felt-bodily resonances and, the body itself (see Adamo, 2020). As a result, the specific bodily interaction between the people and space occurs.

Night clubs and bars bring contrasting challenges to people's routine and identity, based on their social-economic and cultural status, and break up the social boundaries of stable and organized urban life of the daytime, allowing to create a temporary nightlife identity. Dance practices in nightclubs also reconsider the metropolis functions changing social and spatial frames, switching contexts from production and productivity emphasis to the consumption mode. Smart technologies are only partially responsible for the ubiquitous disembodiment we find ourselves in, especially during the COVID-19 crisis and global detachment in a world that every day more and more like a virtual projection of the embodied reality we once lived. The real cause of the current state of affairs lies within the critique of

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capitalism and the spectrum of factors the analysis of which lies beyond the framework of the present investigation. The music performed in clubs and concerts is determined, on the one hand, by musical industry trends, and, on the other, by the settlement of choices and practices of local subcultures. In this respect, the internal tension between the mainstream and the underground is shared with many other expressions of urban culture. Technology has influenced the development of urban nightlife on several levels: music support, sound distribution, and lighting. Common for concerts and raves sound system enables the sound to disperse throughout its entire range and evenly inside the dance floor and to limit emissions in the so-called chill-out zones, muffling atmospheric diffusions and synthetic sound effects people desire to experience bodily and return that nostalgic notion of the authenticity of the embodied experience full of hope and comforting anticipation of the future. Music vibrations stimulating felt-bodily resonances and evoking bodily memories are known for its ability to evoke affective responses in listeners (Corigall & Schellenberg, 2013). Affective responses to music have been originally named ‘moods’ (Zangwill, 2007), besides numerous theories have considered emotion to be the key to understanding music (cf. Stefano, 2020). The affective qualities of music were remarkably considered as ‘atmospheres’ that can simultaneously influence people and their behavior (Fronzi, 2020). But how can we consider the subjectivity of the music perceived to be described in terms of objectivity and, what is more important, how it is connected to the urban environment and public spaces? Despite the musical industry development it became increasingly popular to organize events and sets with ‘music from the past’ (Fisher, 2014) transmitted through the modern devices: such hypnotic bodily effect of the nostalgic atmosphere more often becomes collective emotional practice for many nightlife urban dwellers as they lack the sense of belonging. At this point, let turn back to the ideas of Schmitz and Böhme to unfold the atmospheric potential of the bodily experience of the space.

Following ideas of Hermann Schmitz, it is easy to get lost in the traces of thought as his impressive “System der Philosophie” (1964–1980) has ten volumes and a large vocabulary full of terms rethinking the embodiment, space and how we find ourselves in the world. One of the concepts, the “atmospheric situation” is considered as a set of feelings and affective states that transcend the individual body and the physical boundaries of the subject and correlate primarily to a collective situation in which living bodies are related to each other on the same level. The atmosphere thus goes beyond the purely individual notion of the conscious subject’s feelings, conceptualizing senses in conjunction with the environment and the collective moods (Stevens, 2007; Kornbergen & Borch, 2016). Usually, emotions are largely derived from individualized subjects, but the atmosphere refers to the environment and the situational wholeness, that is, to the transcendent feeling that exists outside of us, in the world (Schmitz, 2005). For this reason, atmospheres can occur in the world regardless of who perceives them. With the music as an example of one of the influential atmospheric elements we will see that it is no longer reduced to individual perception but relates to the general context of the environment, in our case, the city nightlife: social interactions and atmospheric situations within in the space of a nightclub. As mentioned earlier, chaotic technological development in the urban context is transforming people’s life and leisure. Before the global COVID-19 outbreak, the urban space of a nightclub reproduced the following characteristics: anonymity, density, and spatial closeness. The atmospheric space of a nightclub provides an extreme form of such qualities in their physical and tactile representation (for example, dancing and touching), which certainly challenges the concept of indifference described by Georg Simmel, described earlier, and allows to share the atmosphere of unity absent in everyday life. When visiting nightclubs, bars or festivals people are well aware of the purpose they follow — in most cases, they do not find themselves in such places “just because”. In this case, their intentions usually coincide: with such mutual awareness

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they are free to attune to the atmosphere of a nightclub sharing intersubjective mode of conviviality through the surrogate atmosphere of joy and happiness poured out into space.

Finally, let us try to enter the space where rhythmical bodily movements of the crowd to the music that is amplified with the technological devices turning the nightclub into a place of the gripping and hypnotizing atmospheric event. The mutual awareness people have and the emotions they experience are literally “poured outside” and charge the atmosphere of a nightclub that is hardly possible to resist. Here the reaction of the physical body (*Körper*) taken as a spatial element in the non-geometric sense and the felt body that indissolubly connected to space unfolds. Thus, the felt body (*Leib*) and its resonances respond to the outer stimuli and appear as islands of feelings that are spaceless but have pre-dimensional (prädimensionale) volume (Schmitz, 2011). To explain the idea, Schmitz refers to the example of the water as it encounters the swimmer, who fights forward without imagining its edges visually. At the same time such emotional states cannot simply be reduced to naturalistic terms as they are grasped through the lived-body, the concept widely developed by Merleau-Ponty, that serves as an individual tool of the world experience and forms various types of bodily awareness. More precisely, “the lived body is the subjectively felt body” (Slaby, 2008). The concept of *Leib* then is a substantive fluid of bodily dynamics capable of the variety of resonances that form the subjectivity so that one can feel the ‘area’ of affects in a physical body opens to atmospheres and their space-filling, violently captivating and energetically charged potential, so that it becomes, as Slaby puts it, a ‘sounding board’ (cf. Slaby, 2021) and reacts to such influence with the vital dynamics. Here the experience of space originally occurring through the bodily presence comes into effect. Obviously, the easiest way to determine it lies through the movement in combination with *Befindlichkeit* as a disposition that allows to ‘find oneself’ and, consequently, space he or she is present in (Böhme, 2006, p. 74). As a result, such interaffective musical practice reveals a shared emotion (increasingly often, the nostalgic one) available in a bodily experience within the given space (Fuchs, 2013). The interaffective structure of nostalgia causes a connection between oneself and another, so that the expressivity of one’s embodied affectivity “resonates” within the physical body of the other through a motion and the immersion of the sound causing “intrabodily resonance” (cf. Trigg, 2020). Being perceived intersubjectively atmospheres do not affect everyone in the same way, but the mutual awareness people have within the nightclub unfolds affectability of the shared experience so that the participation is shared into space of the affective attunement, returning the lost sense of closeness.

CONCLUSION

The big city technological development, which in the classical sense implies anonymity, lack of close connections, as well as certain forms of alienation, reducing everything to instant procedures of services and goods consumption and provoking an inner sense of solitude in the boundless flow of momentary pleasures, reveal a wide spectrum of night entertainment and lack of attachment. Indeed, people need a sense of belonging without loss of anonymity, providing an emotional release, especially after CO-VID-19 outbreak (Trigg, 2021). Attuning to the atmosphere of concerts and clubs allows living through experiences not only on an emotional but also on a physical level by visiting night events, clubs, and restaurants. Such practices could be compared to a theatrical performance, where light, color, music, and the participants themselves become part of the event. Technologies do not degrade experience causing a lack of authenticity—more precisely, they are not the main source of such detachment—but simply intensify the dramatic effects, expanding the atmospheric vibrations of activities. In combination with

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delicious cuisine, whether it's street food or chef's signature dishes smells, and sonic effects, ordinary entertainment practices are transforming into an enigmatic multisensorial experience accessible to everyone. The conjunction of environmental stimuli enhances the effect of euphoria, poured into the outer space — beyond the limits of the individual's physical body, broadening the invisible boundaries of the felt body (*Leib*) through its expansion and contraction as a capacity to react to the outer stimuli and the ability of the lived body to grasp and attune to the nostalgic atmosphere taken as the example in this chapter. As a result, it is difficult to overestimate as well as articulate the magnetic attractiveness of such experience but it is almost impossible to ignore. At the same time, we do not claim such extraordinary practices to bring back the authenticity of life and leave the critique of aesthetic capitalism for further investigations with an account to the existing ones mentioned in this chapter (see Böhme, 2017a).

Thinking in terms of atmospheric relations is to go beyond classic urban theories that ultimately constrict understandings of social situations, environment, light, sound, and musical affect to a narrow idea of perception when the atmosphere is represented as a subject and object correlation. After questioning how a felt body responds to sound or how a rhythm of nightlife affects a single body, atmosphere enables one to investigate the ways in which a rhythm, light, or sound transfers itself into the environment, and modulates a situation of collective incorporation, moving from new phenomenology's solipsism personalised bodies to the new level of intersubjectivity. Thus, it becomes possible to embrace the environmental and the situational as starting points of inquiry. In light of New phenomenology and affect studies, atmospheric relations accommodates both material and idealistic registers, blurring the normative ideas about the human accessing and foregrounding multiple anthropologies remain at the heart of the lived and the felt body (*Leib*). Such an approach allows investigating the specific social atmospheric practices or operations of cultivating atmospheric relations in order to explore the bodies (or humans) and varied sensorium that are fashioned in these relations, in all their historical and cultural particularities.

In contrast to the primitive affective states, atmospheric relations describe those social structures, and their related atmospheric practices, that stabilize an affective field or social situation by imbuing it with homogeneity and thereby charging it with identity and difference. This, however, does not intend to be confused with a factual social unity as if the feeling that spans an atmosphere actually translates into all physical bodies present in the situation. Rather, following Schmitz's distinction between noticing a feeling and being affected by it, atmospheric relations suggest or simulate coherence and thus operate as forces of social mediation. Technologies are highly conducive here because they don't simply affect individual bodies or collectives of individual bodies but equally manifest as modulations of a whole space, situation, or event. In other words, the atmosphere describes a mediation that is not simply social but sonic and visual. This does not mean that questions of perception or the body are of no importance. Indeed, they are and the current research is focused on a conceptual framework that engages the body as the essential element of such multi-sensory experience and suitable for a relational and environmental ontology of urban nightlife as the atmosphere.

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KEY TERMS AND DEFINITIONS

Atmosphere: A quasi-objective/ half-entity thing responsible for one's feeling in a space that is an “in-between” (the perceiver and perceived) and a felt-bodily presence and communication.

Felt Body (Leib): The stratum of immediate, non-spatial, fluid feelings and the basic component of human perception. Something that the one can feel as belonging to them in the region of their physical body (Körper) without resorting to the five senses.

Lived Body: The body of an individual that is experienced as his/her own unique body “accessible from within” (Slaby, 2008), providing bodily awareness with the ability to grasp atmosphere “through” the spaces.

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ENDNOTES

- ¹ One of seven Stalinist skyscrapers in the centre of Moscow laid down in September 1947 and completed in 1952, engineered by Dmitry Chechulin (Chief Architect of Moscow afterwards) and Andrei Rostkovsky (see Nivat, 2014).
- ² “Chinatown” in literal translation, although it has nothing to be compared to Chinatown in general meaning. The etymological analysis of the name of this area has various trajectories of thought: according to the Robert Wallace the term might mean a rough-hewn defensive bulwark made from woven wicker baskets filled with earth or rock and the reason why the district was named Kitay-gorod is due to the implicit meaning “Basket city” (Wallace, 1967). The word ‘Kitay’ could also be obtained from an archaic term for the wooden stakes used in the construction of the walls.

Chapter 5

Nocturnal Urban Sociology and Light Sobriety: The Concept of Smart Citizen for a Shared Production of Nocturnal Ambiances

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ABSTRACT

Associated with the definition of the lighting development coherence scheme of the metropolis of Nantes, France, this chapter contributes to identifying the stakes of better energy and light sobriety in the management of its public lighting park. The research focuses on how to raise awareness and involve the users of public spaces in the evaluation and production of nocturnal ambiances. It includes an experimentation of field survey dedicated to the evaluation and iteration of a method for the collection of sensitive indicators. Beyond its analytical part, this chapter proposes an unprecedented digital mapping tool to in real time collect physical and sensitive indicators. The research addresses the concept of expertise of use, complementary of political and technical ones that currently govern public lighting. The results confirmed that the pedagogy of light sobriety, regarding the challenge of energy and light sobriety originally pursued through an approach of awareness to street lighting for users, is ultimately determinant in the renewal of street lighting policies.

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INTRODUCTION

The trajectory of nocturnal urban landscapes is explicit in describing issues like accessibility, safety, attractivity. We link the entertainment of the nocturnal public space to artificial lighting (Schivelbush, 1995). A technical and technological tool has rarely been as essential to developing an urban space-time as this one. Over centuries, its only character created a real political and technical dependency. Denounced in the 16th century for its freedom-destroying aspects (Ekirch, 2006), it gradually rooted itself in the physical and mental representations of a conventional urban landscape, both day and night. From the 1970s onward, it was noted that artificial lighting generated two major nuisances: it reduced the potential for astronomical observation and changed the natural biological cycles of the fauna, flora and human beings (Sanders, Frago, Kehoe, Patterson, & Gaston, 2021). Lighting renewal must commit to a practice that is measured and adapted to physical and sensitive environments. It aims to ensure a transition between *lighting urbanism* and *nocturnal urbanism*. To this end, it is necessary to carry out a contextualisation work regarding nocturnal ambiances, with new criteria: biodiversity, soft mobilities, access to the night sky. The *lights-on* policies, undoubtedly creating energy, ecological, physiological and psychological disorders, must leave room for natural darkness. The concept of how to illuminate shifts towards should we illuminate—and according to what criteria? The limits of the political arbitration of public lighting have become apparent in term of the desire to pool safety, attractivity, energy sobriety, and respect for the environment makes decision-making complex. Should we illuminate to generate a feeling of safety, or leave a place dark and respect biodiversity? In town, artificial lighting only has one recipient: the individuals. Can they contribute to the political arbitration of nocturnal urban ambiances?

The core of this work revolves around the notion of urban nocturnal atmospheres, today primarily determined by artificial lighting's political and technical aspects. The latter is understood as a public service acquired and anchored in western cultures. It is the unconditional element of safe, functional and identity-enhancing access to the public space at night. For the first time, it meets a reflection linked to its frugality. The latter becomes one of the fundamental elements of our operational work: the pedagogy of artificial light sobriety. It reveals the problem we face: the nighttime public space and its ambiances are the subject of a different political framework, separated from the general area and its uses. This observation opens up our problem: Can we use the users' expertise to produce localised sensitive indicators that would be useful for the arbitration of a measured public lighting policy?

BACKGROUND

This chapter discusses the users' expertise in the evaluation and production of nocturnal urban ambiances. Users' expertise is a subject tackled by many lighting professionals in France and abroad. The methods applied are recurrent. We often come across similar forms of nocturnal walks in groups, whose aim is to observe and appreciate the lighting ambiances (den Ouden & Valkenburg, 2013; Markvica, Richter, & Lenz, 2019; Pihlajaniemi, 2016). The data collected, either recordings or questionnaires, is then used as an objectivation tool to choose lighting ambiances. However, the limits of such methods are quickly reached: the evaluation process is carried out in a narrow spatial and time window, often at the scale of one street or one neighbourhood, during specific nights. The formulation of questionnaires is mainly directed at feelings of safety (Blöbaum & Hunecke, 2005; Boomsma & Steg, 2014), comfort and aesthetics, and rarely leaves any room to an essential aspect of nocturnal urbanism: the observation

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of darkness (Edensor, 2015). Lastly, group dynamics can sometimes create distortion phenomena of observations. The opinions become mutualised, and individual perceptions are collected in the group. Would they be similar in the case of an independent comment? To overcome these, we will initiate the development of specific digital consultation tools that enable the extension, both in time and space, to collect use indicators.

This chapter also uses the participatory maps and their sensitive indicators to territorialise the governance of nocturnal urban ambiances. Nowadays, technological innovations associated with the smart city and smart lighting (Beccali et al., 2017; Daely, Reda, Satrya, Kim, & Shin, 2017; Marino, Leccese, & Pizzuti, 2017) meet energy and ecological needs: the equipment becomes dynamic in terms of intensity and colour temperature and tries to unfold on a large scale. Their acquirers, in our case public authorities, are either cautious or are willing to make concessions: they take time before buying equipment, or they outsource it and its management. While they appear to serve political stakes, the new technologies are used isolated and forget to focus on their primary recipients. Here, participatory digital tools play their role to *create transversality*: they enable the geographic (Kyba et al., 2020) and temporal knowledge of needs regarding lighting and darkness, to which smart lighting equipment can adapt. The digitalisation of consultation tools facilitates access to participatory tools (Houel, Joly, & Lescop, 2019). It allows us to carry out a more significant number of them in different social, spatial and temporal situations. The data collected allows the professionals to remove themselves from a lighting park frozen by technology to move towards a dynamic system thanks to the adaptation to uses. Instead, it leans towards a dynamic system thanks to the adaptation to uses. Our first study environments prove the methodology's unity: the users grasp the stakes and tools quickly, which they supply with information in a standard, relevant and independent way. In return, the sensitive indicators collected to enable a more nuanced approach to manage the lighting park and unfold predictive models of nocturnal urban ambiances adapted to uses.

The similar specialities are observed under different temporalities and are the subject of separate decision-making processes, architectural and urban designs and realisations. This dissociation compartmentalises the stages of production of urban night-time representations (Bertin & Paquette, 2017). It places them within a historical paradigm, now debated by the notion of frugality. Our research work comes at this crucial moment and allows us to develop our hypothesis: the setting up of a participatory method for collecting sensitive indicators could accompany the adaptation of lighting and urban development policies. We study this hypothesis around an experimentation on the field: the evaluation of visual comfort of nocturnal drivers of public transportation, at metropolis' scale.

This chapter presents a research-action study highlighting the potential of user expertise in the shared production of urban nocturnal ambiances. Participatory methodologies and tools to help the progression of the pedagogy of artificial light sobriety. We wish to determine and develop nocturnal ambiances from the field in a participatory manner (Challéat & Lapostolle, 2017; Larrue, 2017; Sintomer, 2008). We are developing this approach through the restitution of an experimentation to evaluate night lighting environments conducted in Nantes, France, at the beginning of 2020.

Our work is in line with the academic surveys carried out in the 2000s in France, and the professional workshops conducted sporadically in France and abroad. Our work's exclusivity lies initially in the desire to develop a method of user participation on the scale of a metropolis of 600,000 inhabitants, over a relatively long period (1 month). Secondly, we seek to develop a survey protocol in which the participant is completely autonomous and does not benefit from experts or collaborators' support or advice.

We then propose a digital cartographic survey system and representation, determining the localisation of unique environments to improve artificial lighting conditions. The characterisation of these

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areas underlines the possibility of identifying, together with the users, unique places suitable for actions towards light sobriety. At the metropolitan level, the methodology of the survey and cartographic restitution respond, within the framework of our study, to the problem posed and verifies the feasibility and value of a participatory approach at the level of a metropolitan territory: the involvement of users in the evolution of public policies of artificial lighting towards a more assumed form of sobriety is resolutely accessible, which is furthermore facilitated by the development of digital mapping tools.

The structure of this chapter comprises the following stages: we begin with an introduction presenting the motivations for the development of the pedagogy of luminous sobriety, which we accompany with an observation of a series of scientific protocols of participatory surveys carried out in France in the 2000s. These elements enable us to define the methodological framework of our own participatory survey work, which we are experimenting on the scale of the 24 communes of the metropolis of Nantes, France. We then analyse and discuss the results obtained during this first experimentation, which allow us to determine some of the potentials of the pedagogy of light sobriety in the evolution of public policies on artificial lighting. Finally, we conclude on the limits of our experimentation and identify a series of decisive tracks in our research's verification and evolution.

Normative and Regulatory Evolution

The lighting park requires ongoing maintenance, estimated at nearly €2 billion per year throughout France¹. This budget is necessary to ensure a lighting park's operation estimated at between 9 and 11 million light points. The high delta of this estimate also underlines the difficulty of knowing the exact state of the national lighting park, which, since 2018, has been the subject of an initial form of mandatory regulation in France². This regulatory evolution here marks a significant step in the political awareness of the current stakes linked to the development of artificial lighting, strongly oriented towards a search for luminous sobriety, especially in France, where a new regulatory, obligatory, set up the new standards of street lighting in term of reduction of the light pollution.

These normative and regulatory resources resolutely influence the construction and perception of the night landscape. What do we know, however, about the reception of these landscapes and their light components by their users? Some complementary standards are more concerned with the notion of comfort, but according to photometric criteria, which observe values partially at a distance from an individual's visual attributes. For example, the quantity of illumination is more directly evaluated as a reminder of the amount of light received by a surface than luminance, the amount of light perceived by an individual's eye. The recent decrees determine new values and new frameworks for the production of lighting aimed at reducing light pollution, which is placed under the spectrum of considerable damage to biodiversity. However, these design codes are still produced at a distance from the individuals concerned, who are subsequently dependent on lighting designed for them, framed by elements determined for their safety, comfort and well-being. However, these public and private lighting practices are subject to different degrees of control and verification. The recently introduced ministerial order of 27 December 2018 sets very short-term requirements for local authorities, which see an urgent need to act and invest in the renewal of a more sober fleet, better suited to the users of the night-time landscapes it illuminates. On the other hand, this text repeals a 2013 decree on private lighting practice, which seems to be challenging to apply and suffers from a meagre mobilisation of means of prevention and control. Between the urgency of renewing public practice and the more prolonged inertia of private lighting control, a management conceded to the public authorities, the night landscape is in danger of being transformed, and perhaps

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lit more at the whim of uncontrolled signs and individual shop windows than at the regular rhythm of public sources revised to tend towards sobriety.

LITERATURE REVIEW

From the 1990s onwards, qualitative approaches to street lighting became more widespread, and the questioning of perceptions was opened up, as the researcher Bardyn and Chelkoff (Bardyn & Chelkoff, 1990) determines in their introduction:

Any qualitative approach refers to the perception, and therefore to the subject perceiving, in this case, the ordinary inhabitant. Studies on the ordinary perception of the lighting of a city are rare; At the same time, there are studies on the lighting intensities necessary to “see well” or standards for so-called “functional” lighting (to guarantee road safety), there is very little data on the qualities, the aesthetic dimension and the perception of urban lighting.

We are developing our methodological framework based on the observation of specific protocols already established in this type of approach. We identify five scientific surveys related to participatory evaluation. We are looking for the following elements:

1. The spatial and temporal framework of the survey (night walks, observation of virtual images indoors, etc.).
2. Survey tools (questionnaire, semi-directive interview).
3. Physical indicators (space category, lamp technology, physical quantities, etc.).
4. Sensitive indicators (sense of security, visual comfort, facial recognition, etc.).
5. Tools created (metrology, simulator, questionnaire).

These studies on the ordinary perception of lighting will be extended to specific subjects, from the evaluation of different light sources by users (Deleuil, 2009b) to light dimming, energy savings and urban ambiences (Zissis & Sajous, 2009), to the study of the acceptability of lowering lighting in the city by users (Boomsma & Steg, 2014). However, most surveys will turn to the question of the feeling of safety in public spaces at night. On this subject, a certain amount of evaluation will be carried out on the influence of lighting on the pedestrian use of public space (Painter, 1996) and the perception of safety under different lighting devices (Boyce, Bfa, & Bruno, 2000). These elements will be pursued with the arrival of innovations such as dynamic lighting (Haans & De Kort, 2012), and will be opened up to visual criteria, particularly those related to the orientation of the user's gaze (Davoudian & Raynham, 2012; Fotios & Cheal, 2013) and the detection of obstacles in the circulating space (Fotios & Uttley, 2016; Uttley & Cheal, 2015). The issue of safety, which has been widely addressed, will be the subject of initial summaries, which will attempt to propose quantitative averages of the lighting necessary to be reassured (Fotios & Dphil, 2014) and will discuss the relationship between the presence of artificial lighting and the issue of safety in the city at night (Mosser, 2007).

The close agreement of the previous research suggested that it is night and darkness that will be addressed in their dimensions of fear (Li et al., 2015), control (Shaw, 2015) or acceptability and mobility (Cook & Edensor, 2014; Edensor, 2013). Also, we are going to focus more particularly on surveys

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related to perceptions of artificial lighting in a real environment; we retain the Evalum 1, 2 and 3 studies conducted by Jean-Michel Deleuil, (and Marc Fontoynont for Evalum 3), the project NumeLiTe™ coordinated by Georges Zissis and Patricia Sajous, the study of urban lighting adapted to visually impaired people (Cyril Chain, Christophe Marty, Christelle Franzetti and Marc Fontoynont). These studies took place in Albi (Zissis & Sajous, 2009) and Lyon (Deleuil, 2009a), between 2004 and 2008. They studied the performance of two lighting technologies: sodium and metal iodide, which are among the most common technologies used in current public lighting systems.

The spatial and temporal framework of the identified surveys very regularly refers to the city of Lyon. In addition to being a world reference in terms of urban nightlife, the city of Lyon has hosted the famous Fête des Lumières every winter since 1989, as well as several scientific research laboratories, including the Triangle laboratory (UMR 5206), to which Jean-Michel Deleuil belongs. While other municipalities have been able to initiate a participatory survey, protocols related to artificial lighting (Fiori, Leroux, & Narboni, 2009), the city of Lyon seems to federate most of the work. It should be noted here that all of these surveys can be found in the book ‘Illuminating the city differently, innovations and experiments in public lighting’, edited by (Deleuil, 2009b).

The spatial configurations of the surveys range from a few hundred meters of roadway (Evalum 3, phase 2 and urban lighting adapted for the visually impaired) to several segments or even several streets with different geographical and usage criteria. The surveys’ duration is indicated for a single evaluation, which takes place between March and April, in time slots between 8 pm and 11 pm. The survey season is meant for 3 out of 6 protocols and varies between spring and summer. These choices may be questioned here: while spring still has a relatively early sunset in France, summer does not seem to be favourable for this type of survey, which depends on nightfall to operate. Would a system conducted in autumn, or even winter, facilitate the involvement of users?

A number of participants, gender study and survey tools deployed. According to the surveys, the mobilised participants are either only pedestrians or pedestrians and motorists. The number of participants varies, starting at 25 pedestrians (NumeLiTe™) and reaching 200 volunteers in the framework of Evalum 1. The notion of gender is observed in 3 surveys out of 6. The survey protocols are unique to each evaluation. Some include questionnaires, others evaluation grids (scoring out of 10 for a sensitive indicator), other field surveys, conducted among users, and local residents and shopkeepers (Evalum 2). Several protocols separate the surveys intended for pedestrians from those designed for motorists (NumeLiTe™; Evalum 3). The surveys give particular importance to pedestrian users’ perceptions, who could be described as the most vulnerable, both in terms of mobility and safety, in the public space at night.

In respect to technologies deployed and physical indicators observed, the lighting technologies followed are practically of three types:

1. Metal halides (also called metal iodides),
2. Mercury vapour lamps (also called fluorescent balloons),
3. Sodium steam lamps.

It should be noted that these lamps are now part of a generation in the process of being completely renovated by new technologies, mainly LEDs. Halides were created in the late 1960s, sodium vapour lamps (high pressure, for public lighting) in the early 1970s and mercury vapour lamps were deployed in public lighting parks between the 1940s and 1960s. Their use has been banned since 13 April 2015³.

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The quantity of material studied varies widely, ranging from 4 to 125 light sources in the surveys where this information is reported. The physical indicators observed are of the order of:

- the lifetime of the source,
- the colour rendering index,
- the colour temperature,
- energy consumption,
- lighting levels,
- luminance levels.

These indicators represent the physical qualities of light sources, which are decisive in the quality of an individual's perceptions. The colour rendering index will more or less accurately reproduce the colouring of the elements in the environment depending on the high or low value of its index (the higher the index, the more faithful the reproduction is to that of natural light). The notion of illuminance, which is also a determining unit of measurement in standards and regulations, is relatively obsolete when it comes to perception. This unit consists of the value of the quantity of light received by a surface, without correlation with visual perception. To reach the latter, it is necessary to identify the level of luminance, in its quality of quotient of the luminous intensity of a surface by the apparent area of this surface or, more simply, the visual sensation of luminosity of a surface. This indicator is also the subject of a study on an alternative method for evaluating the lighting of a pedestrian walkway⁴ and is gradually being integrated into the regulatory elements.

Turning now to the themes addressed and sensitive indicators collected, the themes addressed by the various surveys all come close to visual comfort. Some of them link the notions of safety and travel. The notions of visual comfort by observing the light source's physical characteristics, i.e., its luminous flux, its colour temperature or the uniformity of the lighting level.

The dimming of the luminous flux is subject to several sensitive evaluations. The purpose of this dimming is to reduce the energy consumption of the lighting equipment. In fact, the reduction in illuminance, for technologies such as sodium vapour or metal halides is directly related to a decrease in the amount of energy supplied to the luminaire. At a time when public lighting accounts for more than 40% of a municipality's energy budget⁵, reducing the consumption of the lighting stock is relatively coveted. However, the reduction in the amount of light emitted into public spaces can create constraints on users' perception of all types. Therefore, the surveys presented here use a participatory approach to observe the conditions of visibility, obstacle identification and face recognition under various light levels and lighting technologies. The participants are invited to appreciate their sensations regarding visibility, glare, light colour, and the far vision of road signs. A survey (Evalum 2) looks at indicators of the use of the space under study. It will also look at the choice of times (for reducing the level of lighting), users' modes of travel, users' social indicators (age, gender, social category) and appreciation of the ways in which lighting is reduced (gradual or sudden).

The results and proposed opining obtained following the collection of physical and sensitive indicators seem encouraging: for NumeLiTe™, the power gradation makes it possible to validate the reduction in operating costs and is quickly adopted by users of the public night space, both in their habits and in their feelings. On this point, the investigators are taking the first steps towards an intelligent urban lighting system at the service of cities and their users, by highlighting the possibility of using dimmable urban lighting systems to save energy during off-peak hours at night without degrading the quality of light in

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the city. The Evalum surveys confirm these results and highlight the potential for energy savings from reduced lighting, the latter being further validated by the survey participants in the following indices (Evalum 2):

- 72% of respondents are in favour of a 25% reduction in intensity,
- 36% of respondents are in favour of a 50% reduction in power,
- 2% of respondents are in favour of a 100% reduction in intensity.

If the participants do not notice the lighting reductions, the times at which the deductions are triggered determine their acceptability. These reductions are mostly desired outside the hours of use of the public space. With these configurations, the investigators estimate that a 30 to 50% reduction in lighting intensity seems generalisable and could represent between 16 and 20% energy savings:

Insofar as the experiment has produced good results in economic and energy terms, it would seem that the conditions are in place for a generalisation of lighting reductions to be envisaged without political, technical or economic risk. This approach will be all the more acceptable if it takes into account the inclusion of the reductions in the space of the city, whether central or peripheral and if it is carried out at night, with times adapted to the rhythms of the districts, to the expectations of the inhabitants and shopkeepers, i.e., within the framework of a duly concerted project.

These surveys provide us with resolutely useful knowledge in the physical and sensitive indicators accessible via participatory methods, particularly about studies of light flow, visual comfort, energy savings, and pedestrian users' perceptions. At a time when new regulations are being introduced and lighting renovation is moving towards LED technology, whose performance factors are optimised mainly, how can we draw on these studies to situate ourselves in their extension and reproduce them with current regulatory and technological devices?

METHODS

Following the literature review and identifying the actual limits found in the participatory methods, we chose to explore several ways to go beyond these limits.

At the development of a participatory methodology at the metropolis scale, we want to cover most of the metropolis, with the smallest number of participants. Our first ambition is to verify the possibility of deploying a participation methodology on this precise scale rather than collecting a large amount of sensitive data. We then look for a group of mobile participants in the evening, at night and in the morning. Therefore, we are not looking for subjective data, such as street lighting's aesthetic or safety aspects. We mainly want to identify the positive and negative night-time areas using the visual comfort indicator. For this purpose, our target participants could be professionals: police, ambulances, taxis, delivery drivers, cleaners, garbage collectors, transport drivers by using the professional network of the actors of public lighting and urban development of the city. We have to go through the hierarchy and produce several presentations to explain the project's objective to the different team leaders. They will then recruit the best profiles among their drivers. At this stage, we learn that drivers will not be allowed to use their mobile devices while driving and that there will be no possibility of putting any device in the driver's

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cab. Drivers will have to observe and remember the areas they consider good or bad in terms of visual comfort and then write them down in a notebook at the end of their shift.

In developing an interactive, easy-handle, widely accessible digital and cartographic survey, written evaluations are not the form we expect; their processing is laborious and could, among other things, produce reading errors. Also, we want to have digital access to all contributions at once, if possible, with markers, time stamps and explanations. We decide to develop a digital interface solely for drivers, where they will be able to indicate their assessments with the right indicators (location, date and time, short assessment). To avoid the difficulty of any implementation on personal or professional mobile devices, we chose to develop a web interface, easily accessible by a simple URL. At the end of their shift, all they have to do is go to the interface and submit their contribution, which they can then see on a second map developed for representation.

The project consisted of developing a digital survey interface available in a web browser and working intuitively. This interface has two juxtaposed windows: on the left, the questionnaire, and on the right, the interactive map (Figure 1). The questionnaire was introduced by a brief explanation summarising the exercise. The aim was to place the participant in a dynamic position that encourages him or her to complete the contribution.

In the Semitan, evaluation of visual conditions for nocturnal driving, the actors of the city's public transportation are part of the recurring counterparts in the development of the Lighting Development Coherence Scheme (LDCS). They represent SEMITAN, a semi-public public transportation company in the Nantes agglomeration. This company, known under the commercial name TAN, covers the entire transportation network of tramways and Busways (buses with a dedicated lane), as well as a large share of the bus lines. The importance of this transportation network and its significant use in the movements of many users in the agglomeration makes it a critical factor in the technical and sensitive input that is necessary for the development of the LDCS. Therefore, we wanted to add them to the network of contributors in the political and technical determination of lighting practices to associate to the lanes and stops for public transportation. We discussed both the lighting propositions regarding the equipment already implemented, but also the ways to illuminate future equipment.

This questionnaire aims to collect information regarding the nocturnal driving conditions on the transportation network of Nantes, thanks to the contribution of transport professionals:

- Select the line you drove on,
- Slide the blue marker on the observation area,
- Write the date of the observation,
- Write the time of the observation,
- On a scale from 1 to 5, mark your nocturnal visual comfort,
- Explain your mark with a short sentence.

Here, we focused on the task carried out by the users, i.e., night-time driving. Their evaluation of the nocturnal environment dealt only with their visual perceptions. However, we tried to stay vague regarding the question of lighting. It was purposely omitted from the questionnaire. The point was to focus on the visual conditions for night-time driving (in the title) and the nocturnal visual comfort (introduction and question 5). In this manner, we tried to assess the share that artificial lighting represents in the individual appreciation of nocturnal driving comfort. We anticipate that the results will also provide information on other themes, such as affluence, traffic, weather conditions, activities or the presence of darkness.

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Figure 1. Interface of the sensitive indicator collection tool for the nocturnal drivers at SEMITAN. We have a window for the questionnaire on the left and the interactive map on the right. The green lines follow the TAN lines, the white polygons represent the buildings on display at this zoom level, the (T) icons show the stops, and the blue marker represents the reference position at the start of the interface. The participants can move the latter in order to single out the specific area of their observation.

Semitan, évaluation des conditions visuelles de conduite nocturne
Ce questionnaire a pour objectif de recueillir des informations relatives aux conditions de conduite nocturne sur le réseau de transports en commun, par la contribution des professionnels des transports.

1. Sélectionnez la ligne sur laquelle vous circulez.
2. Faites glisser le **marqueur bleu** à l'endroit de l'observation.
3. Indiquez la date de l'observation.
4. Indiquez l'heure de l'observation.
5. Notez, sur une échelle de 5, votre confort de vision nocturne.
6. Prénez votre note par une courte phrase.

1. Sur quelle ligne circulez-vous ?
Ligne 1 *

2. À quel endroit avez-vous fait votre observation ?
ex : entre Vincent Gâche et Alain Delrue

Latitude
déplacez le curseur

Longitude
déplacez le curseur

3. À quelle date avez-vous fait votre observation ?
jj / mm /aaaa

4. À quelle heure avez-vous fait votre observation ?
-- : --

5. Que diriez-vous de votre confort visuel ?
 1 2 3 4 5
 1: Très inconfortable, je voyais à peine les formes et les couleurs
 2: Inconfortable, je discernais difficilement les formes et les couleurs
 3: Correct, je pouvais identifier la plupart des formes et des couleurs
 4: Confortable, je distinguais la grande majorité des formes et des couleurs
 5: Très confortable, je voyais la totalité des formes et des couleurs

6. Commentaire libre :

Submit

The last step was a free comment. In this spot, the participants could briefly explain the mark given in the previous question. We hoped here to collect a balanced quantity of contributions between negative (little comfort) and flattering (significant comfort) observations. Lastly, the submit button enabled the validation of the questionnaire and the redirection to the results page.

RESULTS

In a month, 65 contributions were recorded. We started the analysis of their contributions with the recurrence of lines used (Figure 3) and the synthesis of comfort marks (Figure 4)

The tramway line 3 is mostly mentioned. Then, the line 1 and the C1 Chronobus line are commented on. On the right, synthesis of the visual comfort marks, out of 5. 18 characters were 1/5, 31 were 3/5, one was 4/5 and 4 were 5/5. 75,4% of the marks are thus below average. Then, we examined the comments. Sixty-one were mainly referring to the question of lighting. We established a value scale to sum up the content of the comments (Figure 4):

1. Lighting lacking,
2. Poor lighting,
3. Lighting badly distributed,

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Figure 2. Synthesis of recurrences of lines

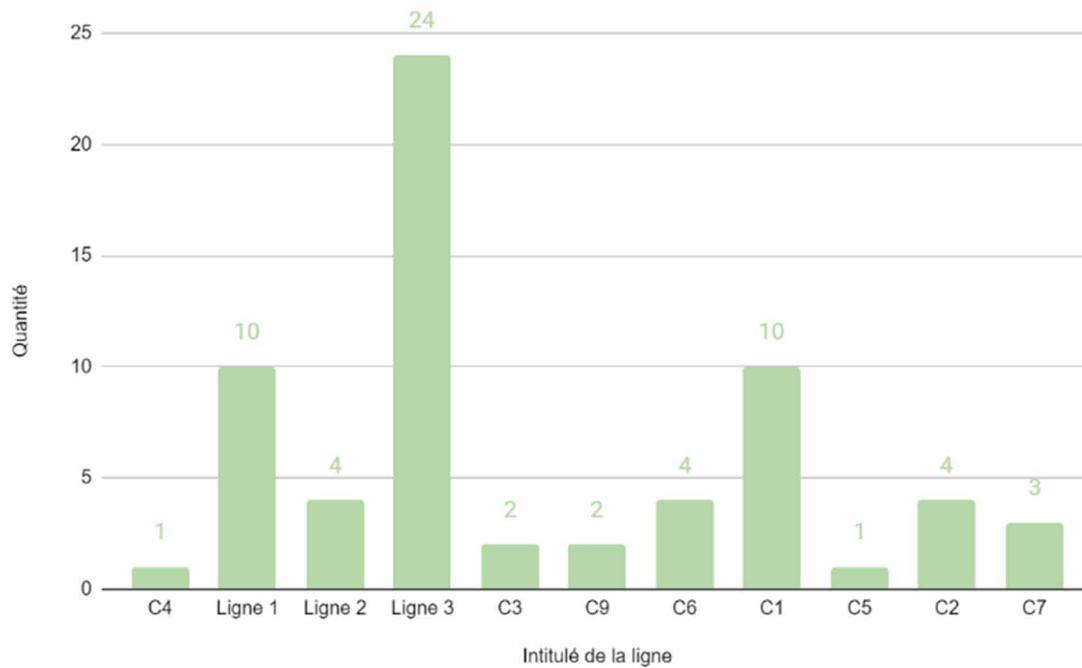
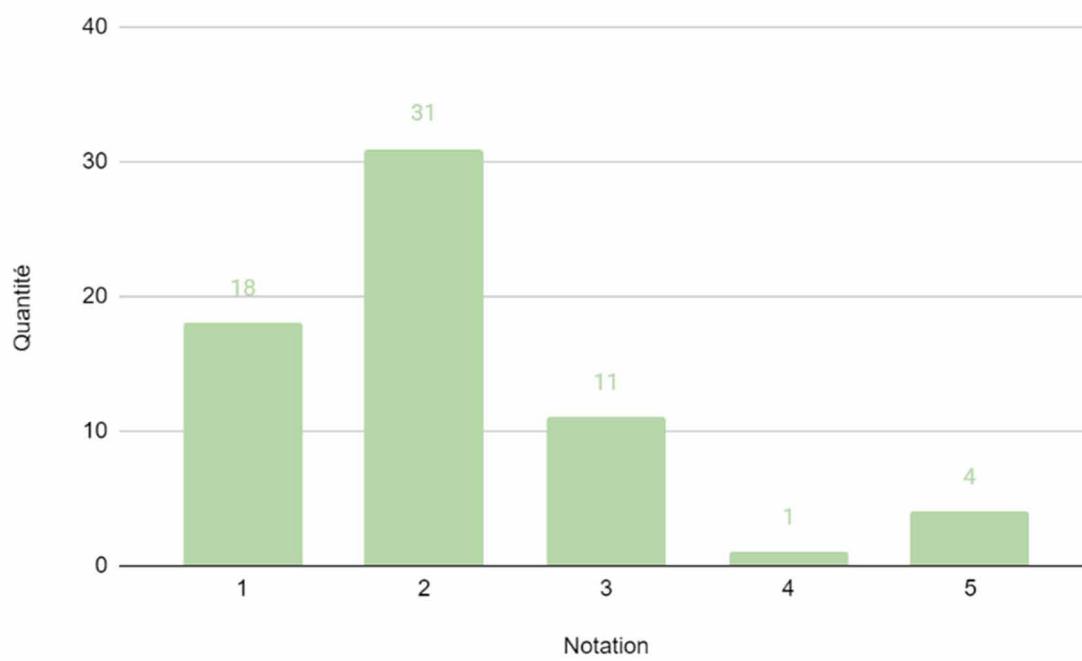
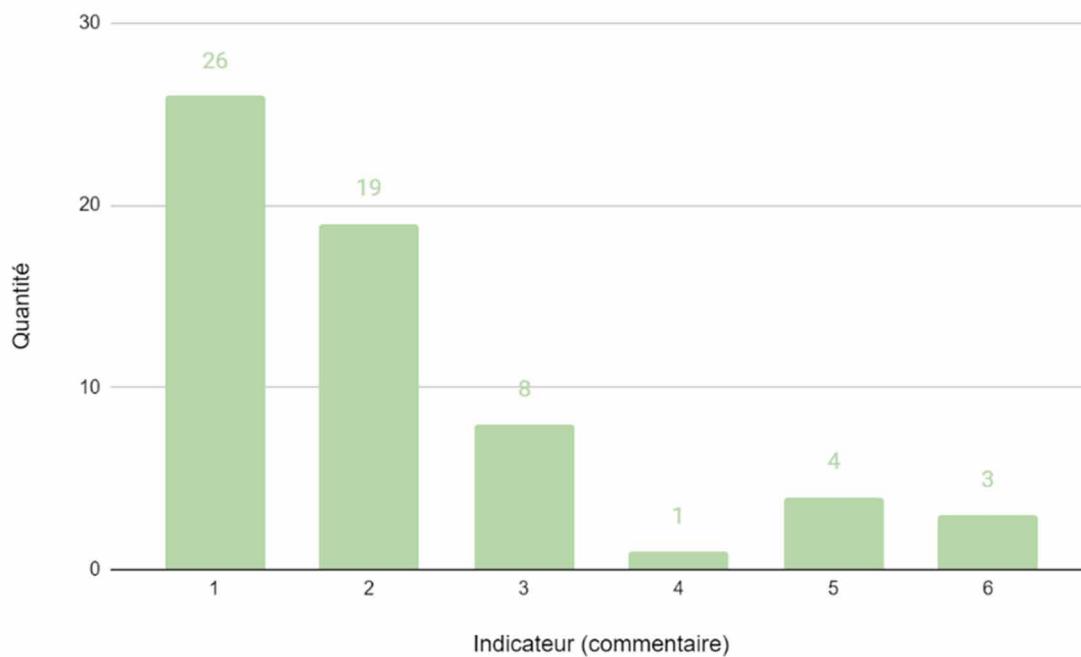


Figure 3. Synthesis of visual comfort marks



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Figure 4. Synthesis of the comments. Indicator 1 corresponds to a lack of lighting, 2 to low lighting, 3 to poorly distributed lighting, 4 to reasonable lighting, 5 to perfect lighting, and 6 to glaring lighting. The distribution of indicators underlines the substantial lack of lighting, particularly highlighted by the drivers



4. Good lighting,
5. Very good to perfect lighting, to use as a reference,
6. Glaring lighting.

In Indicators 1, 2 and 3, we recorded the following terms: *lack of luminosity; no lighting; dark area; no light on this line; station turned off; complete lack of lighting, etc.* Amongst the explanations, a driver reported an *unsafe area for the users (editor's note: of TAN)* while another indicated *not enough light at the terminus, which is dangerous because many young people go there (close to a school) in the evening.* As for these last two cases, we noticed that the drivers' comfort also involved the people's safety using the space around the lines used. The drivers tried to anticipate any incident with other users of the public space. While lighting seemed to be an expected answer, it could also be troublesome. On that topic, three contributions noted external sources to public lighting, identified in the rank 6 (Figure 4):

- *Left traffic lights too bright, blind us,*
- *Billboards too bright,*
- *No lighting at the pedestrian crossing, and the cars coming from the tunnel blind us with their lights.*

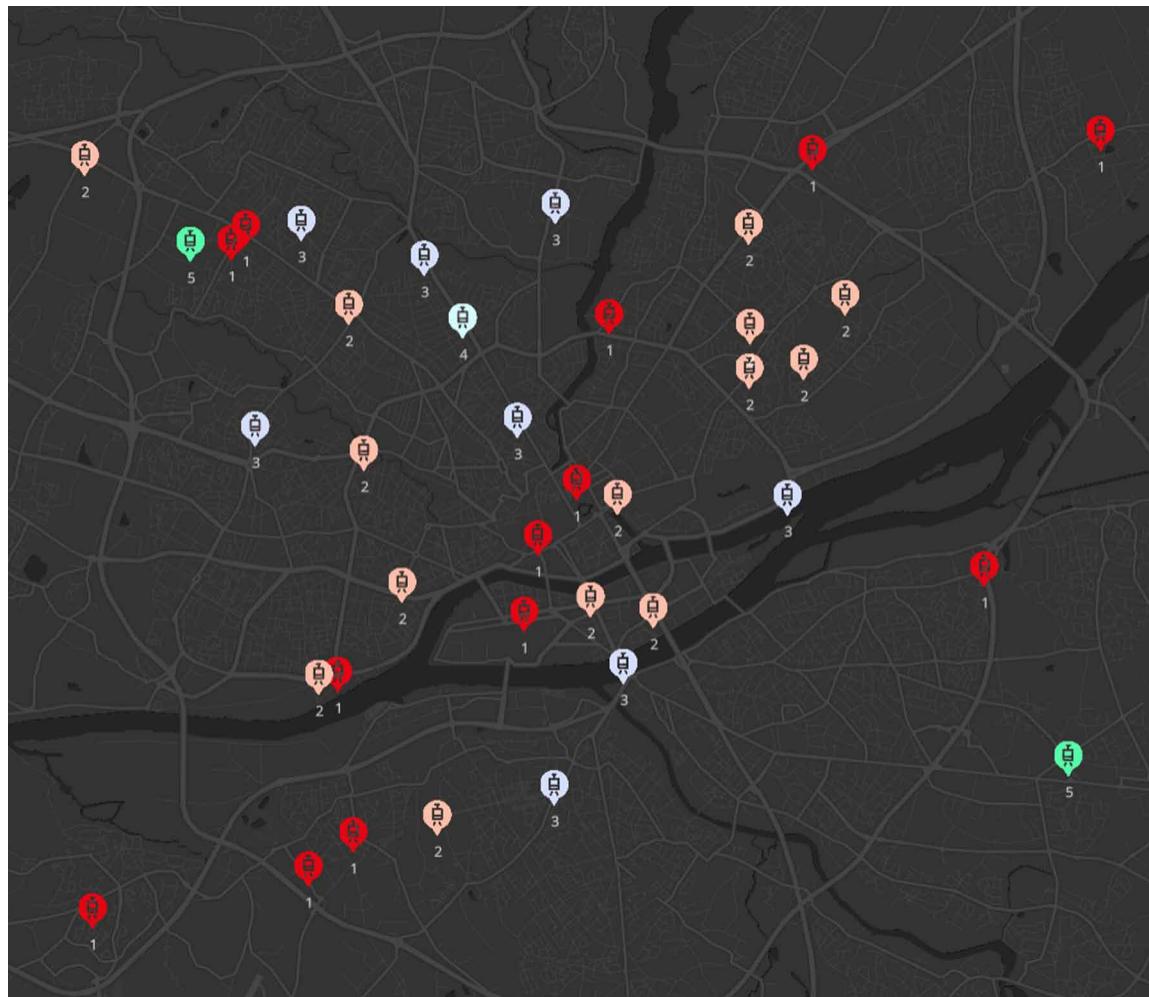
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These observations, all associated with a blinding sensation, targeted static or moving light elements in the public space. Did the traffic lights blind the drivers because they were at a certain height, or was it because they have a more powerful lighting technology than others? The coexistence of different modes of transportation (cars, pedestrians, cyclists, public transit), often operated with a series of juxtaposed lanes, seemed to reach one of its limits when night fell, in particular when it came to the discomfort created by nocturnal contacts and the risks of perpendicular crossings when they remained in the dark.

DISCUSSION

This chapter represented and analysed the sensitive data. Driver contributions could help define physical and sensitive models of the metropolis' night-time ambience based on the appreciation of visual comfort. To be able to cross-reference this sensitive data with biological data in the public domain and with street

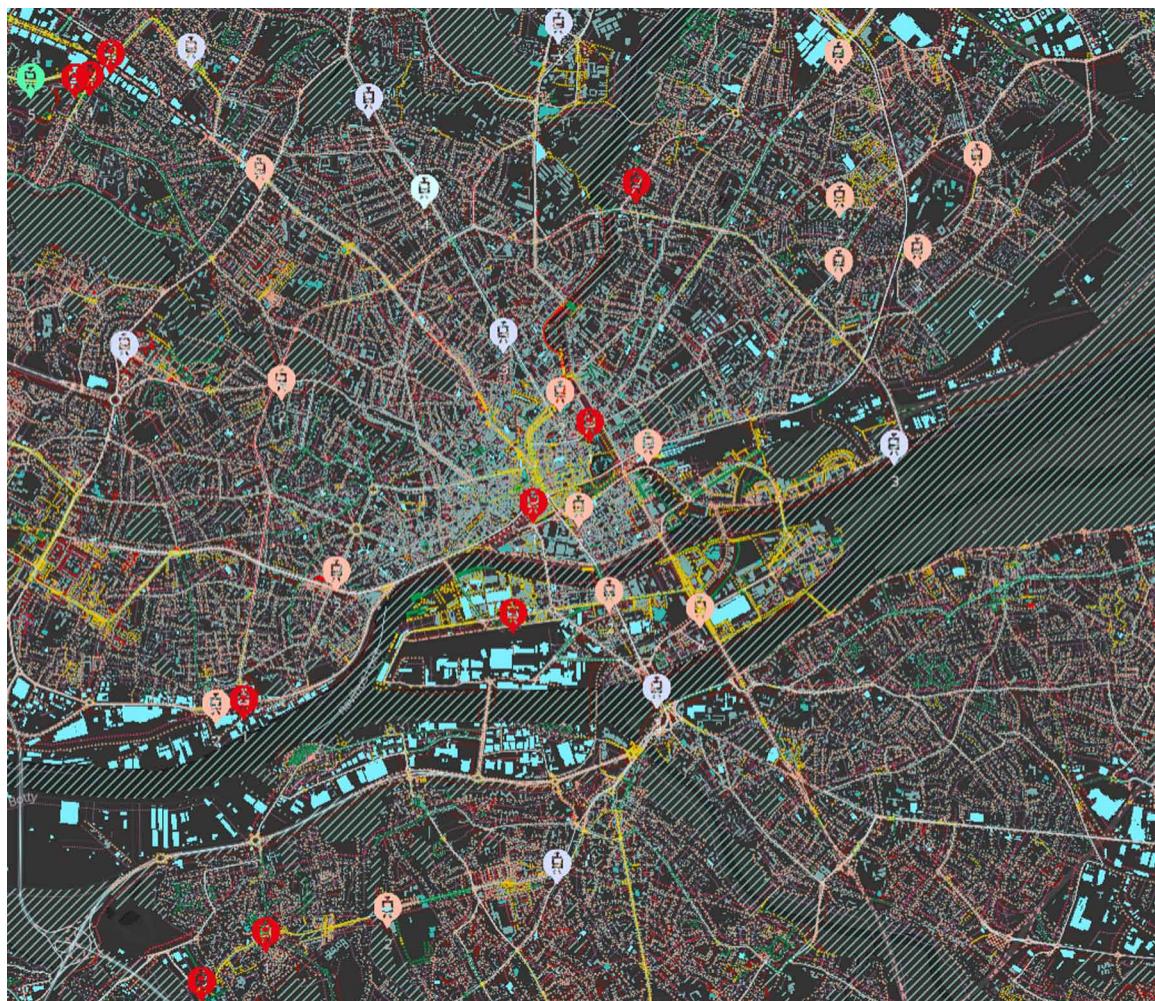
Figure 5. Cartographic representation of the sensitive indicators



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lighting, we have developed a more complete web interface, on which we can display both sensitive (Figure 5) and physical data (Figure 6). Thus, we can analyse the contributions of drivers through urban shapes and street lighting parameters.

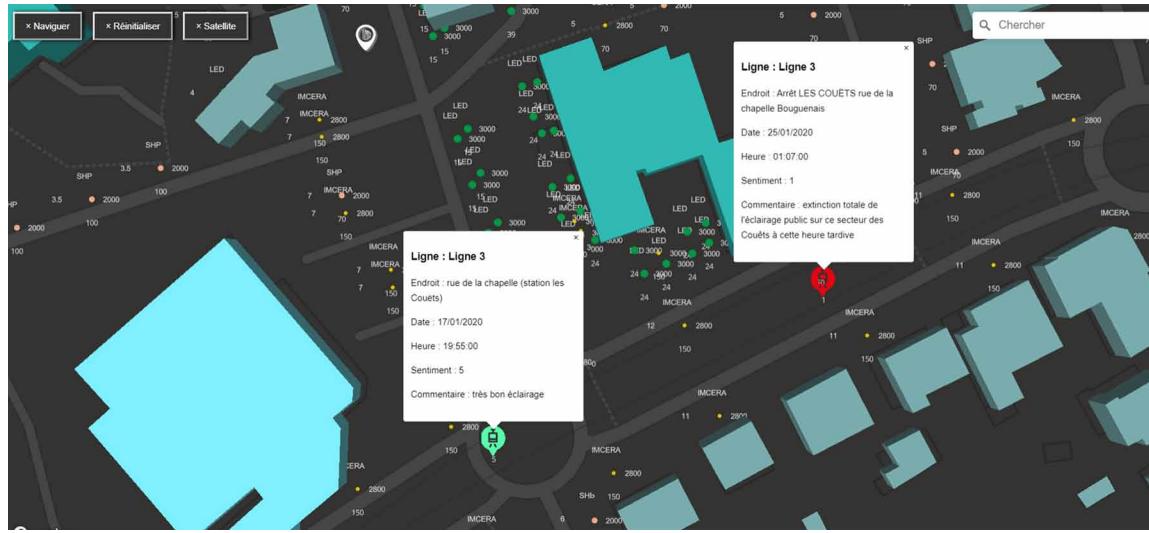
Figure 6. Cartographic representation of the sensitive indicators. We layered the contributions, the types of streets, the natural spaces, the buildings and the light points.



We find a relatively homogenous distribution of the sensitive indicators reported by drivers, with significantly greater importance for the northern part of the city. The markers are coloured according to the level of comfort felt by the driver: red for a feeling of comfort of 1/5, orange for a score of 2/5, light blue for 3/5, light green for 4/5, green for 5/5. Red markers are the majority and are distributed over a large part of the metropolis. They seem to be independent of the physical criteria of road typology or lighting technology. To better understand the argumentation linked to the drivers' scores, we are developing a pop-up type solution, allowing a simple click to access all the information related to the evaluation (Figure 7).

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Figure 7. Cartographic representation of the potentialities regarding the transversality of the uses of the nocturnal public space



The information given by the drivers allowed us to consider nuances in the shutdown policies: would it be possible to adapt the public lighting operating hours more finely by focusing, for example, on a specific area of the territory where the uses continue later in the night?

This map extract shows the notifications of two night-time drivers at the same place but at different times (Figure 7). The first driver indicates perfect lighting (green marker) at 7.55 pm, while the second deplores the total absence of lighting at 1 am (red marker), corresponding to the extinction policy of the municipality of Bouguenais, located in the Nantes metropolis. Shutting down this area seems to be incidental to the shutdown policy by the municipality of Bouguenais in the middle of the night, apparently to reduce the energy consumption. The municipality has been shutting down the lights at midnight and turning them back on at 5.30 am every day since 2011⁶. Is this energy and economic ambition, represented by the shutdown of public lighting, enough to justify the reduction of visual capacities of the professional and individual users of the nocturnal public space? The planned shutdown, at this place, represents a unilateral solution. The information given by the drivers highlighted the potentiality of transversality accessible through the expertise of use, that digital tools can get independently and over a large territory. The drivers indicate little visual comfort because of the municipality's shutdown policy in the middle of the night. This feedback can help us argue towards a better consideration of nocturnal uses in the practice of public lighting and open reflections on the transversality of the management of the nocturnal public space

CONCLUSION

In conclusion, we have shown how digital cartography represents an appropriate medium for mediation and pedagogy, allowing the implementation of survey solutions and playful, accessible and easily analysable representations. The pooling of the physical and sensitive indicators available and obtained

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in the Nantes Metropolis area underlines user expertise's relevance in the evolution of public policies on artificial lighting: the feedback from users can, by localised zones, support the renovation and permanent adjustment of public lighting. The notion of user expertise becomes the critical element in pursuing a lighting policy based on lighting sobriety and adapted to all the cross-cutting criteria of urban planning: mobility, identity, sense of security, energy, biodiversity and uses.

The data obtained to the digital, interactive and cartographic participatory method provide reliable initial results for a shared production of night-time atmospheres. The combination of physical indicators linked to the urban fabric and sensitive needles resulting from the expertise of the users brings a new trajectory to the territorialisation of the sobriety of public lighting, that of being able to contextualise, on a small scale, the technical characteristics of lighting, which are, moreover, mostly parameterisable thanks to new technologies. Light, energy and environmental sobriety is enriched by the local knowledge of the users to achieve a balanced model between the distribution of lighting, energy and environmental preservation and the response to the needs of individuals. The notion of smart lighting is combined with the notion of smart citizen and allows the production of nocturnal atmospheres that are adapted, contextualised and evolving according to technologies, regulations and changes in the use of the premises.

The experiment carried out in Nantes underlines the capacity of users to engage in participatory surveys in total autonomy, and to provide quality indicators that can be integrated into public lighting policies. The experimentation also highlights the possibility of changing the current modes of participation, in groups and in a predefined space and time, towards autonomous modes of survey, over a medium or even long term and in roaming throughout a metropolitan territory.

The main conclusions of this work are drawn together that participatory methods on the territorialisation of the sobriety of public lighting with citizens. In this chapter, we concluded that digital and interactive cartographic methods can determine a new field of research in both academic and political. The first attempts show that the sobriety of artificial lighting is a general concern, expected from both citizens and stakeholders, who have to answer to increasingly strict regulations. This type of methods must now be further experimented with in different situations, such as in rural areas or other cultural territories. It also needs to experiment on a broader range of users: private actors, elderly people, visually impaired people, marginalised communities.

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ENDNOTES

1 The French Lighting Association presents an estimate of the costs of public lighting in France in 2019. URL]: <http://www.afe-eclairage.fr/afe/l-eclairage-en-chiffres-26.html> - last consultation on 17/02/2021.

2 We refer to the ministerial order of 27 December 2018 on the reduction of light pollution in France. [URL]: <https://www.ecologie.gouv.fr/arrete-du-27-decembre-2018-relatif-prevention-reduction-et-limitation-des-nuisances-lumineuses> - last consultation on 17/02/2021.

3 Directive 2009/125/EC, a revision of Directive 2005/32 of the European Parliament and of the Council of 21 October 2009, prohibits the placing mercury vapour lamps on the market. This ban concerns both outdoor and indoor lighting interior.

4 Malakasi V. (2009). Urban scenes and luminance patterns. *Éclairer la ville autrement: innovations et expérimentations en éclairage public*. PPUR. pp. 159-180.

5 The French ecological transition agency (ADEME) makes a diagnosis of the figures for public lighting in France. [URL]: <https://www.ademe.fr/collectivites-secteur-public/patrimoine-communes-comment-passier-a-laction/eclairage-public-gisement-deconomies-denergie-lastconsultationon17/02/2021>.

6 The online cartographic interface Nuitfrance allows us to access lighting and shutdown information in French cities. [URL]: <https://www.nuitfrance.fr/?page=extinctions-lastaccessedon17/02/2021>.

Chapter 6

Reimagining Children's Spaces in the Urban Nightlife: Lessons and Challenges From the Literature

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ABSTRACT

This work explores the socio-spatial relations, urban practices, and institutional arrangements that contribute to the inclusivity of urban nightlife to children. Through a survey of selected literature, this work shows that while there are efforts to address issues of children's overnight experiences, some urban practices also downplay children's urban night experiences. The most significant discussions that emerged from this interest are related to the meaning of public spaces at night; differences in cities' inclusion of children during the day versus the night; privileged and underprivileged childhoods at night; and attention to adults who work on behalf of children, such as women, educators, and neighbourhood communities. Together, the literature reveals the importance of urban policies and research toward children's social integration in the city nightlife. Finally, this chapter proposes the "ethics of care" in everyday life as a framework in creating urban spaces in which children are integrated into the conviviality of the city nightlife.

INTRODUCTION

The premise of this work is the broader question of who cities are for. Age segregation in urban spaces is commonplace (Vanderbeck, 2007). The night time is assumed to be the domain of adults, leaving limited understanding of children's experiences in the city upon the nightfall. This chapter contextualizes children's night time experience within the efforts on building child-friendly cities as a response to the increasing population of children in urban areas, with a forecasted rise to 70 percent broader (UNI-

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CEF, 2011). Due to wider recognition of the growing impact of urbanization to children's lives, Child's Right to the City gained traction among organizations for children, government and private agencies, and scholars, among others, in the past decades (Chawla and van Vliet, 2016). For instance, UNICEF launched its Child Friendly Cities Initiative (CFCI) in 1996, which supports municipal governments in making cities more Child's Rights as per the UN Convention on the Rights of the Child (UNICEF, 2004). Such efforts are followed by the integration of children in the expansion of smart cities, which pay attention to "the intersection of data technologies and urban environments" (Lee et al., 2020: 116; Mora, 2019; van der Graaf, 2020). However, the previous efforts to make cities more accommodating for children are usually focused on daytime, with the birth of the "24/7" economy" (Presser, 2003), the securitization, commercialization and gentrification in the evening and night time economy (ENTE) have changed the dynamics of urban spaces, both beneficial and harmful for children. This begs the question on how these contemporary developments in child-friendly cities encompass children's city life at night.

A cursory literature each is instructive to gain perspective on children's concerns at night time. Children have age-specific needs at night, such as how they commute, sleep and play. For instance, the consequences of urban disasters at night are more serious than the day (Gu et al., 2019) in which children are more vulnerable in disaster situations than adults (Cutter, 2017). Children's social dispositions also drive them to be present in urban night spaces such as going with their mothers to supermarkets after being fetched from school (Gonzales and Daganzo, 2013). Such situations lead children to be pedestrians who need well-lit road crossings and footpaths for safer commuting and walking at night (Freeman et al., 2015). A related concern is about alternatives available in cities to divert children's attention away from gadgets, which risk factors to poor sleeping patterns (Brambilla et al., 2017) or how the city can assist children with conditions such as ADHD who might find it difficult to go to bed at night (Yoon et al., 2012; See also Sevón et al., 2017). Goodman et al. (2014) even suggest that additional daylight savings time is beneficial for children's general health to support physical activity. Finally, the relevance of night time for children is demonstrated in children's literature. One common theme is children's appreciation of nighttime¹ (e.g., dawn transitions, night market, making friendship at night), which implies that children are observant of the city even during night time and they are important as "the tourists of the future" (Cullingford, 1995: 126). Studies also report struggles of children at night² (e.g., crime, responsibilities, homelessness), which are examples that surface the potential "infrastructural violence" (Rodgers & O'Neill, 2012) against children in cities at night. Such collection of literature implies a need to revisit our assumptions about child-friendly cities in view of improving outcomes for children at night. This chapter contributes to the growing knowledge on child-urbanism dynamics by exploring how children are positioned in the urban nightlife ofd how urban nightlife's conviviality can be more child-responsive.

The Spatial and Social Exclusion in Urban Spaces

In view of the relevance in discussing children's night experience, this chapter makes space to explore the geography of children and young people whose identities at night are less understood. Society constructs its perception about children through their socio-spatial settings in which "certain orderings of space provide a structure for experience and help to tell us who we are in society" (Cresswell, 1996: 8). The spatio-temporal association between the terms "urban" and "night" bestows upon children certain social identities, expectations and rules on which depends their affordances and marginalization. By being children—a subjectivity that is silenced and less visible at night—they occupy a rather "out-of-place" socio-spatial position at night. These constructed social identities for children can enforce

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exclusions in many forms within the geography of mainstream adult culture. For instance, while young adults are increasingly given opportunities to colonize spaces and embrace ‘ownership of the night’ in some territories of cities (Roberts, 2015), children cannot own certain public spaces. Thus, while the visual structure of transformations in cities is one that suggests progress, this progress neglects childhood identities, rendering them invisible. Children are a part of this invisible population excluded in an adultism urbanity, which manifests in the everyday and familiar spaces such as the streets, parks and neighborhood (See Schwanen et al., 2012; Frisch, 2015; van Liempt, et al., 2015).

One of the key barriers to the visibility of children’s narratives in the urban night time is the perpetual essentialized identity of children. While there has been progress in terms of reclaiming children’s spaces and greater rights, children remain stuck in the subordinate roles that carry social exclusion and marginality as they negotiate their identities in their spatial and temporal settings (Smith and Katz 1993; Massey, 1998). First, children’s participation in socio-spatial activities is limited in many ways, from curfews to transit restrictions (Gibson, 2011). Second, there is a persistent potential for abuse and violence against underprivileged children. For instance, being an urban poor child carries in itself layers of exclusions (i.e., hunger and violence) by crossing the identities of being both “child” and “poor.” These social exclusions manifest in being tagged as “underclass,” an identity constructed within the pattern of adverse poverty, state dependency, and even delinquent acts (Wacquant, 2008, 2009; See also Wilson, 1987). During the night, street children in public spaces can be seen as “out of place” or transgressing the established social order because children are expected to be sleeping at night (Gibson, 2011). This shows that the social construction of children and public spaces also cuts across various intersectionalities such as their class, race and ethnicity. Given such urban-child dynamics, it is important to understand how children are mapped into the city’s spaces when night time comes.

Toward Understanding Children’s Place in the Urban Nightlife

Two interrelated arguments emerge from initial observations: first, children’s lives remain a crucial concern for a critically engaged urban discourse and, second, although significant contributions have been made to our understanding of children in urban spaces, their night time experience remains an important matter that has only been partially addressed in the literature. Though child-centred discussions and debates have catalysed new ways of thinking about children in cities, the limited understanding of children’s complex lives at night holds off relevant conversations about children’s spaces. In other words, the nighttime is a missing element in urban research to understand children’s urban identities toward the flourishing of the linkage between urban and childhood scholarship. Given that childhood is not a static and homogenous experience (James and James, 2001), changes in children’s lives not only through the years but also within the day are crucial to understand the distinctively urban experiences of children. Discussions on children’s right to the city at night provide a productive tension for considering how the discourse of urban rights has promoted or neglected children as citizens of the urban.

Thus, this work advances both urban studies and childhood scholarship by emphasizing the ways in which socio-spatial relations of the urban life, such as urban policies and institutional arrangements contribute to children’s inclusivity, access, and dignity in urban nightlife. This is, however, not to be taken as pushing children to assert participation in the urban nightlife but rather to understand what alternatives can be offered to urban children, especially to those whose life dispositions are affected by the nighttime (e.g. homeless children). The point is to contemplate what can be done to keep children away from a “bubble-wrapped” and “toxic” childhood due to restrictions imposed to them, especially

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during the night (Cole, 2005; Romero, 2010; See Horton and Kraftl, 2018). Considering children's experiences at night is relevant to the city because it is a crucial aspect of how well-integrated they are in urban life. Spaces are not fixed but instead animated by the combination of people, time of day or week, season, history, location dynamics, and other physical aspects (see Amin, 2015). Children's inclusivity, access, and safety at night are dynamically constructed through space. As such, a shift in attention to how children's overnight life is created and negotiated can provide productive insights into the complexity of spatial dynamics that contribute to the conditions of social exclusion of children (see de Certeau, 1984).

METHOD

Through a synthesis of selected literature, this work examines the status of children *vis-a-vis* urban nightlife. It offers suggestions for a reimagined way of integrating children further in the urban nightlife. Specifically, this chapter draws together findings in the last decade from the literature relevant to children's dialogue and urban night time. Since the literature on children's urban night experience is somewhat limited, works considered in this chapter are specifically selected on the premise that they have content on urban night experiences of children, albeit not the focus of the broader study. The basic inclusion criteria are studies published in English from 2010-2020 that contain reports and information on urban experiences at night of children 5–12 years old. Since the literature has diverse definitions of the night time, this chapter adopts what is the most common description of night time in the included literature, which is described as after 17:00 (Shaw, 2015b) until dawn (Gallan and Gibson, 2011; van Liempt et al., 2015). The materials considered are books, journal articles, conference papers, and other authoritative sources, including national and local governments (print and online source), academic institutions, urban studies societies and leading NGOs. After the materials were screened and checked for eligibility, 80 references were identified as fitting the inclusion criteria. These materials were varied in focus and method, with some works covering urban studies, of which children's experience is only one aspect. To clarify, this work also does not incorporate any primary data from the participation of children, although this is noted as key areas for future research (See section: "Toward a Reimagination of the Urban nightlife for Children")

Discussions of these works are then categorized and examined based on two themes: (1) evidence of inclusion or child-friendly urban practices at night and (2) evidence of exclusion or those that depict struggles of children at night in the urban setting. For the purposes of this study, "inclusion" is loosely defined as endeavours that improve the urban life of children through the initialization of systems such as policies, city plans or establishments that ensure an adequate and equitable night environment for children. For instance, unique places open until late at night for children or cities with humanitarian initiatives for the homeless children, especially at night. In contrast, "exclusion" is defined as urban practices that make it difficult for children to be in the city at night and those that can lead to adverse outcomes to children—for example, increasing the cost of unique places for children in specific locations such as restaurants or lack of better lighting in outdoor play facilities.

Given the heterogeneous nature of the literature reviewed in this chapter, they could only represent specific populations and consequently only give a partial picture of children's experiences of the urban night time. There might be some relevant studies that have not been identified, which consequently restrict the scope of analysis of this study. These limitations, however, are opportunities for further research. This work stands as one of the pioneering efforts to have a concerted literature examination of

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children's urban nightlife experiences. Knowing where and how children can experience inclusion and exclusion in the urban night time provides insights, albeit crude, to inform planning for time-specific policies in urban spaces such as parks, fast food outlets, green recreational spaces, grocery stores selling fresh produce, and transportation hubs among others. Indeed, not only do these studies share information about the children's experiences at night but also show children's social location as part of an urban space at a particular time of the day.

INCLUSION OF CHILDREN IN THE URBAN NIGHT TIME

Urban Policies and Private Initiatives

The pool of works included in this study identify urban practices that afford child-friendly public spaces at night. Deliberate cultural policy efforts are implemented to promote children's activities at night through design and activity measures. At the forefront is Singapore that champions the initiative of having a city nightlife that accommodates "plural ways-of-life" with "open spaces [that] transform into an imaginative playground for young children" (Yeo and Heng, 2014: 722). Children are included in the urban informal rhythm and spontaneity even after 6:00pm. In Newham, London, the city council has emphasized a policy goal to have for events for children and families when having festivities at night (Evans, 2012). By the same token, in some cities, child-related services have extended opening hours to make more public spaces available for children at night. For instance, in Oviedo (Spain), the late-night opening of social centres and sports halls has contributed to reducing juvenile delinquency (Gwiaździński, 2015). Also, libraries and universities are open at night in cities in the United States and the Netherlands (*ibid*).

Another example can be found in Newcastle upon Tyne's "alive after five" culture where there are street performances for children, which shifts the nightlife mood "away from one dominated by adults" into a playful and creative atmosphere that children can enjoy (Shaw, 2015b: 1). In Sydney, urban policy for potential action paves the way for celebrating diversity by having public spaces friendly and more accommodating to children, young people and senior citizens over 55 (City of Parramatta Council, 2017). There are even occasional night excursions in cities of Australia, which serve as a beneficial experience to children "as experiencing the city at night and sharing their [children's] stories made them feel welcome and special" (Edmonds, 2018: 73)

Private efforts also contribute to making the urban nightlife more accommodating to children, which occur in the hospices of indoor leisure spaces. Typical examples are malls and other leisure establishments that offer play spaces to children at night to compensate for the closed outdoor playgrounds. For instance, there are indoor leisure spaces for children in Singapore that stay open at late nights on weekends and public holidays, such as the Far East Organization Children's Garden³ (until 9:00 pm) and Night Safari⁴ (until 11:00 pm). In addition to helping animate the urban nightlife, these attractions for children provide a legitimate reason for children to feel included in the night public space. The presence of store-front areas offering indoor playing spaces or educational programs also enables indoor public spaces to meet the children's needs. And despite countless reports of maltreatment of homeless children, there is also evidence, albeit rare, of homeless children being treated well at night. In Prague (Czech), homeless children and youth are not driven away in malls and are not seen as a particular disturbance" (Pospěch, 2017: 76). In this context, the mall serves as a safe haven for marginalized children, which mentions the value of leisurely engagements at night for children.

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Humanitarian Works

While most volunteer works for children occur during the day, there are examples of volunteer initiatives that extend at night. Of particular interest are efforts to provide cultural activities to children. In cities of Croatia such as Rijeka, Zagreb, Split, Čakovec and Pula, volunteers read bedtime stories to children in hospitals each night (Weedy, 2020). Likewise, in Lima (Peru), volunteer street educators not only teach children about Lima's cultural history but also extend their work at night time by distributing food such as sandwiches, fruit, and milk a few nights a week (Aufseeser, 2014). Another example is the concept of a "Pop Up City" in Detroit's Southwest neighborhood in which pop-up outdoor theatres are set up in vacant lots to host movie nights twice a month to celebrate diverse ethnicities and cultures of the residents living in the area (Avdoulos, 2018). Finally, in many big cities such as New York, there are various independent non-profits and faith-based groups that work toward meeting street children's immediate needs such as food, shelter, medical care, and clothes as well as building children's dignity such as fighting sexual abuse and exploitation of homeless children (Gibson, 2011).

Urban Settlements

A more modest body of evidence from a diverse mix of studies points to improvements in urban informal settlements. Urban relocation plans and improvements in piped water connection and toilets in Thiruvananthapuram city made children feel safer going to the public toilet at night and less anxious about their homes flooding at night (Chatterjee, 2015). Another example is Chicago's city planning mandate to improve the number and quality of Wi-Fi networks so that children do not have to "walk away from [their] home to the library on a dark night to do his homework" (Goldsmith and Crawford, 2014). There are also improvements initiated by the academe and scientists. For instance, universities in developing countries actively traced urban malaria, which is an important issue in informal urban settlements. Mosquitoes are most active during the night (Bharati and Ganguly, 2013) and children are prone to urban malaria local transmission, especially if they live in spaces without water-sensitive urban designs. Malawi's International Center for Excellence in Malaria Research (ICEMR) has addressed this concern by keeping data on infections and ensuring that children sleep under a bed net (Mathanga et al., 2012). Also, universities in Benin have identified the "hot spots" of transmission and infection especially in rainy seasons (Govoetchan, 2012; See Bousema et al., 2012). Another example is in Goa (India), where universities and hospitals conduct passive surveillance and parasite collections to trace local transmissions of urban malaria (Wilson et al., 2015).

EXCLUSIONS OF CHILDREN IN THE URBAN NIGHTTIME

General Exclusions

Ironically, the same urban spaces that provide child affordances in the daytime can simultaneously deprive other children of access to a quality night experience. The exclusion of children in the urban nightlife manifests in the constraints in their choices of actions, which overlap with their social, cultural and economic conditions and the adults' unspoken rules required to experience particular nightlife affordances. For instance, night traffic is not fully developed with consideration for children's needs. Road

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accidents are common at night (Ispa and Trusca, 2016), and children are especially predisposed to more severe injuries. Besides, the less visibility of automobile drivers in the dark (Lee et al., 2018), children are generally short in height, with less developed peripheral vision and body coordination, which makes them vulnerable when crossing streets and even in sidewalks too close to vehicles (Desapriya et al., 2011; Lee et al., 2018).

Moreover, the night-time transformation of urban public space becomes challenging for children as daytime' family spaces' turn into areas that normalize shopping for alcohol, drugs and even violent behaviour at night (Hubbard, 2017). In Auckland, for example, the noise from drunken parties and car traffic can keep children awake at night (Carroll et al., 2015). Unsurprisingly, issues of safety are felt such as restrictions on children to have nighttime nature-play due to risks of safety (Broberg et al., 2013; Bates and Stone, 2014; See also Kyttä, 2004).

An equally concerning matter is children's anxiety due to the normalization that night is inherently "unsafe." Children are aware of the threats to their safety at night, such as seeing people drinking or doing drugs in urban parks (Şişma et al., 2010; Banerjee et al., 2014). For example, in some cities of the Pacific Islands and New Zealand, children feel unsafe due to the antisocial behaviour of adults at night, such as swearing, being drunkards, creating noise, and fighting (Freeman et al., 2015). Meanwhile, in the neighbourhoods of Nampula city, night wars intensify the anxiety of children with fear of being abducted, enslaved or subjected to organ trafficking in Mozambique. Moreover, region-specific rumours about mythical nighttime creatures can cause considerable anxiety to children. For instance, Horton and Kraftl (2015) reported that intergenerational narratives on Gingerbread Man in north-east London constitutively affected local children's desire to play outdoors, especially at night.

Gender and Exclusion

When women, especially mothers, are excluded in the city, children are excluded too. Children are interconnected with women's activities and overall well-being at night. For instance, women take children to complicated trips at night or the so-called "trip-chaining," where they fetch children from school, then go to the supermarket or do other unpaid domestic labour before reaching home (Gonzales and Daganzo, 2013; See also Joelsson, 2019). If cities are unfriendly to mothers at night, children are directly affected because their activities are supervised by their mothers, including "negotiat[ing] their children's safety; safety while on holiday; and threatening or frightening incidents which women had experienced in public spaces" (Sheard, 2011: 623). When women extend their work life for nighttime employment, this may come at the cost of their children's well-being too. Studies share the same results that mothers with nonstandard work schedules show low levels of support to children as they do not spend much time together at night (Grzywacz et al. 2011; Li et al., 2014). A study in Japan even states that night shifts decrease mothers and children's frequency of having dinner together, thereby affecting children's well-being (Oishi, 2017). At night, deaths can even happen to toddlers whose mothers show symptoms of postpartum depression hitting at night (Schnitzer et al., 2011). On a more obvious note, night accidents at home occur when children are unsupervised due to their mothers' nighttime work. For instance, there were numerous cases of child deaths due to smoke inhalation because of playing with fire after their mothers left home for night shift jobs (Schnitzer et al., 2011). There are certain measures to address this situation, such as having nighttime childcare/kindergarten that allow mothers to work and provide for their children's needs without compromising their children's safety and productive experience at night. However, only a few cities offer childcare services for parents with nonstandard working

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hours (Li et al., 2014), such as the Finnish cities, Helsinki and Lyon (Gwiazdinski, 2015; Salonen et al., 2016). In addition, although these cities offer childcare for mothers with nonstandard working hours, not all mothers can afford night childcare services or that child might not want to be there in the first place.

Another gender-related concern is the cultural perception and expectations of girls at night. The perpetuating normalization of rape culture, sexual harassment and molestation causes nights to be accepted the inherently dangerous (Christmas and Seymour, 2014: 10). Trauma and rumours such as threats to be raped add to the anxiety of female children who “could not go to the playground when “boys were drinking” (Freeman et al., 2015: 514). In cities of South Africa, for instance, the notion of a psycho rapist turned to be an accepted ‘urban legend’ (Dosekun, 2013). This mindset affords the casual acceptance of threats that girls are randomly abducted and kidnapped by armed men at night (Bunting 2012; Nelson et al. 2011; Tonheim 2012). This culture also blames many sexually assaulted female victims for their own victimization. Other expectations in some cultures go further by expecting a young girl to marry the man she spent a night with (Bunting 2012). In the cities of the Democratic Republic of the Congo, this victim blaming at night is prevalent in which (Nelson et al. 2011; Mulumeoderhwa, 2016).

Intersectionalities in the Streets

While a city can be accommodating to children of affluent families, the same city can also be cruel to marginalized children. For instance, the long-standing issue of homelessness highlights homeless children’s more severe forms of vulnerabilities at night than other homeless people (Ghosh, 2020: 289; Rosenthal and Lakhapaul, 2020). A particular observation is that homeless children are mobile at night, which makes it difficult to track their number and provide updated estimates of children in street situations (UN, 2017). Homelessness drives children to find themselves as nomadic bed spacers of “moving hotels” such as unlocked cars or the city’s public transportation system (Gibson, 2011). While some homeless children live on the sidewalks or city centres with the rest of their families, some have run away from home and move from one place to another or live-in abandoned buildings (*ibid*). Other street children even “live with courage among the dead in cemeteries and escape into a dreamworld of spirited adventure at night” (Amin, 2015: 247). Another urban condition for children’s intra-city mobility at night is being driven away from indoor public spaces because they appear to be non-shoppers based on their demeanour (Gibson, 2011). In many ways, both public outdoor and indoor environments can toss children away, enough to keep them moving from one place to another. Due to this mobility, humanitarian workers find it more difficult to keep track of street children’s locations.

The mobility of some children and youth, in this case, can also be due to running away from authorities lest they are accused of committing theft, doing drugs and other risky behaviours at night. Having “antagonistic relationships” with the police (Aufseeser, 2018: 321) is common especially for marginalized children and youth. For example, in the streets of New York, street children of colour are blamed for making noise at night and are accused of being “gangsters” whereas White bar patrons, who are also making louder sounds, are left on their own (Gibson, 2011). Moreover, while some theft accusations at night are real in São Paulo (Brazil), black youth offenders are “met with harsher policing” than other offenders with lighter skin color (Alves, 2018: 114). In cities like Addis Ababa (Ethiopia), the crime-related activities of children and youth at night are usually poverty-induced and usually a result of comparison with better-off children (Di Nunzio, 2019).

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Exclusion in Urban Neighbourhoods

Exclusions of the underprivileged children are not only experienced in public spaces but are also found in the hospices in children's own neighbourhoods, reflecting "symptom[s] of collective insecurity" at the neighbourhood level (Trentini, 2016: 529). Of particular concern are children in low-income urban communities who suffer from insufficient lighting, noisy and crowded neighbourhoods, which put them at risk of various depravities and threats at night such as low-quality sleep and disrupted cortisol patterns (Fagnano et al., 2011; Sheares, 2013; Heissel et al., 2018), exposure to environmental tobacco smoke while asleep (Rossen et al., 2018), and community violence (Carroll et al., 2015). Low lighting is damaging to children with night blindness, which is more common for the poor (See Campbell et al., 2011; Elzain et al., 2014). Edensor (2015: 560) has even described children's vulnerabilities at night in urban slums as "a sign and cause of moral, intellectual and physical depravity, productive of social dislocation and inimical to social and economic dynamism." This situation is not only found in developing countries but also in high-income nations. For instance, children in lower-income neighbourhoods in Auckland develop the fear to go to local shops for the fear of being tripped by gang members who can throw bottles at them (Carroll et al., 2015). Likewise, in Lisbon, children suffer from loud noise on the streets both day and night from arguing drunk neighbours who verbally assault one another (de Carvalho, 2013).

INSIGHTS FROM THE LITERATURE

A few notable lessons can be identified from the literature on children's urban night experiences. First, attention to children's geographies at night is an opportunity to revisit our assumptions about spaces. Of primary importance is the idea of what public space is, which is assumed to be outdoors (Thorsen, 2016). Yet the examples of cities that provide indoor public spaces for children at night demonstrate that expanding children's access to public spaces at night does not necessarily need to be in outdoor spaces. Besides, not all children are equally keen on being outdoors in general. The examples previously mentioned in this work open up the opportunity to rethink how "the outdoor can be programmed in such a way that it unlocks the possibility of the public spaces indoors" (Thorsen, 2016), specifically by creating more indoor public spaces friendly for children. Indeed, there are indoor public spaces with great potential to offer "a unique opportunity for casual social encounters or simply a place to go" at night (Brown et al., 1986: 162), such as community centres including indoor recreational facilities, places of worship, libraries, art galleries, museums, banquet halls, convention centres, arenas, stadiums and other event spaces, common areas of condominiums, apartments and multi-unit residential buildings, theatres, cinemas, and other entertainment facilities.

Second, the affordances that cities bestow or deny children at night time reveal the temporal differences among cities, which are rather difficult to flesh out during the day. Similar cities at daytime can transform differently at nighttime, which manifests "the unforeseen disruption, the unnoticed and hidden goings-on, the changes that take place between day and night" (Amin, 2015: 244). Cities can be child-friendly during the day but only some maintain such disposition at night. A simple switch from daylight to darkness makes some urban spaces unsafe for children. Consequently, children are caught in spaces representing struggles to find recognition and support within the local urban policies promoted in the evening and night time economy. The spatial experiences of children at night imply implicit hierarchies in the urban nightlife and the exclusions to maintain particular imagination of urban nightlife.

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Third, underprivileged childhoods are evident at night, which sits in direct contrast to the imagery of conviviality in the same city. Despite the growing efforts to account for childhood intersectionality, there seems to be a need for an even finer exploration of children's complex and embedded deprivations. As the urban night separates the geographies of inclusion and exclusion of the privileged and the marginalized children, the city shows how urban inequalities are "re-embedding disadvantage for the next generation" (Tonkiss, 2013: 68). From the reviewed works in this chapter, the night-time neighbourhood is a crucial site where children experience exclusion. For instance, children who have issues with sleep quality due to traffic or noise pollution are those who belong to minority groups and live in poor urban neighbourhoods. Moreover, homeless children experience various layers of threats to their well-being in different times of the day, which altogether challenge the seemingly stable concepts of homelessness, inequality and minority. Their situation highlights that being a homeless child means to be hungrier than a homeless adult; that to be a child who belongs to a minority means to live in a less safe neighbourhood; that public spaces do not necessarily include children in planning. The disproportionate experiences of children in the dark shed light on urban vulnerability of some children in different social units (e.g., population, community, or household) (Krellenberg et al., 2016), that is, some children are easy prey for abuse, poverty, economic differentiation and medical inefficacy reveal the complexity of children's experiences in tension with class, race, or ethnicity.

Finally, urban planning that integrates children calls for hybridise of action, which is beyond merely adding spaces for children in the city at night but also making spaces more accommodating for those whose lives are directly connected to children such as women, educators, and social workers, among others. Another key area for consideration is the connection between city centres and neighbourhoods at night time. Understanding how children are linked to adult activities at night and urban structures is instrumental for a holistic approach to the cross-cutting issues that affect the quality of night-time experiences of children. This calls for expanding the night time narratives to one that reimagine urban space as not inherently threatening. For instance, the concept of "nighttime fun" can be one, which actively promotes alternative non-alcoholic beverages and noise-free venues in both city centres and neighbourhoods. Indeed, the inclusion of children is achieved through "concerted social struggle, demanding the right to be seen, to be heard and to directly influence state and society" (Mitchell, 2003: 132). The challenge is to take a deliberate observation how the urban-children connection manifests and how it relates to our perception of the urban space.

TOWARD THE REIMAGINATION OF THE URBAN NIGHTLIFE FOR CHILDREN

Regardless of the lens with which one measures child-responsiveness of cities, the broader picture that transpires in this chapter is that while cities advance children's integration in urban nightlife, the contested presence of children in the urban nightlife is further exacerbated by the dangers they face. As such, from the analysis of the literature, this chapter proposes a conceptual framework toward a reimagined urban setting, one that encourages children's urban inclusion at nighttime. The "ethics of care" is used in this case as a guiding principle (Alam and Houston, 2020), which comes from a recognition that "good social policy decisions are not only those that generate workable solutions, but also ethical ones" (Barnes, 2012: 159). While discourses in care are usually found in works on caregiving involving aging, frailty, illness or disability, this work extends the ethics of care to children's context to suggest a discourse of urban spaces as a co-constructed. This articulates and recognizes that children's nightlife is a complex

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negotiation where practices of exclusions are co-constructed by each urban dweller. Held (2006: 157) argues that “the ethics of care has resources to understand group and cultural ties, and relations between groups.” In the context of children’s urban life, the point is to draw attention to the context not only of children’s personal lives, but also those that are defined by their urban subject position together with their cultural, political and economic dispositions.

Following Saskia Sassen’s (2011) emphasis that urban dynamics are perpetually constructed, the starting point of care is how to recognize the everyday (or every night) lived experiences of children in the urban setting. Exclusion happens in the trivial realities in children’s lives at night. A focus on the trivialities rendered invisible at night surfaces salient aspects to be addressed to advance children’s subject positions. Integrating care to lived experiences as an approach offers a perspective to see urban policies as tied to everyday interpersonal relationships in different contexts. Since the recognition of some social groups over children is sustained through regular interactions and access to certain spaces of the city, the focus is not only on asserting children’s competing urban rights and interests, but also on pinpointing the shared interests among different children themselves and those with whom they interact at night. Urban children belong to various relationships in the city in which they necessarily engage in various interactions that encompass their private and public lives (Moss and Pétrie, 2002). Thus, from this perspective, urban night life can fulfil many of children’s specific needs upon fleshing out the taken-for-granted realities of children at night. In what follows, this work discusses the valuable role of care in the overnight urban spaces in making children more visible and recognized toward urban nightlife flourishing.

Caring Through Envisioning Children’s Trivial Experiences

It takes more than generic anti-ageist urban policies to generate just treatment of children in cities. The works reviewed in this study show how much urban planning focuses on children’s day life while forgetting the tensions of children whose vulnerability peaks at night. On this note, there is a sense of obligation to look for trivialities that our senses do not reckon after dusk. For instance, the distribution of indoor residual spraying (IRS) or long-lasting insecticidal nets (LLINs) to combat insects in informal settlements, especially in places with heavy rainfall, may play an important role in the quality of the urban night experiences of children. Likewise, turning night walks into an indoor activity or having children’s books in hotel lobbies, meeting rooms or other common use facilities more accommodating to children’s height allow for more time-sensitive options for city dwellers in general. Also, despite restricting children’s night time nature-play opportunities due to risks of safety (Broberg et al., 2013; Bates and Stone, 2014; Gill, 2015; See also Kyttä, 2004), this opens another opportunity to reimagine how the city can accommodate children into more green indoor public spaces not only for playing but for education and leisure. Since the concept of “public” itself is reliant on the existing ordering of inclusion and exclusion of different groups over time, creating an inclusive indoor public space can be one way to foster social inclusion to children, thereby creating a more diverse “community of strangers” (Greenbie, 1984), which is an essential aspect of urban life. Such sensitivities redirect the urban approach into taking seriously the trivialities of the night in the interest of children.

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Caring Through Diversifying and Targeting for Children's Different Needs

If children are to be included in urban policy due to their specific and immediate experiences, then it is important to understand the variations and layers of such experiences to ensure fitting policy responses as designed from children's perspectives (Cele and van der Burgt, 2015). The lived experiences of children from different backgrounds provide insights to what sensitivities are to be considered. For instance, the city can seek the help of children who experienced abuse to identify abuse-prone spaces at night for spatial cluster mapping. This is also an opportunity to invest more on tracking devices for child trafficking, other non-sexual abuses and violence against children. Of another particular importance is teasing out the multiple spaces that underprivileged children occupy within the city at night. Differentiated experiences of the minority need to surface to be able to have targeted goals and ultimately "... to contribute to progressive struggles for greater rights to the city and socio-spatial justice for minoritized people" (Irazàbel and Huerta, 2016: 725). For instance, urban night planners improve lighting in poor neighborhoods so that the data on night time light can be used to map out the vulnerable child population, malaria risk and child mortality in cities (Chen, 2015; Wilson et al., 2015). Improved urban lighting can also help children with night blindness to have better vision in the dark (See Campbell et al., 2011; Elzain et al., 2014). There is also a potential in understanding the diversity in children's epistemologies and common-sense ideas of the day-night cycle (e.g., geocentric or heliocentric models) that inform their astronomical knowledge (Frède, 2019; see also Galperin and Raviolo, 2015). This is an opportunity not only to differentiate children's ways of obtaining astronomical knowledge but to acknowledge the fragments in children's lived experiences and meaning making of the night. These disparities also challenge the perception of universality of childhood and offer potential for broader exploration of children's meaning making at night.

Caring Through Interdependencies

A child-responsive urban policy strategy cannot be accomplished alone by working as an independent body; rather, it is important to integrate various stakeholders whose actions directly influence children's lives. The lack of attention to every night concerns of mothers, educators and others who work on behalf of children means neglecting how children's grounded experiences are directly linked to the people and social groups that sustain their inclusion or exclusion. As such, the ethics of care puts into perspective interdependencies and the way they impact children's every night lives. This then requires the practice of seeing the relational sensibilities of the urban setting. As such, the concept of "experts" to children's lives needs to be extended, that is, not limited to expertise deriving from research, but also from the experience of children themselves and from those whose everyday activities are closely linked to children. For instance, since children are tied to women's mobility at night, then reorganizing and adjusting for safer and cost-efficient mobility arrangements at night for women could make children included in the city as a consequence. Moreover, children themselves can share their experiences to design urban stewardship. Likewise, artists and authors for children can contribute insights to enable the creation of a collective story of children at night. This necessarily extends to listening to mothers and caregivers who can see children's needs, thus contributing to an overall picture of what being a child at night is like and how the urban setting either helps or aggravates situations of mothers.

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CONCLUSION

The aim of this chapter is to draw together recent empirical insights regarding children's night time experiences in the urban setting. The night time tells children who they are in the city. The concept of childhood is continuously being remade at different scales, through urban policies and changing norms, thereby presenting different layers of complexity for this chapter's analysis. Children's inclusion in cities is an important discussion to measure urbanity's integrity since "children are a kind of indicator species. If we can build a successful city for children, we will have a successful city for all people" (Peñalosa and Ives, 2004). Together, the works reviewed in this study show that the lack of attention to every night experience of children neglects how children grounded urban experiences can be understood as different to adults and among children themselves. The point is not to insist that children should actively engage in the urban nightlife but rather to open better options to those whose dispositions are affected by the night time. As reflected in the literature, paying attention to how the urban nightlife can integrate children reveals the specific concerns to be addressed and opportunities to be implemented. The city is including and excluding children through multiple actions and experiences of its inhabitants. As such, the nightlife holds redemptive potential towards a closer scrutiny and richer insights into urban planning and policy. Children do not disappear at night; they remain human beings with dignity to uphold and protect.

Children's inclusion at night is the wakeup call that the urban night time needs. While there have been efforts to shift within urban studies towards creating spaces that value diversity and inclusivity of children in the city, the picture is incomplete without reflecting on children's experiences at night. Children's geographies at night contribute to the reimagination of the very modalities of both urban policy and research. Children's lives at night provide insights for new spaces and forms of intervention and collaboration among urban planners, families, educational institutions, night time economy among others. This potential can then help reimagine situations in which systems of planning and implementation must find new inspiration for more child-responsive cities at night. After all, historically, cities are spaces where those without power can make a history and gain recognition (Sassen, 2011). Indeed, to compromise the lives of children in the night time urban environments is to put the future of our cities into question.

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ENDNOTES

- ¹ For example, the *Last Stop on Market Street* by Matt De La Pena, in which the main character witnessed the beauty of night with “sunset colors swirling over crashing waves [and]... the old woman’s butterflies dancing free in the light of the moon”.
- ² Books like *The Promise* by Nicola Davies illustrate nighttime crimes of children themselves who “lived by stealing from those who had almost as little as [they] did”. Another example is *the Nightlife of Jacuzzi Gasket* by Brontez Purnell, which shows how children are aware of nightlife and that some parents work at night.
- ³ Other attractions such as Flower Dome, Cloud Forest, OCBC Skyway are also open until 9:00pm. For details: <https://www.gardensbythebay.com.sg/en/plan-your-visit/gardens-reopening-guidelines.html>
- ⁴ Can be combined with Jurong Bird Park, Singapore Zoo, Wild Animal Carousel ride, Amazon River Quest and Reservoir Cruise rides at River Safari. For details: <https://www.wrs.com.sg/en/night-safari/plan-your-visit.html>

Chapter 7

‘Urban–Gamification’ as a Collaborative Placemaking Toolkit in Nighttime: Let’s Play the City

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ABSTRACT

Despite increasing interest in the 24-hour city, the effective human bonds with a place at this time have received little attention. Place experience is an amorphous and psychological theory with relevance to individual citizens interaction with their environment. During the nighttime, this interaction declines dramatically. As a solution, urban planners suggest collaborative placemaking and believe, since in collaborative process citizens directly participate in decisions, positive experiences toward the city increase amongst them. However, motivating citizens to participate in voluntary actions is not a straightforward task. To respond to this gap, this chapter first reviews the relevant literature to explore the role of collaborative placemaking in boosting place experience in the nighttime. Then, it introduces the state-of-art gamification as an approach/toolkit that can prepare a platform to motivate citizens to participate as volunteers in the collaborative process. In conclusion, the chapter defines a framework that urban games can use as a civic toolkit at nighttime.

INTRODUCTION

Although our world, including cities, is in a daily transition between day and night, the concept of public urban places and cities’ atmosphere during the nighttime is often forgotten. Nevertheless, in modern cities, humans have to spend more time at night in outdoor spaces (Batty, 2020; Seijas and Gelders, 2020; Strumsky et al., 2019; Roberts, 2012). Besides, the sun does not shine somewhat on all parts of this planet. For instance, in northern regions, the daylight hours are concise in November and December. It makes people isolate themselves in their homes, and as a consequence, the ratio of outdoor activi-

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ties and effective bonds between citizens and their city decrease. For instance, Costamagna, Lind and Stjernström in their article (2018), state that the quality of life and social interactions in winter cities reduce because of extended darkness.

Moreover, with modern life's hectic pace, night shift jobs are inevitable and a daily routine for many people. Regarding the GLA Economic report¹ (London.Gov.Uk., 2020), "A third of everyone working in London works at night – that is 1.6 million people." It is clear; these people do not like to spend all of their night in a ghost city. Therefore, it is more important to colonize the nighttime by improving the city's nightlife in today's world. Unless the city will be a miserable place for its dwellers or as Susan Sontag (1969) wrote in her "Letter from Sweden" which was published in Ramparts Magazine, the "inner weather here is dark".

Apart from its nature's broad scope, experts agree, a positive sense of place and a sufficient attachment to a place or "place experience" can improve individuals' bond and interaction within the concept of place. It can also make a place to be more social and live. In other words, place experience explains how humans interact with their surrounding environment (Rieh, 2020; Urbaniak and Walsh, 2019). During the night, this "interaction" declines dramatically. To be more exact; as place experience, it follows our psychological perceptions of social and environmental conditions; thus, in the nighttime, it is very likeable that a city tends to be less social and interactive for its dwellers. Therefore, it is an undertaking for the government and place-makers to shorten negative stressors associated with night and develop strategies to make cities suitable for 24 hours.

As a response to the mentioned problem, urban planners, design practitioners and policymakers suggest collaborative place-making to improve the bonds between citizens and the city. Regarding scholars, collaborative placemaking can enhance the sense of place and place experience (Thompson and Prokopy, 2016). In this process, the author of the present chapter shares responsibilities between citizens and local anchors and governments to build a shared understanding or common sense in the notion of the "problem" in both citizens and governments. However, there is a question about how professional place makers and governments can evaluate citizens and non-professionals knowledge and how citizens should engage with upper-layer decisions in a city. Moreover, in a collaborative process, we first need a group of volunteer citizens to participate in the development and urban planning. This means upper layers must prepare a platform/context that provides an opportunity for citizens engagement and collaboration and promotes and motivates them to do it.

In this regard, after reviewing the relevant literature to find out how collaborative placemaking can develop interaction in possible psychological dimensions of place experience, this chapter investigates the potential role of this strategic approach in empowering the sense of place and its experience amongst citizens in the night time. The chapter also introduces the state-of-art "Gamification" as a human-centred approach that can be used as a toolkit for collaborative place-making (Hansen et al., 2020; Cazacu et al., 2020; Ferri et al., 2020; Li et al., 2020). The paper will investigate how technology and games become a significant platform for participating in a collaborative process. This opportunity can empower citizens and collect and mobilize them (Schouten, 2015) around the civic problem of the low ratio of interaction and place experience in nighttime and, in turn, it can directly boost their place experience towards the night time. Moreover, other professional stakeholders such as urban planners, architects, governments also can use these toolkits to monitor citizens as secret agents and explore and touch their needs (Li et al., 2020; Schouten et al., 2020; Schouten, 2015). In a nutshell, the chapter follows the following structure:

1. Place experience as a civic problem at nighttime.

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2. How collaborative placemaking can boost place experience?
3. What is urban gamification, and how we can use games as a toolkit for collaborative placemaking?

AN ALIVE CITY FOR 24 HOURS

The origin of the 24-hour city backs to the late 1980s. One of the first academics to address analytically planning for cities' nighttime is John Montgomery (1994). Comedia and the Calouste Gulbenkian Foundation (1991) explored the nighttime economic potentials in a report. This study was followed by Heath and Strickland's work (1997) and Lovatt et al. (1994). All of these papers and reports examine the economic growth in the nighttime of urban life. Besides, boosting the nightlife in cities can also be an essential anchor for bettering their economic life. For example, according to the 'City of Melbourne's Policy' for the 24-Hour City (City Melbourne's Council, 2010), vibrant and live nights in this city are a great contributor to the city's economy and fixing its status as a world-leading cultural city.

The authority of "The City of Melbourne Municipal Strategic Statement", declares the necessity of a framework for place-makers, urban planners and architects to guide them in developing and designing a 24-hours vibrant city. Furthermore, it encourages stakeholders to use a policy to resolve the issue of transformation at nighttimes. In 24-hours cities, there are more jobs, and the level of productivity is higher than in other cities. Thus, the level of poverty is less. According to Mackay (2005), "...The goal of the 24-hour city was developed as an attempt to replicate European-style cities, with a busy, relaxed and vibrant atmosphere throughout the day and night. The idea of the 24-hour city was popular with both the government and the cities themselves, with a potential for greater provision of public services including theatres, the arts, museums, libraries, hotels, restaurants, and casinos...". In another study, John Montgomery, in his later work (2003), reviews the concept of the cultural quarter as an approach to urban regeneration. Afroz et al. (2017), in a report published by City Futures Research Centre, UNSW Australia, addresses a brief literature review on wayfinding at night. This report's main aim is to find an approach for future decision-making in the city of Sydney and highlighting those emerging technologies that use in wayfinding and help citizens navigate their way in the nighttime of urban public places. Santani et al. (2016), in their study, "The Night is Young", examine nightlife patterns in two Swiss cities, using a mobile crowdsourcing study. To capture data of places, social context and nightlife activities, they developed an application. Although this study explores the different potential of using modern technologies, it has not looked at games and game-based attitudes in analysing night time data.

PLACE EXPERIENCE AND COLLABORATIVE PLACEMAKING

From a very general perspective, a specific place/space carries the meaning packages correlated to the individual's internal attitude and social processes that develop rational mind cognition (Rieh, 2020; Thompson and Prokopy, 2016; Hashemnezhad et al., 2013). Furthermore, as Seamon (2013), argues, "...Place experience relates to the process whereby people associated with a place take up that place as a significant part of their world...". Each place has specified "experience" parameters on itself. Meanwhile, Hashemnezhad et al., (2013) argue "place experience" or "place attachment", in itself has three dimensions: cognitive, behavioural and emotional. The cognitive dimension is based on our general "knowledge" about the place and those environmental elements that people use to understand the place.

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On the other hand, emotional interaction refers to a kind of satisfaction that humans feel about a place. Emotional interaction or what Seamon (2015), call it as “Place Release”, involves “an environmental serendipity of unexpected encounters and events” such as “meeting an old friend accidentally” or “enjoying the extemporaneous performance of a street musician”. The last dimension is the behavioural factor, and it defines the way people act or do in a place/space. It is closely based on “metaphors”. Since human cognition interconnects different metaphors to each other and lumps with our previous personal experiences, behavioural, cognitive and emotional experiences are all linked closely to each other. In this sense, it is vital to design an excellent strategy to improve place experience based on these three factors.

As place experience roots in environmental psychology, it is a very live and semantic phenomenon and needs to get better frequently, unless we will lose effective interactions. It means place experience can differ from time to time and place to place and if a site is great today and at this moment, it does not mean it will be of the same quality after ten years (Thompson and Prokopy, 2016; Richaud, 2016). For example, although night time is getting more important these days, most public places are not designed for this time. Therefore, during the nighttime, the mentioned “interaction” declines dramatically. Some places are considered a death space as soon as the darkness falls (Strumsky et al., 2019; Parikh, 2017).

In a nutshell, darkness can be considered a negative factor that can reduce effective social interactions in a city unless we design proper strategies. Furthermore, fewer social interactions can bring a feeling of danger and unsafety too. For instance, in her study Aparna Parikh (2017), interviewed different Indian volunteers, and most women assert they feel unsafe at night in public places like parks. According to one participant’s personal experience, although she can arrive at her home very soon by passing through the park, she would prefer not to enter this place. Moving next to the highway would feel better because more people and some drivers can be notified if any unpleasant problem occurs. However, this takes more time, so she needs to walk very fast (Parikh, 2017). Same experiences are a lot, and it is undeniable that in today’s world, both men and women work until late hours in cities; thus, nighttime is an inseparable part of our daily life. In this sense, it is crystal clear that designing cities that provide adequate place experience at nighttime for everyone is a relatively new undertaking. Because, it is a place experience that can make a city to be unique, pleasant, cosy, vibrant, playful or even stressful and hateful.

Between the set of different studies and solutions for bettering the quality of place experience and sense of it, urban planners suggest collaborative placemaking to improve the effective bonds between citizens and the city. Moreover, place attachment or place experience is a symbolic relationship between individuals and place and how they interact with each other in a place. Thus, having a strong attachment to a place and feeling that you are part of that place is considered a basis in collaborative placemaking or down-to-up development. In collaborative placemaking, we can improve the quality of the place experience. In this sense, we need some new approaches which make the volunteer participation of citizens available.

While offering a particular vantage point on how individuals decide on a shared vision for the future is not a new solution, as much as democratic tendencies in different societies grow, citizens want more participative models than before. These models must share their values and needs in the decision-making process (Sousa, 2020). In traditional models, urban planners and architects try to develop some solution plans and designs. These plans are usually based on some strategic up-to-down analysis and mathematical modelling. Then, governments and politics use those plans and models as a tool for making decisions for the public and society (Sousa, 2020). Apart from those traditional models and concepts, today, drawing the citizen’s authority back into the public sector and trusting them as the primary decision-makers is an approach that emphasizes on democratic sense of the place and place experience. Otherwise, as Verster

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(2020), states in her study for the relations between social practices and collaborative urban planning, “...collaboration manifests in urban planning as central to all public engagement activities; thus, it is a powerful tool in the planner’s quest for social justice and empowered societies. Collaboration is considered fundamental in developing abilities to negotiate current and future societal complexities and changes...”. In the continuation of her study, Verster argues about the shared responsibility in collaboration which has the flattening power to build a relationship and shared understanding about the problem between theorists and other users. The mentioned opportunity can provide a platform for empowerment. As a matter of fact, in collaborative placemaking, citizens engage in public policy decisions, and the focus of development is on locals’ authority. In their study, Thompson and Prokopy (2016) assert that urban planners and architects try to use community engagement activities. They observe citizens’ attitude according to “their experience to a place”, to identify citizens’ needs and thus intensify positive feelings and experiences with citizens’ help. During a collaboration, upper layers (governments, place makers, urban planners) have a wide latitude to directly observe citizens’ attitudes and capture their emotions, behaviours, and knowledge. According to Thompson and Prokopy (2016), collaborative planning is wholly interconnected with environmental sociology and psychology fields and observes individuals behavioural, cognitive and emotional actions in a place. Albeit this connection is not straightforward regarding the “Theory of Planned Behavior” (a theory that links beliefs to behaviour); personal values can grow in a collaborative place-making process. They are some significant indicators for behavioural prediction and can improve the place experience for individuals (Thompson and Prokopy, 2016). As well as, Davenport and Anderson (2005) outlined in collaborative planning, citizens make stronger emotional bonds with the place, and this can change human-environment relationships and make it better.

In general, the concept of collaborative placemaking as an anchor to boost the level of interaction and bettering the quality of place interaction is a term much used but seldom subjected to rigorous analysis. Despite increasing interest in 24-hours, there is a question about how professional place makers and governments can evaluate citizens and non-professionals knowledge and how citizens should engage with upper-layer decisions in a city. In this regard, it is strongly promoted to use approaches or tools that consider both “place” and “citizens” as the intellectual challenge of “collaborative place-making” and prepare a platform in which helpful contribution by the citizens and local and international investors can happen. UNESCO Education for Sustainability Report (2002), explains today, we need to support those education systems and tools that teach individuals the necessary skills for self-development, and promote them to engage in collaboration (Scott and Gough, 2002). Furthermore, nowadays, most people, especially technology-savvy millennial citizens, are looking for a suitable place for their needs and wishes. It means; they need more different and up-to-date approaches than traditional urban development and management. New high-tech efforts can provide citizens with the motivation and social support to add their knowledge in social construction for the future. This chapter introduces “urban gamification” and “serious games” as a high-tech civic toolkit. This toolkit makes it possible for professionals to scrutinize citizen behaviours, emotions and knowledge and simultaneously give the regular citizens the power to add their voice and vision to their surrounding environment.

METHODOLOGY

This chapter examines the issue of collaborative placemaking through the lens of “gamification”, a state-of-art. Although we can apply gamification in different aspects such as board games, card games,

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playful design; it mostly focuses on emerging technologies such as collective social media, Internet of Things (IoT), serious and video games. Thus, this paper's primary focus is more on smartphone users and especially generation Z, as the biggest consumers of mobile games in today's world. This chapter examines the role of urban gamification and civic games as a "toolkit" that can empower citizens from down-to-up and make them ready to participate in a collaborative process, which can boost their positive personal experiences and causes bettering citizenship bonds in a city in the nighttime. Because games are some voluntary activities that are completely interconnected with human psychology and cognition, it can increase players' motivation to solve problems by collecting citizens as players around the issue. To be clearer, games can raise ordinary senses around citizens' problems and let individuals decide on a shared vision for the future.

GAMIFICATION AND COLLABORATIVE PLACEMAKING AND TOOLKITS

Gamification

Nowadays the race for innovation gets into the cities and our built environments. New cohort changes and rapid urbanization and, meanwhile, facing new technologies, changed our perceptions from built environments. Thus, the governments and urban practitioners and professionals, try to integrate new technologies into cities to make them smarter and improve the quality of life for this age's citizens.

Gamification is a new term that focuses on the elements that are mainly human-centred, technical approaches. Besides these elements are motivation, fun, rewards, competition, and challenges (Lehmann et al., 2020; Conejo et al., 2019; Treiblmaier and Putz, 2020). First, Nick Pelling, a British computer games programmer in 2002, coined the term gamification, but it became popular only in 2010 (M R Zica et al., 2018). Sebastian Deterding and et al. (2011) define it as "...a term for the use of video game elements in non-gaming systems to improve user experience (UX) and user engagement...". According to the Gartner technology hype chart, it is one of the most hyped concepts (Lehmann et al., 2020; Li, 2017). Nowadays, different organizations and sectors such as education, health, governance, politics, gamification, and playful methods improve their outputs. According to Ioannides et al. (2017), "...Organizations incorporate gamification to encourage participants to feel a certain way, exhibit a certain behaviour and/or perform a certain action, which may not occur otherwise...". Also, in her book Serious Games (1987, p.6), Clark Abt defines games as "an activity among two or more independent decision-makers seeking to achieve their objectives in some limiting context...". What Abt calls a limiting context can bring us a sense of satisfaction and joy. Besides, games are structured scenarios with a highly refined set of rules, challenges, and strategies designed to develop specific competencies that can be directly transferred into the real world. In the limiting virtual world of games, we can experience the real-world adventures such as following a goal, rule, combating, fighting, victory, on small scales. McGonigal (2012) explains "...When you strip away the genre differences and the technological complexities, all games share four defining traits: a goal, rules, a feedback system, and voluntary participation...". Thus, these factors can positively change the output of other systems and context like cities.

Moreover, cognitive flexibility tends to decline with age. Studies show that playing a game has various mental benefits, such as improving memory capacity (Basek et al., 2008). As stated, Alsop (2013) "...there is no methodology written down in any way, shape or form. There are a series of habits we fall into...". What Alsop calls a "series of habits" is a cognitive, behavioural and emotional procedure

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and the main part of it is often deeply rooted in our childhood and how we learn to live by gaming and playing during that time. Back to childhood, we know that playing a game can give us feel rewarded, fulfilled, and satisfied, which are directly connected with our daily lives. In this sense, gamification can be defined as a player-centred method that works on the “series of habits” and in a learning or performance process can drive a sustainable behavioural change by improving players cognitive, emotional (Kim et al., 2017). In general, according to literature reviews gamification previously on its different levels has been implemented for works and tasks (Arai et al., 2014, Fernandes et al., 2012), education (Landers and Landers, 2014, Shi et al., 2014), data-collection (Downes-Le Guin et al., 2012), marketing (Hamari, 2013, Hamari, 2015), health (Jones et al., 2014), and environmental protection and sustainability (Gustafsson et al., 2009). As these are facts, it is expected that gamification also can boost goal-directed behaviours in a city and motivate citizens to act in an oriented way (Treiblmaier and Putz, 2020; Schunk et al., 2010). From a more acute perspective, gamification tries to link heterogeneous aspects of cognitive science and knowledge-based practices (Sureephong et al., 2016) with technology, which causes motivation in the last user’s behaviours and emotions (Kim et al., 2017). The following section discusses a descriptive framework that explains the significant factors in gamification, which makes it a sustainable human-centred approach for end-user motivations.

MDA FRAMEWORK

Despite the difference between traditional games and gamified systems, researchers and practitioners have defined a framework for both games and gamification. This framework formalizes game consumption into three main items: mechanics, dynamics and aesthetics (MDA). Game mechanics are what builds the main structure, algorithms and also rules of the game. It is game mechanics that makes a game fun, exciting, satisfying and attractive. Besides, game mechanics give the designer the ability to monitor and control the behaviors of players. Kevin Werbach, a game researcher and developer, describes game mechanics as “the processes that drive actions forward”. Game designers and developers use game mechanics to design a sustainable behavior change for individual players and motivate them to play the game (Treiblmaier and Putz, 2020; Conejo et al., 2019; Werbach, 2014).

Besides, game dynamics refer to the specific style of individual players according to the game. Game dynamics describes the manifestation of rules during the running-time of the game, based on players’ input to the system and players’ interaction with each other. It means game dynamics show how different players interact with game mechanics. The last dimension of games is aesthetics. The aesthetics of a game relate to those desirable emotional responses that evoke in players when they interact with the game. In this sense, aesthetics are the outcome of the dynamics and mechanics of a game.

Regarding this framework, a good game must have all of these three factors and its MDA of a game that makes the game to be addictive, fun, motivative and also encouraging. In a comprehensive view, game developers, design and develop game mechanics. Game mechanics prepare a platform for players to use game dynamics. As a result, game mechanics and dynamics, together guarantee the aesthetics of games (Werbach, 2014).

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Figure 1. MDA framework



URBAN GAMIFICATION AND A CITY

Although the concept of gamification is now well understood and equipped with an array of various theoretical subjects, the practical implementation of gamification in a space/place context remains challenging (Kunifugi et al., 2016). Conversely, game-based methods' effectiveness or cost-benefit evaluations still require more research (Hulst, 2011). In recent years, the fact is that the visual environment and places that are enriched semantically have been introduced to us (Poplin, 2016). These visual environments aim to intensify and enrich the "user's experience" (Oei and Patterson, 2012).

As were explained above, gamification is about applying game elements and mechanics in a non-game context. Gamification typically is implemented to encourage users and motivate them to perform in a specific behaviour (Treiblmaier and Putz, 2020). In this sense, gamifying a place also can simplify the complex dimensions of it for citizens. It can be concluded that, within MDA gamification we can change "behaviours", "emotions" and "cognitive" experiences of citizens, which can be considered as a process of "transformations in knowledge" and "problem-solving" (Sureephong et al., 2016; Yanarella, 2011). Furthermore, since 1980, several movements have tried to emerge collaborative and down-to-up development processes into placemaking paradigms. However, maybe the joint discussion is that governments and urban planners must act as a "facilitator" who can provide some arenas for regular citizens to add their tacit and daily knowledge to the city by participating in co-creation. In this case, Innes and Booher (1999) argue that role playing games could be an opportunity to establish engaging methods for spreading citizens' attention through urban planning by generating discussions about the problems and their solution amongst everyday citizens. Also, M R Zica et al. (2018), in their study "Gamification in the context of smart cities" clustered the use of gamification in three main fields (Table 1).

A practical gamified experience uses game mechanics, dynamics and aesthetics to improve two essential factors in the end users: motivation and common sense. Subsequently seeking gamification solutions in civic problems, aligned with these two objectives.

Motivation

Based on scholars and psychologists, the most important reason for any action or willingness, is motivation. Also, they have clustered motivation in two different types: extrinsic motivation and intrinsic

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Table 1. Implementation of gamification in the context of smart cities based on M R Zica et al. (2018)

Non-Game contexts	Details	Examples
Economic sustainability	E-gov, banking, Jobs, tasks, infrastructure	ICICI Bank app, Hawaii.gov platform, Insinc platform, Marriott My Hotel app, NOAA's Crowd Mag App, Venmo, RobinHood app, Level Money app, Monefy
Social sustainability	Health, education, leisure, food safety	Mango Health app, Photomath app, Food Safety Hazards platform, TEDEd gamified educational app, Khan Academy app, Memrise educational app to learn a language
Environmental sustainability	waste management, energy, water	VTT Technical Research Centre of Finland app, Waterwise and WRc platform, Opower app, Super Sort application for University of Adelaide

motivation (Romanic and Bazart, 2019). In extrinsic motivation, what drives us to do something usually is inspired by outside forces such as social norms or laws, earning a reward, or avoiding punishment.

In contrast, intrinsic motivation is an inner desire that motivates a person to pursue an activity. It is because the action itself is enjoyable and has inner values for the person. Inherent motivation also is known as spontaneous exploration and curiosity which brings an inherent satisfaction. Although both of these motivation types are important and necessary for our progress and growth, under the Self Determination Theory (a macro theory of human motivation), intrinsic motivation is more powerful. It can design human behaviors and build sustainable norms in a society. One of the most common activities we do is playing games due to intrinsic motivation (Treblmaier and Putz, 2020). Jane McGonigal in her report (2012), shows that game dynamics, aesthetics and mechanics in a non-game context can increase the sense of interaction among players by motivating them. In his study Wu (2016), explains that game mechanics consistently search to build a sense of self-fulfilment in users and increase their desire to become better in everything. As all of us can be better in our personal life, job, relationships, etc., this can motivate us to move. As these are facts, applying game mechanics in the process of placemaking can motivate citizens to participate in civic problems, but it can also be considered a method to intensify positive experiences towards the city in any time -including nighttime-amongst the citizen (Treblmaier and Putz, 2020; Yanarella, 2011).

Common Sense

By definition, when members of society help each other solve a problem, a collaborative process starts. However, scholars argue that without "common sense" there will not be a "common willingness" in the society to solve a problem. It means the members of a society or citizens must be aware of problems. When they understand and agree that "there is a problem", their efforts for "change" will start. For example, in the early 1900s, in UK it was a personal choice for parents to send their children to school or not². However, after people get familiar with the lack of education problems, a "common sense" is established in society around the role of education. Consequently, politicians and governments started to change rules and they made education free and mandatory for everyone. In a nutshell, we can define common sense as a term to describe what everybody knows and have concern about it. How much we can improve this "common sense" in a society, we can expect more motivation amongst citizens to solve civic issues.

Because within the game mechanics and MDA framework, the urban designers and planners can control the behaviours and emotions of players. Thus gamification has a strong potential to collect

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people around a specific issue and mobilize them. During playing games, all of the players concentrate on a common aim, which is victory and fun. Meske e al. (2016) argue that when participants in a task experience more fun, they tend to be more collaborative. In this regard, gamification can raise the sense of empathy among players. Ricard Bartle (1996) argues that players are different characters: Killer, Achievers, Explorers and Socializers. All of these four characters are the same in one issue and its achieving aims of the game and having fun. Considering the potential of games, UN Habitat has started a new international project named Block-by-Block even in recent years. Block-by-Block uses the power of Minecraft (a popular video game) to teach locals how to participate in urban policies. The Block-by-Block Foundation's primary goal is a down-to-up development by empowering communities to turn neglected urban spaces into vibrant, safe and clean places for everyone (UN Habitat, 2016). Also "Peeyade [in English: Pedestrian]" is another recent work designed and developed for pedestrians of Tehran. This gamified application helps citizens as a toolkit and encourages them to walk instead of using their automobiles. The following example is an Oslo-based Traffic Agent application. Traffic Agent tries to give the children power in urban planning and place-making by letting them inform safety risks they discover on the way to school. The app allows collecting feedback from children and finding out more about how they perceive, understand, and experience their built environments. Community PlanIt is another smart gamified platform, fosters civic participation in the planning process. This smart online platform empowers citizens and lets them design their ideal city by collaborating with governments. Table 2 depicts the most recent projects and examples and besides briefly analyzing their approach and advantages, also identifies the used game mechanics in each project.

URBAN GAMIFICATION AS TOOLKIT TO TRANSMIT NIGHTTIME IN COLLABORATIVE DESIGN

Although we live in the age of smart cities, urban participants and commanders have not used the real capacity of games, as an emerging technology, in collaborative placemaking for nighttime and there are only a few and limited previous experiences. For example, in their study, Santani et al (2016) argue using the urban crowdsourcing method for analysing nightlife patterns. They have examined the data captured from the youngest nightlife patterns in two swiss cities with mobile crowdsourcing. However, this paper has not looked to games and game-based attitudes in analysing night time data. Aida Afroz et al. (2017), in their project, "Wayfinding at Night", reviewed different IT based approaches and common practices for wayfinding during nighttime. City of Amsterdam is known as one of the most innovative and smart cities which applied different strategies for wayfinding at nighttime such as managing and adjusting street lights by smartphone application. The GeoLight application is a simple smartphone application that lets citizens manage and adjust street lighting themselves. Citizens can dim the light of the street after they passed the area. This opportunity gives citizens the power to control the light and sense of safety in the nighttime and can help with energy-saving strategies (Afroz et al., 2017). "Shadowing" is a small scale interactive urban lighting project was designed and developed by Chomko and Rosier, in Bristol over six weeks in Autumn 2014⁴. In this project augmented streetlights record pedestrians' shadows then citizens can play and dance with their own shadow. Shadowing was also selected as the winner of playable cities in 2014 (Rosier, 2014).

There is a common general view among urban commentators and practitioners that without considering technology and IT tools, it is impossible to achieve a sustainable public place (Alizadeh, 2017;

'Urban-Gamification' as a Collaborative Placemaking Toolkit in Nighttime**Table 2. Previous experiences**

Title of Project	Applied Case	Approach	Advantages	Used Software	Game Mechanics
Snake, in Granary Squirt	King's Cross station, London	Implement Snake game (based on Nokia 3210) in urban spaces, players control the water flow by their smartphones and play with the water jets (Velev, 2016)	“...Simultaneously eight people can play ...Convert the industrial wasteland of King's Cross station into a vibrant and interactive place after dark...” (Dancer, 2015)		Rewards Badges Challenges Points
NuTRESPASS urban game	NuArt Festival in Stavange, Norway	“...let people hunt for graffiti pieces in the city with the possibility of collecting special virtual & real awards...” (Hagedorn, 2017).	<ul style="list-style-type: none"> ● people know each other, connect and play together and enjoy their city more through street art & make them stay in urban space & consider it something more than an everyday transit place ● A medium between the virtual & real world with emphasizing the real one. ● Introducing Norwegian Graffiti Art scene & Norwegian culture. ● The app connects to articles about Urban Art... ” (Hagedorn, 2017). 	NuArt PLUS app including the NuTRESPASS urban game	Communication Connection Rewards Sharing Points Feedback Challenges Badges
Hello Lamp Post	Bristol, Austin, Tokyo	Communicate with street & urban furniture by smartphones (Velev, 2016)	<ul style="list-style-type: none"> ● It is low-tech & does not need expensive infrastructures A new way to have a relationship with place/ space. ● By specifying urban furniture's for inhabitants, they will take care of them ● Improve citizenship behaviours 		Communication Connection Sharing Points Feedback
Harpa Light Organ	Harpa Music Hall and Conference Centre in Reykjavik	“...Play the building's glass facade like it is a musical instrument. As the user hits keys, the building's facade lights up...” (Ainley, 2016).	<ul style="list-style-type: none"> ● "...interact with Reykjavik's monumental and very controversial building ..." (Ainley, 2016). ● Emphasize on the democratic reflections of our sense of place in the city 	keyboards & a laptop that connects to the building's lighting.	Cooperation Points Feedback Challenges
DLD Tel Aviv Innovation Festival	Tel Aviv City Hall, Rabin Square	Implement Classic Tetris video game into urban public places & buildings and turn them into gaming monitors (Velev, 2016).	<ul style="list-style-type: none"> ● create a sociable urban public place ● "...easy to play, and the screen has the technical capability to display..." (Dormehl, 2016) ● Use the addictive mechanics of Tetris to encourage and motivate citizens to act in a specific way. 	installed LED lights on the facade of building & create a 3,000 m ² gaming screen	Cooperation Points Feedback Challenges
The Swings: An Exercise in Musical Cooperation (Daily Tous les Jours)	Quartier des spectacles area in Montréal, Green Mountain Falls, Colorado	“...a series of musical swings. When used all together, the swings compose a musical piece in which certain melodies emerge only through cooperation ... ” (The Swings Daily tous les jours, 2018)	<ul style="list-style-type: none"> ● It's for all ages & encourages people to have physical activities ● "...Allow participants to make music, to have a sense of ownership of public space due to the music they create..." ● "...brought participants closer to the astonishing surroundings..." ● ...creat a vibrant downtown for residents, local workers..." (The Swings Daily tous les jours, 2018) ● Focus on participation in cities and public places 		Communication Connection Cooperation Rewards Feedback Challenges

continued on following page

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Table 2. Continued

Title of Project	Applied Case	Approach	Advantages	Used Software	Game Mechanics
Dragon Fosfor treasure hunt	Ghent, Belgium	"... A treasure hunt game for kids. By collecting glasses of Dragon Fosfor, children will be rewarded with a badge..." (Dragon Fosfor OJOO, 2018).	<ul style="list-style-type: none"> ● "...a location-based game and app for interactive tourism..." (Dragon Fosfor OJOO, 2018). ● Introduce Ghent to the children and create a fantastic experience for them ● Increase the knowledge of children about touristic places & also heritages in Ghent 		Communication Connection Rewards Points Feedback Win states Challenges Avatar Badges
Eba & Turu; Solutions Skovde	Historical Glass Factory (Glaset Hus) in Limmared, Sweden	With scanning codes by your smartphone, you will enter the game and learn about the procedure of making glass & also the history of the factory.	<ul style="list-style-type: none"> ● Make "Glaset Hus, historical building" a more exciting and vibrant place for children. ● Let children learn about the history of Glaset Hus and also the procedure of making glass ● Win their glass piece at the end of game & touring in Glaset Hus 	Eba & Turu game by University of Skovde	Connection Rewards Points Feedback Win states Challenges Badges
Nexo Guide	Galleries & museums in Slovenia	"...turning audio guides into mini-games and making sightseeing more interactive... People collect virtual items at real-world locations and compete in exploring historic stories..." (Constine, 2017).	<ul style="list-style-type: none"> ● "...make heritage more accessible to the younger generation..." ● Help tourist destinations to attract more visitors. ● Includes augmented reality elements..." (Constine, 2017). ● Interactive maps and Offline mode (Play.google.com, 2018) 	Nexo Guide	role-playing Connection Points Feedback Win states Challenges Badges
Mobile City Game; De Genste Graal	Ghent, Belgium	A hunting game for tourists includes mini-games & virtual reality games (like Pokémon Go) & allows visitors to upload photos and videos (City game - interactive stadsspel OJOO, 2018).	<ul style="list-style-type: none"> ● Discover your city in an interactive way ● Attract more tourists & make them stay longer in the city. ● Engage local businesses by including special offers & reductions to the players. ● Reward players with badges (City game - interactief stadsspel OJOO, 2018). 	de genste graal	Avatar Connection Rewards Sharing Points Win states Challenges Badges
Through The Darkest Of Times		a historical resistance strategy and serious game that is set in the Third Reich neighbourhood in Berlin. In addition to planning actions, the player must also pay attention to resources. The game is a simulation game.	<ul style="list-style-type: none"> ● "...Collecting material (e.g. paper, paint, uniforms, etc.) ● Collecting information ● Recruit activists ● Players can also perform acts of sabotage, free prisoners and hide refugees. ● Participation in (historical) events and a pedagogical game that teaches players how to deal with civic challenges..."³ 	Windows	Avatar Connection Rewards Points Feedback Challenges Badges
Political Animals		A serious strategic game, players playing the role of governments in taking actions, and managing resource in a city	<ul style="list-style-type: none"> ● data-rich statistics ● support a pedagogical engagement to teach citizenship issues ● game-based learning and empowerment ● analyzing social emotions (Bristol, 2020) 	windows	Cooperation Rewards Points Feedback Challenges Badges
Become a virtual Groninger	Groningen	"...360-degree game, players must discover the streets of the city centre, and Groninger university, and Groningen's vibrant nightlife..." (Winkoop, 2020)	"...promotes the city as a welcoming place for international students and to introduce them to the city, culture, university, student life and living in Groningen as an international..." (Winkoop, 2020)	Android	Connection Points Feedback Badges

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Couch, 2016; Marsal-Llacuna & López-Ibáñez, 2014; Giesler, 2013). Besides, as explained before, new media technologies such as gamification, serious games, and playful design can stimulate progress and collect citizens together in a determined way by increasing their common sense and motivating them to participate in solving problems. While different scholars analyzed transforming urban nightlife and developing suitable smart cities with a good place experience by going in-depth into smart and emerging technologies, there is no relevant literature review that scrutinizes games' role in collaborative place making for nighttime. In this regard the scenarios outlined here introduce games as a convenient and easy access toolkit that can arm regular citizens and give them the needed power to add their voice into night time of cities just within their usual smartphones. As a matter of fact, new media and interactive technologies like civic games, urban gamification and serious games have given 'amateurs' access to knowledge that formerly was reserved for urban planners, governments and other professionals.

A good example of this is the project of "The Games for Change" organization in Tanzania, Kenya and India in 2004. Although this project doesn't relate to cities and night time, the project designers assert they successfully transformed knowledge for civic problems. In this project, they piloted 9 Minutes, a mobile game in poor neighbourhoods for 9 months. In each of these 9 Minutes sessions, designers aimed to teach health issues during pregnancy and a guide for contraception. The eventual evaluations showed a considerable positive shift in knowledge and behaviours of citizens towards a safe pregnancy (Schouten, 2015).

While civic games are diverse in medium and experience, game-based methods can be considered a Do-It-Yourself (DIY) toolkit that empowers citizens and enables them to create and design their perfected place/space in nighttime. Furthermore, empowering citizens and giving them the power of decision-making, at the same time can boost sustainable down-to-up development processes. Thus, nowadays, governments try to arm their citizens and societies with decision-making and problem-solving tools and methods such as games. The main inducement is urban and civic games' potential in simulating real life experiences in a virtual environment. As a result, a sense of relatedness and empathy or "common sense" blossoms in players.

Furthermore, since games as toolkits are cheaper and more tangible solutions for the end-users, they can promise an easier life for us and all we need is a smartphone that nowadays has been linked as an essential staff to our daily lives. For example, in their project, Benavides et al., (2014) designed a wearable bracelet that citizens can collect valuable data from physical objects in the built environment and transfer it to the supporting smartphone application. This project attempts to make it easy for citizens as end-users of the city, to extend their place experience within changing the built environment and city to a tangible object.

In the role of implementing game-based technologies and toolkits, Sestini (2016), states "...collective awareness platforms for sustainability and social innovation can empower citizen with information coming from each other and the environment, in order to gain a better awareness of problems and possible solutions, unconstrained by predefined commercial limitations...". Games give the ownership of data to citizens and consider citizens as secret agents who can collect data and control it. Thus governments all over the world are recently attracting increasingly to such toolkits that prepare a chance for open participation. Of course, these toolkits cannot replace public services. However, they have a strong potential to enrich and empower citizens and share responsibility between governments and them in an effortless and accessible way. Besides, games as toolkits can mitigate the cost that governments spend on public agencies or commercial alternatives to monitor the city's atmosphere at nighttime. Because the benefits of games lie on more extensive penetration and pervasiveness, they are also compelling powerful in

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building civil sense and civil responsibility of citizens which we need even more in nighttime to have safe and live public places and city.

As a matter of fact, using games as a toolkit for open participatory platforms makes it possible to create not only new and powerful forms of community action and social learning but also citizenship. It means games allow volunteer citizens to gather together and investigate ways to solve problems and make a decision altogether. Because we are stronger together, and together we can shape our neighbourhoods, public urban places and cities and in turn, this collective understanding can shape our future. It means you can join others to identify civic challenges in night time and become a solution for problems with your awareness and ability (Ferri et al.2020; Schouten et al., 2020; Hansen et al., 2020).

Regarding Schouten (2015), this is “a unique opportunity for realizing the potentials of end-user empowerment in the sense of giving people and communities access to tools and approaches for shaping their own lives with their own designs”. Finally, these kinds of technological toolkits empower people by giving them the knowledge they were looking for and making people feel relevant.

CONCLUSION

In general, since place experience is a semantic, live phenomenon and follows psychological perceptions of social and environmental conditions; thus, it is very likable that a city tends to be a less social and interactive place for its dwellers in nighttime. It means, after the darkness falls the sense of belonging to a place and interactions between citizens and the city start to shrink. To respond to this gap, this research explored the role of collaborative placemaking in nighttime. According to the literature review, in a collaborative and down-to-up process, citizens can add their voice directly to the city which can expand positive experiences towards the city and the democratic sense of place, amongst them.

This research aims to find a sustainable platform that makes it easy and available for citizens to collaborate with their upper-layers. To answer, the research examined the role of urban gamification and other game-based methods in collaborative processes. According to the paper as gaming directly affects our cognition, behaviors and emotions, it can also increase our intrinsic motivation. Because of the mentioned feature, we can use game mechanics and dynamics to control citizens’ behaviours as players in a determined way in the context of the city. Finally, the investigation in this chapter demonstrated that based on the MDA framework (game mechanic, aesthetics and dynamics), we can develop some civic game-based toolkits that prepare a platform for citizens to take part in an open-participate system.

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ENDNOTES

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² Social problems: Who makes them? (2020). Retrieved 26 November 2020, from <https://www.open.edu/openlearn/people-politics-law/politics-policy-people/sociology/social-problems-who-makes-them/content-section-2.1>

³ (2021). Retrieved 13 February 2021, from <https://toolkit-gbl.com/games/622>

⁴ Rosier, J. (2020). Chomko & Rosier - Exploring interactive technology in art and design. Retrieved 29 November 2020, from <https://chomkorosier.com/shadowing.php>

Chapter 8

Tehran's Nightlife and Public Space: Between Popular Culture and Heritage of Shia's Rituals

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ABSTRACT

Global literature provides indicators of vibrant urban spaces with night activities that differ based on the historical and spatial, demographic, and cultural settings. This study aims to investigate Tehran's nightlife with an emphasis on the effects of these settings on nightlife. Scanning literature figured out that nightlife is a prominent manifestation of the complex, dynamic, and increasing relationship between the components of the economy, society, and culture. In the reflection on the case study of Tehran, nightlife can be examined from objective-physical-functional and mental-psycho-perceptual viewpoints. The concluded remarks indicate that in creating the nightlife, it is crucial to redefining the three factors of cultural areas: people, time, and creativity. The results also showed the effect of urban space components (body, function, and meaning) on nightlife in Tehran. The ambition is to deepen the understanding of ongoing transformations in regulating, using, and experiencing the nightlife during religious ceremonies compared to regular nights.

INTRODUCTION

Space is an artificial environment that has been produced, formed, molded, and used in various periods and among various societies. Space shows not only the general geographical characteristics of the societies; it also reflects the cultural ideals and historical values of a society. In this case, space is considered a social thing, with special meanings, values, and characteristics that, on the one hand, is the product of

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social actions and, on the other hand, generates new actions and arenas in certain structural conditions (Harvey, 1992). In the process of creating and reproducing space, the *time* has always had a significant presence. This presence has taken on a more substantial role in light of the emergence of modern cities; Some, such as Lefebvre (1991), basically divide space into types of *day-time spaces* and *nighttime spaces*. According to this division, we are faced with two types of urban space that have certain social, cultural, economic, and even geographical features, so that the contrast between these two spaces create the urban life of modern societies. Nevertheless, this division takes various forms in different societies. In a society, changes in cities' time cycles and spatial patterns respond to political, economic, and demographic changes.

Hobbes et al. (2000) show that nightlife is not necessarily a direct product of the city's economic transformation; rather, it has a close relationship with the cultural transformation of urban life. In other words, the literature on the dynamics of urban night, both geographical and sociological, determines the construction of lifestyles related to the social life of individuals, who in recent years, have faced the consequences of economic growth by creating a new space that of the urban night, moving the economy, but at the same time ensuring a moment for life, influenced by the cultural components present in various parts of the world (Varani & Bernardini, 2018).

Over the past decade, there has been a dramatic growth in nighttime economies, representing a valuable asset to local and national economies through job creation, revenue, and providing opportunities for people to socialize (Ashton et al., 2018). Many cities have undergone a revitalization process, which has transformed their centers into places of nightlife entertainment lasting until the early hours of the morning. Such changes in the urban space have also led to changes in the ways of spending free time, especially among young people who have begun to spend time in dance clubs and pubs (Iwanicki & Dluzewska, 2018). Other countries have also followed this trend. Beirut, the capital of Lebanon and *Paris of the Middle East*, is steadily fashioning itself to look similar and better than most European capitals. Visitors to Beirut would surprisingly find world-class accommodation, ample restaurants, and nightlife that beats some of the world's best nightlife destinations. Lebanon's economy heavily depends on tourism in developing other sectors in the country; therefore, tourism is a driver of the economy in constructing Lebanon. Nightlife in Beirut plays a significant role in attracting tourists to Lebanon (Abdollah, 2015).

Due to the differences in the culture of countries and also due to the multiplicity of requirements and demands of the societies, different forms of nightlife are observed in the world. Dealing with night and nightlife experience is different according to cultural patterns, religious beliefs, lifestyle, priorities in spending leisure time, and urban infrastructure. While most parts of the world are looking forward to nightlife and its economic benefits, some Islamic countries with religious strictures define a different form of nightlife as activities permissible under Islamic law. One prominent example of this issue would be Iran, where some cities can already be considered 24-hour cities because of their religious formation (Khorsand et al., 2020). Shia's ideology has become an essential part of political expressions, economic activities, socio-cultural practices, and public space in Iran, with more than 90% of the Shia population (Sohrani, 2021). The government defines nightlife based on religion as the key to occurring nightlife. Religion and public spaces are inextricably linked in a close and complicated relationship in this country. It describes both human activities and public policies, which are shaped by religious principles and practices.

The current study demonstrates how public spaces at night are charged with Shia's rituals in occurring vibrant nightlife in Tehran, the capital city of Iran. This chapter starts with a review of the history of nightlife in Tehran, and then, the two types of urban nightlife in Tehran are demonstrated: first, regular

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days when night falls, and second, during religious or traditional holy days or months. Although nightlife is not a regular feature in Tehran, during specific periods of the year when Muslims celebrate and mourn religious events such as the Holy month of Ramadan, the nightlife occurs, and hectic activities happen at night.

This study conducted systematic observations of various public spaces in the nighttime and their activities. The objectives of this study were (a) to investigate physical settings and features of nighttime activities in the public spaces of Tehran: in primary and secondary streets, markets, leisure, and cultural venues; (b) to identify the temporal and spatial distribution patterns of public space users at nighttime in Tehran; and (c) to observe the relationships between the distribution of activities and environmental factors, namely the reasons why public spaces at nighttime can attract residents. Observations were conducted in various locations in different periods of the year, and photographs were gathered. To explore the underlying factors on the use of public spaces at nighttime and obtain the opinions of different stakeholders, 40 stakeholders were interviewed in three study sites.

Challenges of Nightlife in Tehran: A Historical Study

The basic questions about the history of nightlife policies can be posed as follows: What are the social institutions that organize nightlife throughout Tehran's history - especially during the Qajar and Pahlavi periods until now? What changes have taken place throughout history? What have been the formal social measures to organize, control, and socialize nightlife?

In each period, the meaning and concept of night and nightlife are defined and made available in accordance with the socio-cultural, economic, and political characteristics of the society. During the Qajar period (1725-1925), with the beginning of the night in Tehran, *naqqāra Khāne*¹ announced the arrival of the night to the people and reminded the people of the city of the rules of the passage. Without knowing the watchword, it was not possible to enter and leave the city. The policemen patrolled the streets to make sure they were empty of people. Nevertheless, the nightlife of the people of Tehran was still going on in private ceremonies. Except for special occasions such as religious (e.g., the nights of Ramadan and the month of Muharram) and national rituals (e.g., *Nowruz* and *Yalda*) or cases such as weddings where vigilance was allowed, most of the citizens were sleeping at the early hours of the night, leaving the night in the hands of its original owner, namely evil and filth (Tehran Urban Research and Planning Center, 2020).

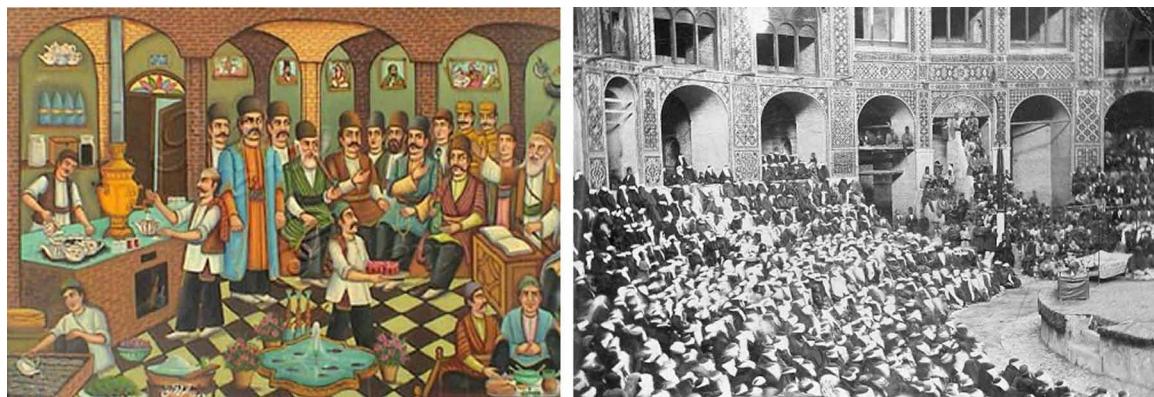
During the reign of Nasser al-Din Shah, by the arrival of sunset, the *Barchin* drum was playing, which meant the beginning of the gathering of Bazaar shops near Royal Ark. An hour later, the *catch and the close* drum was playing, meaning the end of work and moving towards the houses, so that three hours after the sunset, citizens were no longer allowed to pass near the ark, except for police officers and guards. If any of the military and national commanders were coming to see the king, he had to master the watch name to pass (Moayer al-Mamalek, 2011). Strict laws around Royal Ark and Bazaar forbade traffic, and about a hundred guardhouses were on night patrol in neighborhoods near the ark. People who did not obey the laws were imprisoned in guardhouses until morning. The large presence of people in ritual nights that have been active until morning in Tehran itself indicates the importance of the city's nightlife. In addition to these overnight private ceremonies, nightlife in Tehran during the Qajar era also extended into the city, in public spaces, such as coffee houses, streets, suburbs, and the court.

During the Qajar period, coffee houses in Tehran were masculine environments that covered the nightlife of various classes and groups. This environment was a strange place of various social, politi-

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cal, and cultural functions. It was considered a particular body for the various strata of the city. Coffee houses have been a multi-purpose environment that has organized everything from Shahnameh narration to games and entertainment, as well as the expression of political topics, opium-smoking, drinking, and overnight conversations. According to their situation and the presence of various strata, coffee houses have manifested a wide variety of social actions and cultural functions.

Figure 1. During the Qajar period, cafes were the venue for many night ceremonies for men. Religious ceremonies were the only time for women to be present in public at night (Political Studies and Research Institute, 2014 & Harvard University, 2015).



On ritual nights, the situation was completely different. On ritual nights, such as Ramadan's nights, the nights of Muharram and Safar, and Nowruz, the rules of limiting the traffic in the bazaar, Ark Square, and neighborhoods vanished. According to their religious and national traditions, people managed their affairs on the nights of Ramadan, held mourning ceremonies in Muharram, and attended New Year's Eve celebrations on Nasiriyah Street. The last years of the Qajar era and the beginning of the Pahlavi period coincided with the arrival of modernity in Iran, and the urban structure of Iran changed, which was more or less effective in Tehran's nightlife. The city's night of the Pahlavi period is a sign of the expansion of public places in the city, the spread of nightlife in various bodies and urban spaces, and a sign of the more prominent presence of different social classes in nightlife. With the beginning of the reign of Reza Shah Pahlavi (1925), significant changes took place in Tehran and the lifestyle of social classes in the city. With the spread of technological developments and the formation of public places in Tehran, the control and management of the city became more complex. These controls increased discipline and security in the city and allowed walking down the streets at night. The Pahlavi era is the period of implementing cultural policies associated with nightclubs and entertainment centers. Many of these spaces are considered a sign of modernization in socio-cultural aspects of the people living in the capital and other major cities of Iran. In the Pahlavi period, with the spread of street artificial lighting and public nightclubs, a kind of phenomenological transformation and rupture occurs in the meaning of the night. Facing the night was no longer a confrontation with the mysterious and insecure logic of darkness. Instead, the brightness of nights was immersed with a variety of new entertainments². Special public places like *dancing rooms* were defined for this purpose, and when examining the cafes of the

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Pahlavi era, we always witness the cafes with music performances that attracted a number of middle-class people for dancing.

Figure 2. In the second Pahlavi period, night entertainment was held under the name of cafes and cabaret (Mark James Russel, 2012 & One News Box, 2021).



گروه پلکانس



حیرا په همراه منوچهر امینیان در کلابه میامی

During the last years of the Pahlavi period, there was no nightlife in Tehran's public spaces, and during the years 1977 and 1978, we are witnessing periods of long-term military rule. In these years, nightlife in Tehran enters a phase of revolutionary activity that involves various groups. Intellectuals, artists, traditional and religious groups, the lower classes, and the socially excluded resisted the Pahlavi regime in their radical connections, which continued until the victory of the Islamic Revolution in February 1978. This is the point of socio-cultural resistance of the classes and strata rising against cultural policies that, in their opinion, have targeted their identity. They are trying to capture Tehran's nightlife with their attacks. In this arena, all kinds of urban spaces and bodies are slowly being conquered by the revolutionary forces. Religious forces in Husseiniyahs and mosques, intellectuals in poetry readings, political forces in secret societies, and various groups of people in the streets of the city create a revolutionary overnight life unique in the history of Iran. Graffiti, night shouts from the roofs, religious meetings, and secret political meetings are the tactics of urban struggle and radical street politics during the night in the last year of the Pahlavi period. The nightlife completely changes in Tehran with the Islamic Revolution.

Nightlife in Tehran After the Revolution

With the formation of the Islamic government based on Shia's laws, living conditions in public spaces changed. According to the Islamic insights, the night is the time for peace and tranquility rather than movement, excitement, and anxiety, and everything which disturbs the peace of night conflicts with the nature of night and its establishment purpose (Khorsand et al., 2020).

This view of the night has affected the management of public spaces in Tehran at night and has limited people to rest and stay in private circles, and does not allow people to appear and be present in the city's public spaces after midnight. Tehran seems to be under the control of the bureaucracy (at least until 4 pm); many people who live in the city live in a kind of bureaucratic work-life from morning to

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Figure 3. With the victory of the Islamic Revolution, all modern entertainment spaces in Iran were closed, and alcoholic beverages in the night entertainment centers were destroyed (Pegah IT Technogoly News, 2018).



evening. All the administrative organizations, schools, universities, and most of the stores work until 4 pm. Shopping and leisure are acceptable from 4 pm to about 10 pm on working days. On holidays, this period extends up to midnight for parks and recreational places. All the public places and stores are closed after midnight due to the regulations on the security mechanisms of the city. Another important issue is the cultural spaces and their role in nightlife. Many museums, galleries, etc. work until 4 pm in Tehran, and given that many people are engaged in daily work during these hours, a large part of the cultural space is not utilized in practice. The cinemas are scheduled until midnight, and after that, when many young people watch movies in their homes, no public space is considered for this new lifestyle. In other words, many spaces in Tehran are practically unused at night.

The closure of the nightlife raises the issue of power-resistance. The basic assumption that night is not a good time for leisure and shopping, and people should stay in their houses, although it might seem formally acceptable, is not necessarily followed at the level of citizens. In this situation, many actions in public spaces extend to semi-private spaces. The city's introverted public spaces, such as restaurants and cafes, are allowed to work until 11 pm by law (Tehran's Ice cream, Fruit Juice, and Coffee shops Union, 2015). Under the supervision of law enforcement, special patrols are responsible for monitoring the timely closure of trade centers, and if violations are observed, the violating unit will be closed permanently. Moreover, the working hours of Tehran's subway on regular days are from 5:30 am to 22:30 (Tehran Urban and Suburban Railway Company, 2019), and the work of public buses in the city is very limited after midnight.

Tehran as the Shia's Capital

As the capital of Iran, Tehran represents the Islamic ideology of the Islamic Republic of Iran. Most Iranian nighttime ceremonies are tied to their cultural aspects and beliefs. It can be claimed that their nightlife is intertwined with religious and national rituals and occasions. The public presence of people outside the house for leisure, entertainment, economic activity, and community gatherings has been less common at nighttimes. Shia's ideology directly influences the policies of managing the city's public spaces and the social behaviors allowed in these spaces, with the focus on religion and Islamic policies.

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Many important Shia ceremonies and related occasional rituals are performed at night, and therefore, the creation of nightlife on these nights is normal. During the month of Ramadan, vigilance and staying awake until sunrise was a common practice among the people living in Tehran during the Qajar period. On these nights, the strict laws of overnight traffic limitation were omitted. People could freely go to each other's houses and perform rituals and ceremonies on Ramadan nights. The *Tekyeh Dowlat* (The Government's Reliance) was one of the most significant urban spaces in terms of nightlife in Tehran, and its glorious nights in Ramadan have been recorded in the travelogues and memoirs of many observers of the Qajar era. In recent years, the nightlife is not limited to private centers, and the possibility of its occurrence in public spaces has become possible in the shadow of religious rituals. Despite the limited experience of Tehran's nightlife in most of the year, perhaps the most different and prosperous nightlife in Tehran can be experienced during Ramadan.

Ramadan

The presence and visibility of Islam in public space is most significant during the period of Ramadan, the fasting month and the most sacred month in Islamic culture. For a whole month, from sunrise to sunset, adult Muslims whose health permits abstain from food, drink, and sexual activity. Many Muslims consider Ramadan "the most important of the ritual duties," and "even if a person does not comply with the requirements of five prayers a day, observance of the fast is still likely" (Sandikci & Omeraki, 2007). Meals are opportunities for Muslims to gather with their family or in the community. There are some Ramadan festivals organized by the authority and Tehran municipality after sunset in Ramadan.

These festivals commonly involve a wide selection of food and different choices for entertainment. While almost all types of restaurants are closed during the day-time hours, the Ramadan nights are a great opportunity to eat out, stay out until late at night and participate in all sorts of entertainment activities before sunrise. In recent years, the performance of Ramadan rituals in Iran began to take place more in the public space more than any time in the past. As a result, there are numerous signs that Ramadan is transforming from a holy month to a cultural and commercial holiday by creating vital nightlife for people living in Tehran.

Today, considering their success, several restaurants and cafes provide *iftar* meals in every part of the city, especially in the city center. Recreational facilities such as Cinemas and cultural centers have more activities after the sunset during Ramadan. In this month, the nightlife is more socio-culture-oriented rather than other months, which shows that Shia's rituals play as a factor of the *time* in Tehran's nightlife. Before Ramadan, public spaces count as a tranquil ambiance at night. However, with the arrival of Ramadan, hectic activities start burgeoning, and the city notifies the new month with a vibrant nightlife. With the passing of Ramadan, public spaces return to their calm and tranquil ambiance (Bahrami, 2019; Taghavi et al., 2018; Mersadi, 2018).

Qadr Night

Laylat al-Qadr (Qadr night), or the night of power, is considered by Muslims to be the holiest night of Ramadan. It is the night when the Quran was first sent down from Heaven to Earth and also the night when the first verses of the Quran were revealed to the Prophet Muhammad³.

This night is not comparable to any others in view of Muslims. According to a tradition, the blessings due to the acts of worship during this night cannot be equaled even by worshipping throughout an entire

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lifetime. Every year, these night witness hundreds of hundreds of Muslims headed towards mosques to attend congregational prayers. Laylat al-Qadr is observed by many Iranians by attending prayers at mosques and even their houses to recite the Quran. Islamic teachings emphasize staying awake on this special night.

Figure 4. *Qadr night ceremonies in indoor and outdoor public spaces (ISNA, 2018)*



Encouraging Nightlife During Ramadan

To create a stronger relationship between the city and the citizen, the digital media of *Piadeh* organized the festival “Night Tour 97” from the first day of Ramadan, 2018, to inform the citizens of many night activities and suitable night routes in Tehran. According to the official announcement of this media, 50,000 citizens spent at least one night in this month out of their houses. They saw another side of Tehran, and much positive feedback was collected, and families welcomed attending the Night Tour between sunset to sunrise. The nighttime experience of cineplexes was different from that of the day-time, which was rooted in the special feelings of space consumers. The feeling that public spaces are accessible to them at night and that they can spend the hours they usually spend at home in public gives them a sense of power and excitement. This experience might be even more exciting for women who can use the night arenas less. The night atmosphere of cineplexes is full of excitement and a special form of social solidarity; that is, the gathering of people during the night is more meaningful to them than their daily gathering, and they feel more unity and togetherness. Also, on some nights, it was observed

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that the movie theaters themselves were more secluded than outdoor spaces such as coffee shops and parks attached to the cineplexes, indicating the central leisure needs for the night hours which appear on certain nights such as Ramadan nights.

Muharram

For the Shia, the 10th day of Muḥarram is Ashura when Al-Ḥusayn ibn Alī, the Prophet's grandson by his daughter Fāṭimah and his son-in-law Alī, and most of his small band of followers were killed by Umayyad forces in the Battle of Karbala. Across the Shia world, believers annually commemorate his martyrdom. Preachers deliver sermons, recount the life of Ḥusayn and the history of the battle, and recite poetry commemorating Ḥusayn and his virtues. Passion plays and processions are also staged in the night of Ashura and a night afterward (Encyclopædia Britannica, n.d.).

Figure 5. Holding mourning ceremonies in the first ten days of Muharram (© 2020, Ali Bayat. Used with permission.).



CONCLUSION

In the early 16th century, during the Safavid period, Shia became the official religion of Iran, and it became the center of Shiism in the world. Islam and Shiism have strong roots in the ancient life of Iranians, so that over time many of their values and traditions have been defined in close connection with religion, and therefore it is not easy to distinguish between religion and tradition. Religion determines the main framework of Iranian life in all dimensions, and consequently, nightlife in public areas of Tehran obeys Islamic management and governance. Nightlife in the traditional culture of Iran has a different definition from the urban nightlife common in western countries. In the culture of the Iranian people, especially in the past, spending the night hours was mostly done in the form of family gatherings. With the arrival of Islam in Iran and its combination with Iranian life, night found a valuable place for holding rituals on many religious occasions, creating a new form of nightlife. Night vigiles for mourning in Muharram and reciting the Quran in the holy month of Ramadan are the most important of them.

The Pahlavi period (1925-1979) is the period of implementation of cultural policies in Iran, which leads to the establishment of entertainment centers. The beginning of the activity of such spaces is a sign

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Figure 6. Holding religious festivals in Tehran during Muharram (© 2020, Ali Bayat. Used with permission.).



of modernization and change in the social and cultural values of Iranians, especially in Tehran. In the Pahlavi period, with the expansion of lighting and public nightclubs, a kind of change in the meaning of night occurs, and facing the night is no longer confronting darkness in high-risk and insecure spaces but facing bright spaces with a variety of modern entertainment places for singing, dancing, and watching movies. In other words, the opportunity for the presence of different groups of men and women was provided in the nighttime, and Tehran's nightlife was no longer limited to religious occasions and ritual events. The footprint of nightlife can be seen in Iranians' historical memory since some national celebrations and festivals or religious occasions of Iranians before the Islamic Revolution were held during nights.

From 1979 onwards, the night spaces of the Pahlavi period, such as cinemas, nightclubs, pubs, and dance halls, were set on fire during revolutionary struggles and street politics. The occupation of the city's nightlife by radical forces and various segments of society is a sign of cultural resistance to the dominant discourse of the Pahlavi period in advancing a cultural policy in which the basis of the historical identity of the Iranian people has been marginalized.

In Tehran, mainly after midnight, the activities of commercial and recreational centers are finished, and the city police administration closes public centers such as parks, shrines, and mosques. Whereas in the Iranian-Islamic tradition, religious centers were places of residence for the homeless. However, according to official laws, many night activities in Tehran are illegal, which makes the nightlife experience unique in Tehran.

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Night in Tehran is an arena for construction activities, night walks for the affluent, the beginning of the life of nomads, illegal activities such as buying and selling drugs and alcohol, prostitution, theft, and other social crimes. Evacuating parks and closing shops after midnight, contrary to popular belief, not only does not help the security of the city, it may also increase the insecurity of the city because the emptiness of the city and public areas creates a good environment for criminal activities. Based on the observations investigated in this study, Tehran seems to use disciplinary models against the rules of metropolises.

A growing number of articles demonstrate the social aspects of nightlife, focusing on gender-oriented or age-oriented issues or some particular entertainment activities like drinking. To bring some examples, in "Night and the city: Clubs, brothels, and politics in Jakarta" and "Navigating nightlife: women's discourses on unwanted attention in nightlife settings", the concentration of the former studies is on participants of nightlife. However, this study outlines the direct influence of religious ideology on occurring nightlife in a large-society scale and demonstrates the role of the whole society to form vibrant nightlife.

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KEY TERMS AND DEFINITIONS

Ark Square: In the time of Agha Mohammad Khan Qajar, Ark Square was in front of the State's Citadel.

Battle of Karbala: Occurred on 10 October 680 between the army of the second Umayyad caliph Yazid I and a small army led by Husayn ibn Ali, the grandson of the Islamic Prophet Muhammad, at Karbala, Iraq.

Husseiniyah: A space for holding religious ceremonies during the days of Muharram mourning, mourning for the Prophet and other infallibles.

Muharram: The first month of the Islamic calendar, One of the most sacred times in Shia. The battle of Karbala occurred in this month.

Naser al-Din Shah Qajar: The Shah of Qajar from 1848 to 1896 when he was assassinated.

Nasiriyah Street: One of the first streets constructed in Tehran and had been a part of Royal Ark in 1906 and later renamed to Nasiriyah Street and then to Naser-Khosrow Street.

Nowruz: The Iranian New Year, celebrated worldwide by various ethnolinguistic groups on 21 March.

Pahlavi Dynasty: The last dynasty to rule in Iran before the establishment of the Islamic Republic. The dynasty was founded by Reza Shah Pahlavi in 1925.

Qajar Dynasty: An important dynasty in Persia, spanning 130 years, beginning with Agha Mohammad Qajar in 1795 and ending with Ahmad Shah in 1925.

Ramadan: The ninth month of the Islamic calendar, and the month in which the Quran was revealed to the Holy Prophet, the month of fasting.

Safar: The second month of the Islamic calendar. This month is a Holy Month.

Safavid Dynasty: The ruling dynasty of Iran that established the Twelver Shiism as the formal religion of Iran in its emergence.

Shahnameh: “The Book of Kings” is a long epic poem written by the Persian poet Ferdowsi between 977 and 1010 CE and is the national epic of Iran.

Tekyeh Dowlat: A public religious space used during the mourning period of the third Imam of the Shia in the months of Muharram and Safar.

Yalda: An Iranian Northern Hemisphere’s winter solstice festival celebrated on the longest and darkest night of the year.

ENDNOTES

¹ *Naqqâra Khâne*: *naqqâra*, nagara or nagada is a Middle Eastern drum with a rounded back and a hide head, usually played in pairs. *Khâne* literally means “house, home, room, place” and in Iran. There were places for announcing important news by playing on the drums such as rising and setting of the sun, victory, mourning, birth of a male baby etc. These were also called *Kuskhâne* or, in Indian languages, naubat-khâna

² However, in critical literature and radical poetry of the Pahlavi period, the night remains a symbol of fear, tyranny, and terror. Perhaps an interesting example in this regard is the narratives of the first Iranians who left the country, from the experience of participating in abroad dance parties. These narratives represent a mixture of feelings of regret and praise with a deep sense of shame and denial. Tavakoli-Targhi, quoting a part of the narrations of these people, writes:

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“The dancing of men and women in public has caused many tourists to be surprised and disturbed. In the cultural attitude of tourists, who were often traits and statesmen, dancing was a jaunty activity and was possible only in a private place and during sexual activities. On the one hand, dancing with the meaning and concept of his homeland was enjoyable and lustful, and on the other hand, dancing in public was considered ugly” (Tavakoli Torghi, 2016).

- ³ The exact date of Laylat al-Qadr is unspecified, but it is believed to occur on one of the last 10 days of Ramadan.

Chapter 9

Enhancing Social Engagement Through Nightscape in Qaitbay Promenade in Alexandria, Egypt

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ABSTRACT

The design of nighttime environments is of a demanding importance to the social engagement and cultural vitality of any city as it strengthens the feeling of functionality, safety, and enjoyment at night. Currently, the topic of nightscape is commonly spread because it affects urban spaces in several ways. The literature indicates the crucial factor in allowing to carry out the daytime activities and partially eliminating the dangers of night darkness. On the local scale, the results strengthen a common observation that Qaitbay promenade in Alexandria, Egypt is not sensitive to nightscape and lacks social engagement. Notably, in the nightlife, urban promenades in cities utilize all human senses in different techniques incorporating vision with the spirit of social engagement of the surrounding. The chapter concludes a proposed framework for visual nightscape attributes and social engagement approaches to enhance the tourism experience in the area.

INTRODUCTION

Just like the human body, cities are bound by the rhythm of transition between day and night. People are familiar with the city, and its urban elements such as streets, buildings, landmarks, urban promenades, squares, waterfronts, parks and have studied it intimately during the daytime. Nevertheless, the night time environment in the city is too often forgotten. Unlike daylight, the appearance at night is totally different depending on artificial services, which need a proper understanding of the nightscape and elements of social engagement.

Today, with the fast economic development, nightscape lighting projects have been gradually improved and have become more significant as they are considered a re-introduction for the city during the night. Sometimes, the nightscape can impact people's minds about the city; for example, how a city looks in

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the night turned to be an essential part of the city's image. Through illumination systems and social engagement elements, cities can draw useful pictures that act as their "identification card" to the whole world. Consequently, several cities started to notice the importance of nightscape and social engagement that developed their urban design spaces, such as Melbourne, Singapore, Malaysia, and Nagasaki.

As a result, the concept of nightscape led to generate and enhance urban night tourism and encourage people to walk around the city's streets, urban promenades, landmarks and waterfronts with the feel of security and pleasure. Nightscape has been shifted from a safety measure to embellishment where lighting designers sculpt the night and give a nocturnal (night-time) identity to the cities. Illuminated squares and promenades, well-lit streets and landmarks are highlighted to attract city inhabitants, tourists, executives and investors. Thus, urban nightscape, a long-forgotten dimension of the city, is now a crucial topic of interest for researchers, urban planners, and communities.

On the local scale, there is a tremendously common observation that the city of Alexandria, Egypt, is not sensitive to nightscape and social engagement elements in some urban spaces such as Qaitbay Promenade. Accordingly, the issues of night time illumination, the sensibility towards identity, and the city's image as a whole are lost and deteriorated. Also, people have lacked the opportunity to gather and walk safely in public promenades, which led to a decrease in their contact with their surrounding environment. Therefore, locals need preservation of deterioration to create a liveable urban space through nightscape attributes and social engagement approaches that are considered essential features of the city and tourism development.

The hypothesis is that nightscape is a key for a balanced social engagement in urban areas where the different social engagement systems can affect the surrounding context. This can be applied by monitoring and analysing various projects which account for nightscape as they present the best indicators of how seriously productivity is used. By applying the social engagement elements, this will help the area to be liveable, touristic and dynamic.

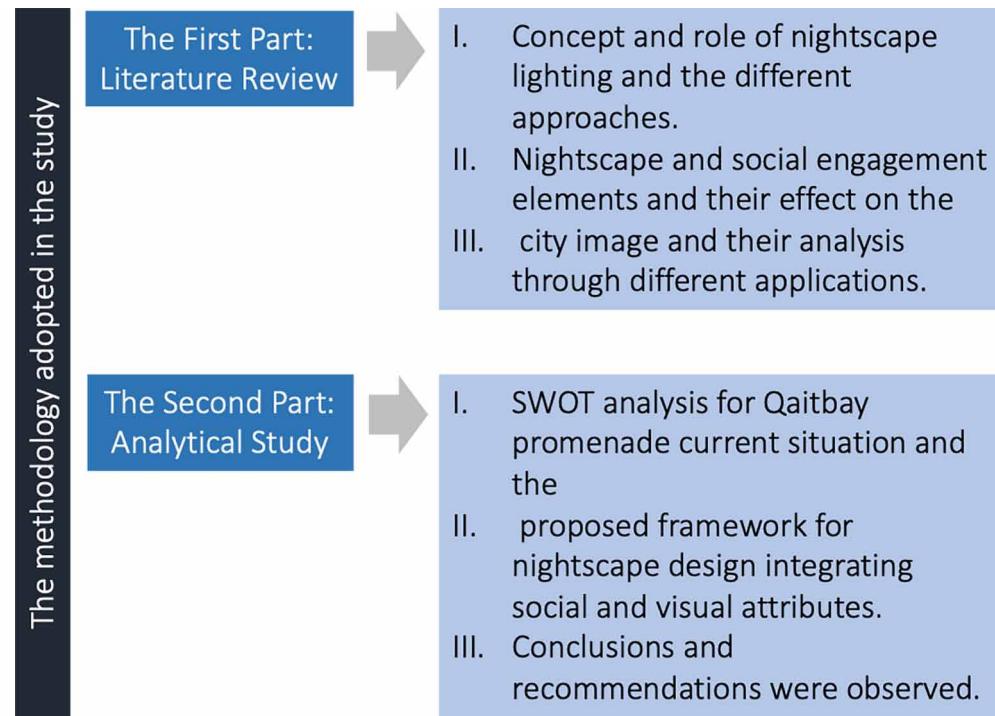
This chapter is divided into two main parts. The first part is a literature review which consists of the concept and the role of urban lighting. Also, it discusses the nightscape in urban promenades as public spaces. It explores the elements of social engagement and its effect on the city's image and tourism development and the nightlife experience through different nightscape projects for urban promenades in several international cities. This part ends with the nightscape visual attributes and social engagement elements that affect local citizens and tourists and serve as a genuine factor. The second part is a SWOT analysis that discusses the present situation of the night time environment in the Qaitbay promenade in Alexandria, Egypt, to validate whether the nightscape initiatives have created a compelling destination for locals and tourists which could help them to explore and entertain. Finally, a framework for the future of nightscape design in urban promenades is proposed and how inhabitants and tourists could identify and experience night time environments to achieve a liveable community and create a contextual city (Figure 1).

The chapter's main aim is to pinpoint the importance of developing urban promenades generally and Qaitbay promenade in Alexandria, enormously to enhance the tourism industry through a proposed framework for nightscape design that could reach an identified image for the city and achieve a touristic community. Therefore, understanding nightscape integration and social engagement elements within urban promenades can help develop and provide the ultimate tourism experience.

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Figure 1. Methodology flowchart

Source: (The author)



The Concept and Role of Nightscape Lighting

Nightscape or night landscape is the fundamental concept of this chapter. However, there is not a specific definition to it that can be suitable for every single person. Several scholars have discussed the meaning of nightscape in many different ways. However, in this chapter, the discussions are concerned about nightscape and social engagement systems found in urban spaces, particularly in urban promenades.

In fact, in urban design, nightscape in urban spaces can be included in the general concept of the urban landscape. It can be described as “the comprehensive characters in a city or an urban space, including the interactions between landscape factors, its spatial structure, local functions, cultural features, and its visual images to people”. Nightscape has its aesthetic value, which can offer people diverse visual perceptions (Hongxiang, 2014).

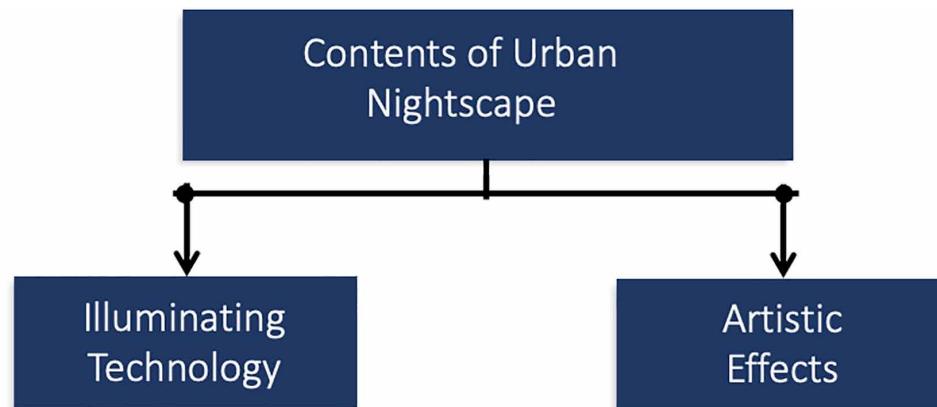
Another perspective that defines nightscape is a re-performance of the daytime landscape in urban spaces and the critical factor that makes nightscape distinguished from daytime landscape (Shen, 2002).

A Chinese urban planner, Wang Xiaoyan (2002), pointed out that nightscape does not mean nightscape lighting. Nevertheless, nightscape design is part of urban design. The book “Technology Guide of Chinese Urban Nightscape Lighting” defines nightscape lighting as “the lighting of outdoor spaces and urban landscape excluding the security lighting and the lighting in stadiums or construction sites”. In the meantime, D.A. Schreuder argued that nightscape is “a new concept of improved public lighting, which uses illuminating facilities and techniques to encourage urban landscape” (Hongxiang, 2014).

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To better understand the relationship between nightscape and nightscape lighting, the contents of urban nightscape are summarized as follows: **first**, it contains illuminating technology, such as lighting elements and electric knowledge. **Second**, it has artistic effects, like forms, colours, and how the lights rebuild the objects and human psychological feeling (Figure 2).

Figure 2. The components of urban nightscape lighting
Source: (The author)



Before the innovations of illuminating technology and artificial light creation, the night acted as a time with minimal activity. However, the invention and advancement of artificial lighting technologies have resulted in improved human activity growth in the night environment—the increased amount of lighting technology in strategic urban locations. Here the example is given to promenades, waterfronts, squares, etc. has controlled the nocturnal activities.

Lighting formed the ability for celebration and recreation at night that was earlier not possible. There are two main types of lighting, the illumination of *festivity* and the lighting of *order*. On the one hand, “Lighting of festivity” seemed to increase individuals’ emotions. However, on the other hand, the “lighting of order” helped people to feel safe and provided a thematic and enhanced atmosphere that offers urban development and twenty-four-hours urban life. The technological advancements have led the role of modern lighting not only to be provided for practical needs but also for theming and product regeneration.

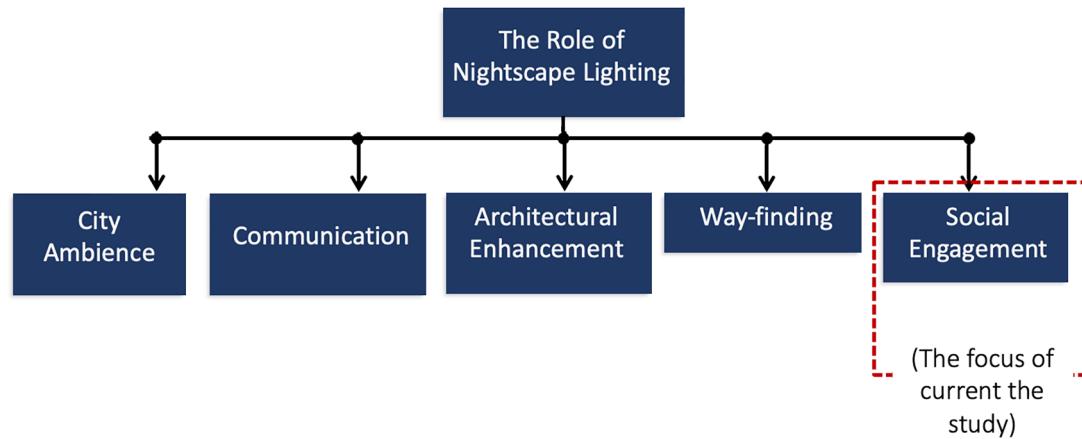
In the last few years, the increased interest in urban nightscape is principally due to changes in how the public spaces are used at night. Urban lighting makes the contemporary city alive and dynamic after dark, ensuring the fundamental requirements of safety and security for people and allowing social engagement and integration in urban spaces. Nightscape should assure an equal and free city service for all citizens, regardless of social status and physical conditions (Potvin, 2014). Figure 3 shows the expected outcomes from the nightscape that embodies new human-oriented roles. The following five items shows these expected outcomes and the last item here is the focus of the current study.

1. **City ambience:** shaping the identity of the city, adapting to its inhabitants’ activities, perceptions and patterns of use, increasing the attractiveness of the city and the comfort of people within it,

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- enhancing “urban beautification”, “pleasantness” and “amenity” and providing a general feeling of well-being.
2. **Communication:** organizing messages, supporting information and simplifying the readability of the space with an intellectual, aesthetic and symbolic role.
 3. **Architectural enhancement:** emphasizing the city’s urban spaces, architectural details and facades about the materials and lighting fixtures character and style.
 4. **Attention marking and wayfinding:** creating a focal light, impressive attention, creating interest and separating the essential details from the unimportant ones, improving orientation, guiding the eye to unfamiliar uses in the urban environment.
 5. **Social engagement:** supporting the shared and interactive use of the citizens, increasing the participative and experiential execution, encouraging and reinforcing the trust relationship between individuals and their urban environment.

Figure 3. The role of nightscape lighting
Source: (The author)



From this point of view, public nightscape lighting has a growing effect on changing the human experience in the urban space, contributing positively to build dynamic cities by concentrating more on the relationship between people, light and metropolitan area (Casciani and Rossi, 2012).

Nightscape as a Tool for Social Engagement in Urban Promenades

Oldenburg (1984) argues that an urban promenade is where people spend time in the co-presence of others, away from work or home, or with strangers and with the same referents. Demerath and Livinger (2003) discussed that the greater the urban promenade’s activity, the better the potential for interaction. For example, resting places or benches along the urban walk make it more likely that users will pause and possibly meet someone rather than non-stop cross paths.

How can the discovery of physical relationships with nightscape produce the types of engagement that support tourism, identity, social exchange and new learning? Nightscape has become one of the es-

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sential elements in the urban space. It allows extended tasks, provides a safe and reliable passage through various facilitates gathering and communication long into the night.

Design considerations that prompt an engaging exchange about the personal impact of nightscape on the environment can call into question the role of nightscape in public spaces and help to reposition it as a supportive feature in cities and communities. It is remarkable for everyday users to consider brightness, colour temperature, and power consumption enormously when product choices are increasing quickly. However, users have such little authority over the nightscape, yet it plays such an essential role in determining the access and experience within the spaces. The instantly engaging properties of the nightscape can be used to gather communities, facilitate the exploration of public spaces, and enhance tourism. Such activities will reinforce community identity, create vitality and further achieve an expensive dialogue for positive change (Clotfelter, 2015).

This can be achieved through social engagement elements. First, the urban promenade entrance and the walking path design are two critical factors that encourage the public movement in urban spaces to increase opportunities for engagement to strengthen the sense of community. Thus, the entrance and walking paths' location can influence where people meet and spend their time. Second, the landscape (softscape and hardscape), such as benches and planters, allow for a physiological break from the routine's monotony and offer chances for providing an outdoor room that gives interactive spaces. Third, the activity areas, shelters and public art installations offer a more attractive and engaging environment that makes the urban promenade a unique destination and give a specific attraction point. Fourth, the urban promenade lighting design allows users and their families to walk, talk and spend hours while feeling safe and secure (Table 1).

Table 1. The characteristics of social engagement elements in urban promenades

Elements of social engagement for urban promenades	Characteristics
Entrance and accessibility	Encourage the public movement and increase the sense of community.
Walking path design	Indicate the type of behaviour and create interaction in urban spaces.
Soft landscape	
Activity areas	
Shelters	Increase engaging social points and attraction elements in the urban space.
Public art installations	
Lighting design	Enhance spending more time in the public urban space.

Source: (The author)

Nightscape and the Image of Urban Promenades

Lynch (1961) explained how people get a mental image from feeling the physical environment. It works like a reflection in mind about the surrounding world. Based on this, he pointed out that legibility should be one of the goals for constructing the image of the city. In this theory, urban spaces can be understood as a "mental map" for people, containing paths, edges, districts, nodes and landmarks (Casciani, and Rossi, 2012).

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Kaplan's research on environmental perception (1998) recommended four preferences (coherence, complexity, legibility and mystery) that human look for, whether consciously or subconsciously (Table 2).

Table 2. The characteristics of the visual attributes of urban promenades (based on Kaplan)

Visual attributes of urban promenades		Characteristics
Understanding the environment	Coherence Organization and ease in which the environment can be read or understood.	<ul style="list-style-type: none"> • Organized into clear areas, few district regions. • Repeating themes and unifying textures. • High levels of visitors and local contact.
	Legibility Wayfinding and ease of understanding and orientation.	<ul style="list-style-type: none"> • Distinctiveness • Memorable components that help with orientation. • Legible space allow ease in navigation.
Exploring the environment	Complexity Richness and variety of objects.	<ul style="list-style-type: none"> • Richness of elements and different visual components. • Greater richness or variety would encourage exploration. • However, the increase in complexity may not suggest a decrease in coherence, as long as the different groups are distinctive.
	Mystery Sustained interest and potential for more information.	<ul style="list-style-type: none"> • Desire to explore a place would be enhanced if there were a promise of more offerings in the visual scene. • Studies in people's preferences for different environments showed that mystery is a beneficial factor in making some scenes favoured. • Small number of tourists following irregular tourist pattern.

Source: (The author)

An environment must be coherent and organized. If the environmental domain is complicated and overwhelming, one's perception can quickly lead to negative thoughts. The legibility of an environment is essential in a destination's human preferences as it helps in the orientation of one's surroundings.

Coherence and legibility go hand in hand with the environmental preferences of individuals. Simultaneously, users search for richness and complexity within the design experience of urban space. Kaplan suggests that variety and quality are essential over quantity. In conjunction with complexity, individuals also prefer mystery within an urban environment. Mystery stimulates interest and the potential to obtain more information, which engages the individual with the background (Kaplan, and Ryan, 1998).

Night-scaping is considered an essential contributor to the design of architectural and urban environments. Lighting infrastructure façades and unique environments have become a fundamental ingredient that makes structures unique and highlight building architectural qualities. Over the last decade, a recent phenomenon such as understanding and exploring the environment have been used through nightscape as an attraction to help market a destination and create a vibrant atmosphere.

Furthermore, a preferred environment would "enhance people's effectiveness" and support the mind and body. Such settings are designed to enhance orientation and to attract exploration and a quality experience. As a result, the relationship between urban nightscape and social engagement elements can be beneficial and satisfying if the design integrates all involved needs.

Since promenades' awareness as important urban open spaces increased, many cities are working to enhance public access through developing promenade entrances. Promenades frequently contain the shore areas by the sea or rivers and the public spaces by lakes or ponds. In this case, the promenade nightscape

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is designed on a big scale, and it usually has the perfect opportunity to present the skyline of a part of a city's nightscape from a long distance. The reflection of water plays a vital role in the promenade's nightscape. In most situations, only architecture lighting and special structure lighting can be used in promenade nightscape. The lights are often settled on landmarks, public arts, shelters and seating areas and can be kept for the whole night (Hongxiang, 2014).

In discussing how international cities are changing, many authors have emphasized the growing significance that urban promenades are assuming in the contemporary city and how the production of visually and spatially coherent urban buildings and spaces appear to be in urban change. Many local authorities have perceived promenades as a favoured approach to re-orchestrate place identity by stating new specific aesthetic outlooks in the context of continually growing inter-urban competition and the desire for increased recognition, visibility, and tourist flows for the city (Giordano, 2017).

This was achieved in the South Bank of Melbourne, Australia. It is a riverfront promenade redevelopment site adjacent to the Central Business District (CBD). This waterfront cultural and leisure area is one of central Melbourne's most popular destinations for locals and visitors alike, especially at night. The riverfront is lined with galleries, cafes, restaurants, bars, clubs, shopping arcades and a large integrated casino, hotel and a conference centre.

The redevelopment of the area began in the 1980s and was completed in the mid-1990s. Today, the area attracts a diversity of visitors who interact with the everyday urban nightlife of central Melbourne. As a key redevelopment site in the centre of the city, the promenade is typically featured in tourism campaigns and used for many cultural and celebrity events such as illumination and arts festivals.

The Southbank Promenade contains a high mix of land use. The public space in the area is well lit, floodlights illuminate the trees, whilst lamp posts are spread along the bluestone sidewalks. Simple furnishings such as benches provide rest and relaxation or socializing. The sidewalks at certain intervals open into slightly larger plaza areas to allow for shows and entertainment.

Some urban promenade areas have in-depth strategies for achieving urban renewal by employing new infrastructure or attractions to stand out to be attractive to foreign investors, tourists and retain local interest. The identity of urban promenades can be established in a variety of ways. For instance, some international promenades are recognized by their unique skylines and structures, which help to create an identity for the area. Other promenades can be identified by global events that are held on a yearly basis as a way to identify a vibrant destination.

This was observed in Hong Kong Victoria Harbor, Singapore. The Victoria Harbor Lighting Plan was commissioned by the Hong Kong Tourism Commission and had seen a permanent display of light and laser show based on the illumination of the prominent buildings that fronted both Hong Kong and Kowloon, overlooking Victoria Harbor. This scenic spot is very popular with locals and tourists who visit Hong Kong annually; hence, illuminating it as a background for lighting display would complement the existing skyline at night yet lent a different look to the ordinarily dull show of skyline during the night. The formulation of this lighting plan signified the attempt to translate such an asset in an apparently coordinated manner (Clotfelter, 2015).

A wide range of softer, though less persuasive, actions were developed to improve the formal qualities of the urban promenade. Alongside the construction of new cultural flagships, a series of measures have been implemented to dress-up the urban environment: nightscape lighting, new paving, themed décor elements, designed illuminations, street furniture and tourist signage are increasingly used to produce new urban design spaces.

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The awareness of urban space is directly connected to the way nightscape integrates with it. What is seen, what is experienced and how elements are interpreted and affected by light and with the surrounding environment present a list of basic terms of the light in the urban space by visual experience: level of lightness, the spatial distribution of brightness, shadows, reflections, glare, the colour of light and colours. Using these terms, it is useful to describe and comprehend lighting effects in an urban space. For example, shadows play a significant role in the observation. They can be soft or firm; they can present sharp or diffused borders. Right shades are pleasant to see, but ominous shadows can destroy the ambience. A lot of possibilities control the urban atmosphere through light and colour. Nightscape lighting enables a sensitive and aimed support and management of the formal displays of both the particular parts and the whole spatial structure. Artificial illumination of the urban silhouette strengthens the overall image's aesthetic effect and highlights the unique symbols typical for the city. A special product at the day into night transitions brings about the twilight with reflections of first lights on the city panorama and its water surfaces and exploitation of various lighting effects. The interplay of artificial lights influences the city nightlife's whole dynamics (Casciani and Rossi, 2012).

This can be observed in the city of Nagasaki, Japan owing its position in the centre of a harbour, and the high density of its town area, has created a beautiful three-dimensional nightscape that has been rated as a "ten-million-dollar night view". To further increase the appeal of this night view, the main tourist facilities have been illuminated.

In 2013, efforts were increased to improve Nagasaki's night view even more and in the hope that it would lead to the revitalization of the area's dynamism. A study group concerning appropriate development of the Nagasaki night view was gathered to consider measures that should be taken into the city. In particular, regarding the quality of the night view, it was pointed out that there were severe problems such as the overall amount of light decreasing, due to the increase of vacant houses and unoccupied lands, landmarks being hard to see, and the charm of the port city is not fully capitalized.

In May 2017, the local government formulated the General Plan for the Improvement of the Night View of Nagasaki's Harbour. It established several concepts on how to present the character of the city and its essential items of how to develop the night view as part of its aim making it the best nightscape in the world.

Items for consideration for the nightscape in Nagasaki harbour:

- Comfortable shade: create comfort through strategic lighting.
- Suitable colour temperature contrasts: closely fitting with the city's character.
- Glare filters: create beautiful scenery that is easy on the eye.
- Vertical plane brightness: create an impression on the townscape.
- Consideration of colour: to show the rich appearance of the town.
- Highly efficient lighting equipment: light ecologically and economically.
- Operation: convey the time and season.

The plan involved creating a close range and middle-distance night view that reflect the town's character in points and lines that can be enjoyed while walking around. An additional emphasis was placed on improving long-distance opinions to create an enhancing aspect of the town's personality.

In this regard, public promenades where tourist facilities are concentrated were designated as essential areas for night view improvements. Work was to be carried out on light installations at landmarks and axis lines for improving the night scenery:

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- Work on the road lighting and lights for crime prevention which have become a significant component of the Nagasaki night view.
- Make the coastline more apparent and lighter up landmarks like bridges, trees, plants of the coastline, and beautiful background reflections.
- Promote the outfitting of lighting equipment that effectively lights up the structures.
- Work on light installations that connect areas and axis lines with landmarks and tourist facilities within those areas and promote lighting equipment's outfitting to illuminate them.

Another example is Helsingborg Seafront Promenade, Sweden. The main criteria was to make the coastline more accessible and to attract more users. Furthermore, a unique and a characteristic identity were important. In the masterplan, the critical concept was transforming the coastline into a public space that was based on the existing qualities. With the promenade forming the central axis, great variety was offered in the areas around it.

An expansive wooden deck runs along the promenade for 600 meters and offers a bathing possibility in an urban setting. The wooden deck is furnished with deck chairs and changing facilities. A section of the promenade runs alongside a busy road. The principal concept lies in changing the width of the road, narrowing it so that it consists of a single lane in each direction, with designated spaces for parking and a large area for walking. The existing granite wall is maintained due to its excellent visual value. Emphasis has been placed on creating many different possibilities for leisure, dialogue and movement.

At night, part of the promenade is lit by streetlights on wooden lamp posts. The lighting aims to create a unique character, with the darkness in the background, for the seafront promenade. It is essential that a barrier of light be avoided so that the dark waters' view will not be lost. In selected areas, the concrete paving is lit with fields of light and the projection of illuminated images. The pergolas become portals of light. The square was given unique lighting in the form of an illuminated image projected over the concrete surface and dots of light embedded in the paving and in the wall (<https://landezine-award.com>).

The Helsingborg Seafront Promenade is an excellent example of how the transition from city to water can be staged by simple social activities and nightscape initiatives, creating a dynamic spatial functionality and touristic atmosphere (Table 3).

Table 3. Analysis of social engagement elements concerning social activities and nightscape visual attributes in promenades in different nightscape projects

Social engagement elements	Social activities						Nightscape visual attributes			
	Entrance and walking paths	Activity areas	Soft landscape	Shelters	Public art	Lighting design	Coherence	Legibility	Complexity	Mystery
The South Bank of Melbourne	✓	✓			✓	✓		✓	✓	✓
Hong Kong Victoria Harbour	✓		✓	✓		✓	✓	✓		✓
Nagasaki Harbour	✓	✓	✓			✓	✓	✓	✓	
Helsingborg seafront Promenade	✓	✓	✓	✓	✓	✓	✓	✓		✓

Source: (The author)

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The Case of Quaitbay Promenade (Alexandria, Egypt)

Qaitbay promenade is selected as the case study area. It stretches 540m along the Mediterranean Sea and its width varies from 40m to 70m. The Citadel of Qaitbay was built by the end of the 15th century. It is considered a significant landmark in the city that attracts citizens and tourists to the waterfront for gathering, enjoying its great view and enhancing its monumentality. These spaces are essential opportunities for attractive promenade and accessible pedestrian, bicycle and/or horseback riding use (Figure 4, Figure 5 and Figure 6).

Figure 4. Qaitbay promenade

Source: (The author)



There are two main physical constraints, which define the planning morphology of Qaitbay promenade: El Anfoushy Gulf and the setbacks. The former, El Anfoushy presents a strong edge, which is presented by the Mediterranean Sea and the exact path by the Qaitbay citadel. The latter is the setbacks (study area) which are essential recreational nodes of public buildings such as the Yacht Club, the Greek Marine Club and Alexandria Aquarium.

Enhancing Social Engagement Through Nightscape in Qaitbay Promenade in Alexandria, Egypt

Figure 5. The view of Qaitbay promenade
Source: (The author)



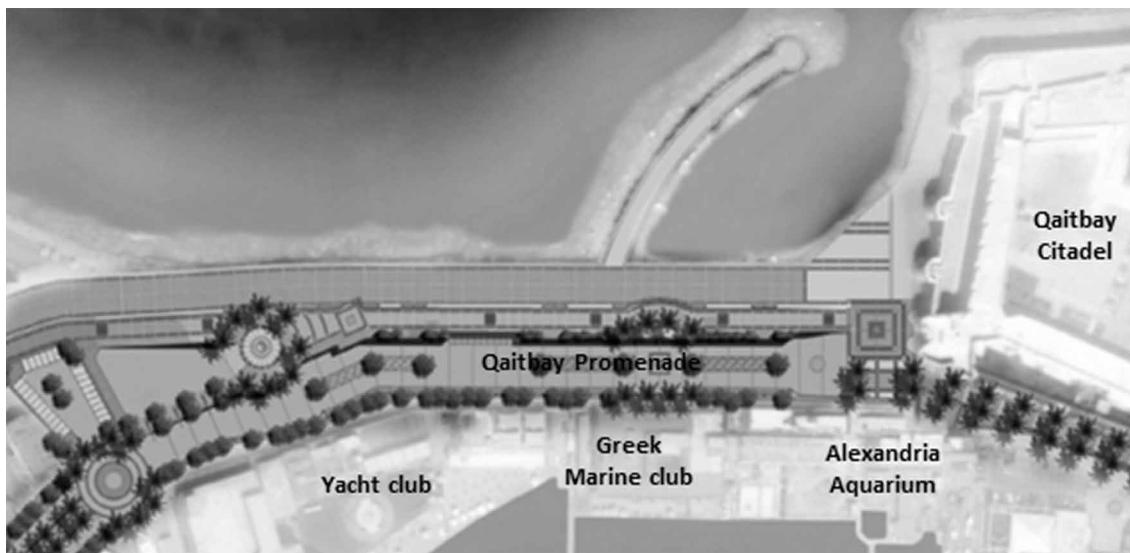
Poor Nightscape and Lack of Social Engagement

Qaitbay promenade has been a major recreational and touristic destination, which accommodates 5000 visitors/day approximately. Still, it lost its regional importance because of its indigence design, lack of entertaining facilities, decrease in social engagement, poor nightscape design to achieve daytime activities and shortage of maintenance. In addition to the insufficiency of illuminating elements that absented the sense of comfort and the feel of safety. Also, the area currently feels generic, with block concrete and low-rise structures, little vegetation and flat asphalt ground surfaces. Besides, it feels detached from the nearby historic district and the waterfront. A SWOT analysis has been made to show the importance of this promenade for city users and their threats while using the area. Table 4 shows the SWOT analysis for Qaitbay Promenade current situation. Table 5 presents the existing condition of the social engagement elements in the area.

Enhancing Social Engagement Through Nightscape in Qaitbay Promenade in Alexandria, Egypt

Figure 6. The layout of Qaitbay Promenade

Source: (The author)



1. **Entrance and walking path design:** The accessibility is not permeable, and the Quaitbay promenade is divided into three level spines of continuous open stairs. Thus, from the upper level, people can enjoy watching pedestrians, traffic and horseback trails. The proportion of the Quaitbay promenade (width and height) and its panoramic view of the Mediterranean Sea and Qaitbay Citadel are all responsible for meeting the social engagement with the environment.
2. **Activity areas:** Qaitbay Citadel, Yacht Club and Greek Marine Club on the other side have reinforced social engagement through watching people without direct contact at night.
3. **Soft landscape:** Little soft landscape elements are spread along the promenade without any kind of illumination. Therefore, it minimizes social engagement of citizens and tourists with the environment that lead to the loss of rest and relaxation.

Table 4. SWOT analysis for Qaitbay Promenade current situation

Strengths	Opportunities
<ul style="list-style-type: none">Qaitbay promenade is a main attraction and touristic point in Alexandria.It is a place that provide relaxation and socialization.Average annual temperature is suitable for night activities.	<ul style="list-style-type: none">Night tourism attractions such as Qaitbay Citadel.Night life culture atmosphere (night festivals, display of light and laser show, concerts, ...etc.).
Weakness	Threats
<ul style="list-style-type: none">Unorganized shops, vendors and kiosks are built over the pavement and walking paths of the promenade.Insufficient lighting elements and lack of maintenance which create unsecure area.Lack of services and utilities.	<ul style="list-style-type: none">Escape to other urban areas to carry night time activities.Minimize the flow of tourists visiting the area.The area will lose its monumental and touristic identity.

Source: (The author)

Enhancing Social Engagement Through Nightscape in Qaitbay Promenade in Alexandria, Egypt

Table 5. Analysis of social engagement elements in Qaitbay promenade with respect to social activities and nightscape visual attributes

Social engagement elements	Social activities					Nightscape visual attributes			
	Watching the passing	Physical separation	Aesthetic character	Sense of social interaction	Celebration	Coherence	Legibility	Complexity	Mystery
Entrance and walking path design	✓	✓		✓		✓			✓
Activity areas	✓			✓					
Soft landscape				✓					
Seating areas	✓			✓					
Shelters			✓						
Public art installations				✓					
Lighting design	✓			✓		✓			✓

Source: (The author)

4. **Seating areas:** The layout of the seating orientation along the promenade is another aspect that provides social engagement. They are generally organized towards the night panoramic view of the waterfront, and it lacks sufficient lighting, which makes the promenade liveable and dynamic.
5. **Shelters:** Lack of shelters such as pergolas or any covered seating areas that protect users from the harsh climate such as the severe sun in summer and rains in winter.
6. **Public art installations:** The lack of proper lighting around public art, sculptures and mosaic walls is a great feature to attract people together.
7. **Lighting design:** Lack of lighting elements that act as fundamental aspects which attract people to extend hours in the Qaitbay promenade and attend night concerts and festivals.

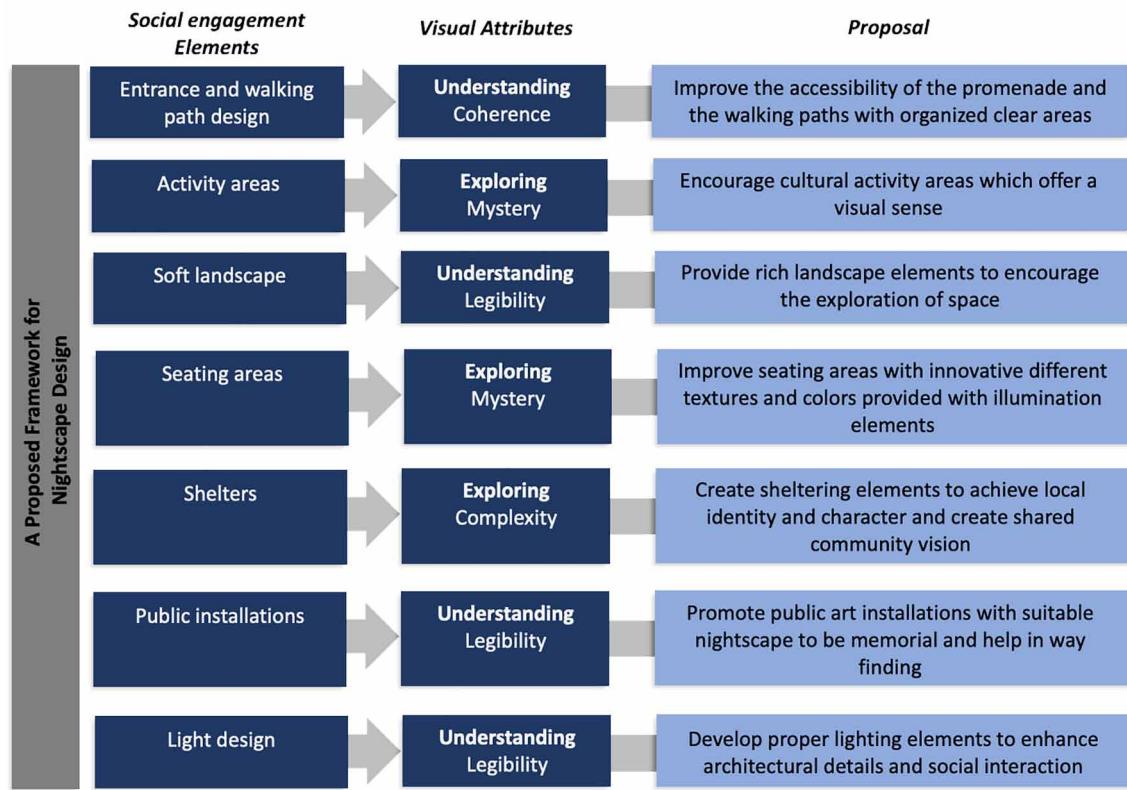
The analysis of the current social engagement features in the Qaitbay promenade shows that entrance and walking path design, activity areas, the landscaping elements, the furnishing of the promenade and the lighting elements are all responsible for enhancing the social engagement and visual attributes. This confirms the promenade's lack of nightscape visual attributes, which produces a feeling of discomfort and unsafety. In addition, the lack of some lighting facilities and low maintenance all lead to users' dissatisfaction with the area and the need to develop it and transform Qaitbay promenade into a major tourist attraction point in the city (Al Haglah, and Saadallah, 2018).

A Framework for Nightscape Design

Urban promenades are the extension of the city and they serve as a touristic attraction. If they function in their proper role, they can be locations where cultural celebrations and festivals are held, social and economic exchanges would take place and cultures mix. Urban promenades are recognized and valued in their cities as places with their own unique taste that could bring the public together. Therefore, it is concluded from the previous study that the main objective of the proposed framework is to solve the identified problems in the Qaitbay area and to find new solutions which could help to create a liveable promenade through nightscape design and social engagement approaches. It is proposed to offer citizens and tourists a place where they have entertainment and social exchange at the same time through understanding and exploring the promenade visual attributes and social engagement characteristics. Figure 7 illustrates the proposed framework for nightscape design in the Qaitbay promenade.

Enhancing Social Engagement Through Nightscape in Qaitbay Promenade in Alexandria, Egypt

Figure 7. The proposed framework for nightscape design in Qaitbay Promenade
Source: (The author)



It is suggested to provide a clear entrance for the Qaitbay promenade with a vibrant pedestrian path network. These paths will be hierachal related to each other and increase the diversity of intersecting points along the walk. These created paths should be organized, easy to find and create a “sequential visual experience”. The promenade is suggested to use advanced light technologies along the paths, seating areas and landscape and acknowledge art installations by illumination. This will increase the safety and social reality of locals and tourists, encouraging them to carry out night time activities.

The proposed framework should encourage positive social interactions through festivity, playfulness and interactive nightscape elements. This framework will be successful for the city of Alexandria as it reflects and enhances the urban promenade's identity.

Alexandria city is an excrescence city, where architects and urban designers should be aware of the nightscape design in the very early stages of the urban projects and take lighting elements into account while designing and improving the projects.

Enhancing Social Engagement Through Nightscape in Qaitbay Promenade in Alexandria, Egypt

CONCLUSION

The chapter aims to fill the theoretical gap between nightscape design and social engagement elements in urban promenades. It is considered an essential part of the urban planning strategy of any city. Nightscape and urban illumination are fundamental elements to the city's appearance and how people perceive its components at night-time. Proper nightscape designs the features of the city such as streets, buildings, urban spaces, all together construct the perception and create the nightscape image of the city.

Urban promenades with proper nightscape design attract locals and tourists to stay for a long time at night which lead to improving night-time environment; this could not happen without the feeling of safety, entertainment and social engagement that people can interact with it. Urban promenades provide essential human needs and develop the need for social interactions through unique features that act as a catalyst.

This chapter addresses the role of the Qaitbay promenade, Alexandria, Egypt to enhance social engagement and nightscape design in order to reach a vibrant, liveable and touristic community. After analysing the area, a framework was concluded that colourants the relation between social engagement elements and the nightscape visual attributes to improve the promenade's current situation. The area's analysis shows that the entrance and walking path design, the activity areas, the landscaping elements (soft and hard), public art and lighting units are all responsible for enhancing the visual attributes in the promenade through exploring and understanding. This conclusion ensures that nightscape is a key for balanced social engagement systems in Qaitbay promenade achieving community needs and enhancing tourism.

Establishing a cohesive yet varied nightscape requires taking into account several approaches. The urban design process should start with questions that consider the various nightscape elements and the public's social engagement. This is followed by a series of suggestions and improvements according to the following:

- The lighting status of the existing urban spaces can be redesigned to enhance the nightscape perception of the city.
- Lighting designers should consider users' needs when lighting urban areas, and that illumination design should be mainly for pedestrians to encourage social night activities and interaction.
- It is essential to reinvent and change the destination and promenade and experience the intended goal of attracting investors, tourists and entire people.
- The use of proper nightscape methods that are suitable for the function and purpose of the urban component.
- The government and local authorities should be aware about the nightscape statement and its role in social engagement.

FUTURE RESEARCH DIRECTION

This chapter stimulates further discussions, research on urban nightscape, which is an essential topic in the urban design field. Hopefully, after achieving the main goals of the study, it could be the beginning from which one can get a better understanding of nightscape and find the right track between social engagement and nightscape visual attributes. It is still possible to go deeper into the typology of nightscape, and there are still several types of urban nightscape which need to be given strategies and

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frameworks that can guide urban designers. Besides, it would be interesting to further discuss the urban nightscape on a bigger scale, like the whole city's overall night view. In that context, it might be helpful for the field of urban planning.

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Chapter 10

Nightlife in the City of Nawabs: A Case of Hazratganj, Lucknow, India

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ABSTRACT

The nightlife provides a place where people from different backgrounds or co-ethnic communities can interact or even be around with different people to build a sense of satisfaction to allow people to spend quality time with their friends and relatives. The concept of nightlife recreation is not new in Indian society; however, the pattern of usability of nightlife culture is transforming with respect to the current situation where the majority of the activities are influenced by the Western world. In this study, the authors discussed the current status of nightlife on the heritage street of Hazratganj, which had gone through a complete makeover in the year 2010 on the occasion of completing 200 years of its establishment. And in extension to that, the authors tried to find public opinion through a survey questionnaire to understand the gaps causing restrictions to accept the nightlife culture.

INTRODUCTION

Lucknow, the capital city of Uttar Pradesh, is located in the northern part of India. The city has developed its own identity on the national and international podium due to its unique composition of culture, music, poetry, theatre, language, traditional dress, etiquette, food, & artistic work. The city also possesses so

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many historical sites and monumental buildings used as public recreational spaces. Hazratganj is among one of them and acts as the prominent landmark of the city. The length of this historic street is around 2 KM. which had recently gone through a makeover on the completion of its 200 Years (History | District Lucknow, Government of Uttar Pradesh | India, n.d.).

The Hazratganj is among the most favourite destinations for all age group people for recreational activities due to its heritage value and availability of all possible facilities. This area is slowly known for its growing culture of nightlife activities. The current work culture consumes the maximum daytime and does not allow people to spend their quality daytime with friends, relatives, and family members. Therefore, in such cases, nightlife recreation acts as an alternate for such people to have a sense of community and connectedness with them (Hazratganj, n.d.; Mulki, 2018; Trivedi, 2017).

The nightlife provides a place where people from different backgrounds or co-ethnic communities can interact or even be around with other people to build a sense of satisfaction to allow people to spend quality time with their friends and relatives (Brands, Schwanen and Aalst, 2014; Chatterton and Hollands, 2002). The concept of nightlife recreation is not new in Indian society; however, the usability of nightlife culture is transforming concerning the current situation where the western world influences most activities.

This chapter discusses the current status of nightlife on the heritage street of Hazratganj, which had gone through a complete makeover in the year 2010 on the occasion of completing 200 years of its establishment. As an extension of that, the authors of the present chapter also tried to find out the public opinion through a survey to understand the gaps causing restrictions to accept the nightlife culture. The data collection was built upon the significant contribution to literature. It has addressed people's choices, preferences, issues, and suggestions to enhance Nawabs City's public life.

This study analyses the current status of nightlife in the city of Nawabs, making a deep understanding of the existing facilities and spatial interventions. The purpose is also to perform in a more synchronized way to achieve maximum operations efficiency as such kind of interventions on historical sites are crucial and critical.

This chapter first discusses the historical background and transformation of the street. The next section deals with collecting supportive data about nightlife culture, which discusses the importance of nightlife culture and the growing culture of nightlife in India and its misconception in Indian society. After that, the research methodology section is placed on illustrating the mechanism and methods. Finally, this chapter states the findings and discusses the results that lead to plan articulating the public policy for better places in the historical context.

HISTORICAL BACKGROUND AND TRANSFORMATION OF THE CITY

The city of Lucknow is also known as the city of Nawabs, which the Awadh Dynasty rules from 1722-1856 A.D. the founder of this dynasty was a Persian nobleman named Mohammad Amir Saadat Khan, who came to India in 1705 AD and soon won the favour of the Mughal Emperor Muhammad Shah. In 1722 AD, he was appointed as the Governor of Awadh (Origin & History of Lucknow, India, n.d.).

The new Governor subdued the Sheikhs of Lucknow had to struggle hard to carve his state. To sub stop unruly forces, he fought many battles. He lives in both Faizabad and Lucknow city. In consolidating the Awadh, he spent more of his time than any other governor (History | District Lucknow, Government of Uttar Pradesh | India, n.d.). Hazratganj is the Downtown area situated in the heart of Lucknow. In

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Figure 1. The view of the heritage street Hazratganj
(Source: The authors)



addition to bazaars, it also contains shopping complexes, restaurants, hotels, theatres and offices (Figure 1 and Figure 2).

In the historic Background of the Street, the Hazratganj Market's foundation was laid by one of the Nawab from the Awadh dynasty. Nawab Nasir-Uddin-Haidar Shah laid the Ganj Market's foundation in 1827 by launching the China Bazaar and Kaptaan Bazaar that sold good things from China, Japan and Belgium (Hazratganj: A Corridor To Past Glory, 2011; Mulki, 2018). In 1842, after Nawab Amjad Ali Shah, who had been popularly known by his nickname 'Hazrat' since that time, the area name was changed to Hazratganj. The street is 2 km long, where during the days of the British Raj, the first bank, the first fire station, the first ice factory and the first dedicated English movie theatre came up all in the history of Lucknow City (Hazratganj, n.d.).

The Transformation of Hazratganj has passed in two makeovers. In the first makeover and after the First War of Independence in 1857, the British administration took control over the city and Hazratganj was remodelled as similar to Queen Street (London). During this makeover, many old Mughal style buildings were demolished, and new European style structures were built on Hazratganj Street. The new GPO and the Ring Theatre served as the Ball Room, and theatre for the British officers was called as 'Entertainment Centre' came in existence (Hazratganj: A Corridor To Past Glory, 2011; Hazratganj, n.d.; Mulki, 2018; Staff, 2019; Trivedi, 2017).

In the second makeover, in the year 2010, Hazratganj completed 200 Year. On that occasion, Hazratganj went again through a makeover to revive its lost glory (Hazratganj, n.d.; Mulki, 2018; Trivedi, 2017). Removal of big hoardings from rooftops and road encroachment, accompanied by its ambitious makeover and beautification. Buildings in a uniform cream and pink, similar size and colour signage, a

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Figure 2. Nightlife scene of the heritage street Hazratganj
(Source: The authors)



modern multi-level car parking, stone pavements and Victorian style balustrades, shopping areas, lamp posts, roadside open sit-out areas, waste bins and benches have been installed (Figure 3 and Figure 4) (Hazratganj, n.d.; Mulki, 2018).

THE NIGHTLIFE CULTURE

Nightlife indicates a set of recreational activities available from the late evening and may exceed the morning's wee hours. It includes restaurants, cafes, pubs, bars, discotheques to theatres, cinemas, concerts, malls, fast food joints and roadside eateries.

The concept of nightlife activities was first introduced in the late 1800 in Europe, where people are used to going for a night out with friends and relatives to have fun. But later on, the concept of nightlife had deviated from unwanted activities such as the association of drug, prostitution, etc. The involvement of social activities can understand the culture of nightlife during the night in individual nightlife establishments. These social activities include bars, restaurants, and nightclubs, which function as a third place (Brands, Schwanen and Aalst, 2014; Chatterton and Hollands, 2002). In these places, people can enjoy public life among friends and strangers (Grazian, 2009).

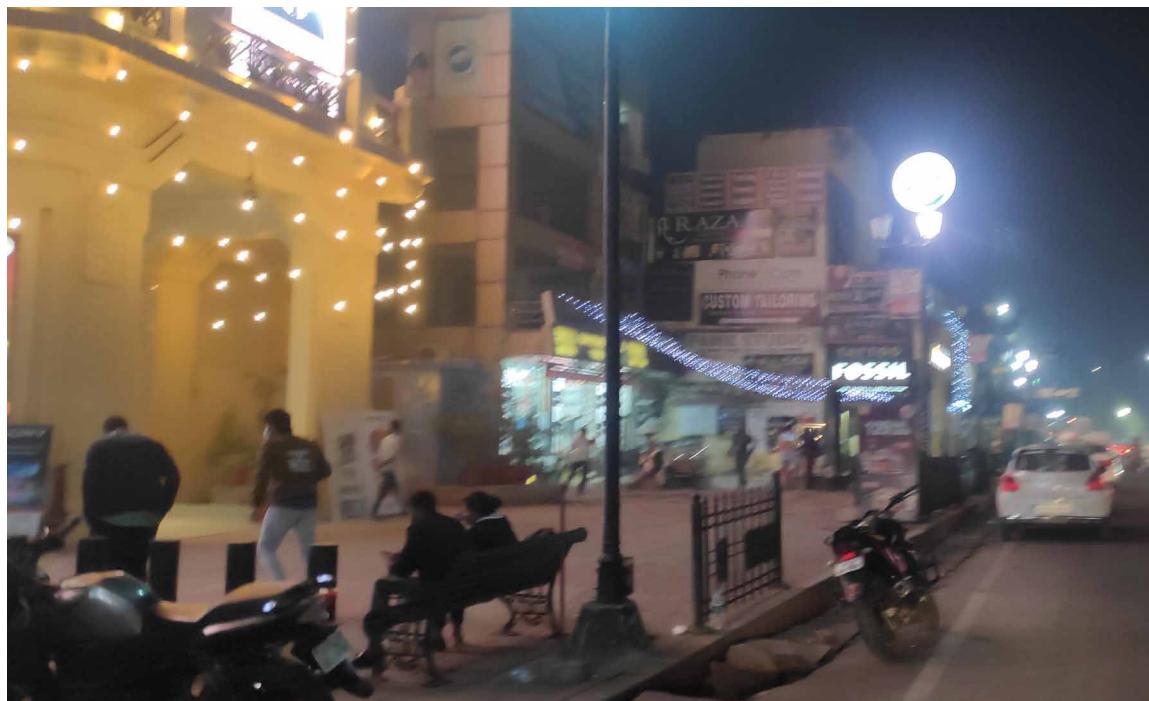
In the Indian context, nightlife also happens in cafe bars or tea pub (*Dhaba*). Indian Public prefers the use of relatively private rooms in large clubs, where at the request of members, popular music can be played on the televisions. Hazratganj has become a common nightlife place due to the economic boom. Simultaneously, the cafe bar or tea pub (*Dhaba*) is considered a place for alcohol-free and moderate

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Figure 3. The shopping area in Hazratganj
(Source: The authors)



Figure 4. The roadside open sit-out area at Hazratganj, Lucknow
(Source: authors)



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nightlife activities. In the context of Hazratganj, the nightlife also happens in a very different manner as the majority of the people is looking for food tourism or just want to spend some quality time under the sky.

However, during the observation, the area itself is inviting due to its heritage value and various facilities such as movie theatre, hotels, restaurants, shopping malls, markets, open sit-out areas. Still, incorporating other activities like live performances in this area will significantly change public footfall.

Importance of Nightlife Culture

Urban nightlife is critical for the political, financial, and commercial benefits of the cities. A common strategy for stimulating the local economy is the expansion of nightlife entertainment (Chatterton and Hollands, 2003; Pratt, 2009; Roberts and Eldridge, 2009) and attracting tourists and investors from all over the world (Hibbard, 2007; Ren 2008; Farrer, 2008). However, what happens in nightlife is more than just the economy. Urban nightlife is also of sociological importance. Nightlife is about meeting others, involving in get-togethers, creating new identities or relationships and having fun with others (Liempt et al., 2015). The importance of night life also occurred in seeking out intercultural, interracial and cross-gender sociability in global nightscapes (Farrer, 2008). Oldenburg (1989), Jacobs (1961), and Putnam (2001) claim that the nightlife economy offers much social benefit. The example here is given to the democratic involvement, bonding social capital, and inclusiveness. Urban nightlife has the potential to allow people to figure out meaningful lifestyles and new identity through new social experiences (Anderson, 2009; Bennett and Peterson, 2004).

Despite the potential social benefits of urban nightlife, there is also a growing concern about the social exclusion of specific social groups in urban nightlife. Research on social exclusion in urban nightlife has focused primarily on a spatiotemporal difference of class (Bromley et al., 2003; Chatterton and Hollands, 2003) and race, ethnicity, origin, nationality, background (Boogaarts-de Bruin, 2011; Kosnick, 2014; Grazian, 2009, Hadfield, 2014; Schwanen et al., 2012) divisions, gender inequities (Bromley et al., 2003; Grazian, 2009; Schwanen et al., 2012). Other social statuses have also been highlighted by different researchers (Brands, Schwanen and Aalst, 2014).

Research claims that the nightlife scene has more exclusivity and exploitation as the racial and class barriers, gender differences and lack of inclusiveness surrounding local nightlife in urban neighbourhood communities. Grazian (2009) argues that nightlife scenes act as generators of bonding rather than bridging social capital or minimizing the social gap more effectively.

In reviewing comparing Oldenburg (1989), Jacobs (1961), and Putnam (2000)'s claim about the social benefits offered by the urban nightlife, Grazian (2009)'s opposite idea that urban nightlife offers more exclusivity and exploitation. In the same line of thinking, Anderson (2009) argues that the nightlife economy provides a degree of both bright side and a dark side, rather than homogenizing urban nightlife into idyllic or gloomy. Scholars should focus on how, when, and why cultural consumption and production happens in the nightlife scene. For students and young people, nightlife entertainment is about meeting others, relaxing and having fun beyond the darkness (Liempt et al., 2015). Students are a growing and principal group in some inner cities' nightlife areas in the western context (Chatterton and Hollands, 2003; Liempt, van Aalst and Schwanen, 2015). As an extended stage of life, the structural shift of youth and students is a significant societal transformation that has also made nightlife entertainment very important in creating young people's identity (Cattan and Vanola, 2013; Chatterton and Hollands, 2003; Hollands, 1996). Indeed, nightlife spaces and activities are essential for adolescents and young adults to experiencing the city and culture, expanding communication network, and build their identity

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and explore a lifestyle (Thomas, 2000; Cattan and Vanola, 2014; Chatterton and Hollands, 2003; Hollands, 1996; Liempt, van Aalst and Schwanen, 2015).

The Growing Culture of Nightlife in India

India has always been a country renowned for its rich heritage, diverse cultures, languages, and architectural grandeur, yet never for its nightlife. The cities of Las Vegas and Dubai get 48 million and 28 million visitors respectively in a year. India, as a country, receives only 8 million visitors. This comes as a surprise, as the nightlife sector in India is the fastest-growing. India is also home to the world's largest youth population, with nearly 701 million individuals below 30. With 64% of its population in the working-age group, India is expected to become having the world's youngest citizens by 2020.

The scope of the nightlife scene in India is enormous, and the revenue it generates for the government is desirable. There are over 6,200 licensed bar premises currently, contributing more than 11,500 crores to the growing Indian economy by an impressive CAGR of 20%. About 14,000 crores are the actual size of the PBCL market which is a primarily organized market. Direct employment for 5.8 million people will be created this year alone by the Indian restaurant sector. Zorawar Kalra, Founder & M.D., Massive Restaurants, the promoter of Farzi Café and Masala Library, cites globalization and numerous other socio-economic factors as the reasons why the concept of dining and entertaining outside the purview of one's homes has seen remarkable growth in the past few years. While this trend's development is mostly witnessed by major metropolises and cosmopolitan cities like Delhi, Mumbai, Bengaluru, Chennai, and so on, Tier-II cities have also seen steady growth in dining out. "The augmentation of this trend is also attributed to a new generation of working professionals who not just work hard, but also want to enjoy well in their personal lives and don't hesitate from spending or experimenting with their dining and nightlife experiences. This generation is looking for a fair work-life balance and is the new driving force behind this sector's growth" (Chowdhury, 2018). Nightlife trend is also increasing in the students as found in the survey, which is one of the significant factors for a hike in the nightlife activities at Hazratganj. In this respect, Lucknow has 82-degree colleges, including state, aided, and self-financed colleges (Official Website of Higher Education Department, n.d.) apart from 11 universities (Wikipedia, n.d.).

The Misconception

Internationally, it is well accepted that nightlife is significant to a city. This scenario may not be put to practice everywhere, especially when the term 'nightlife' is not thoroughly understood by authorities and was earlier shunned upon, thereby causing frivolous problems and impeding its growth. The people that object to having an active nightlife are the ones who look upon it immorally; those who think that nightlife is nothing more than consuming alcohol, gambling, drugs, partying, visiting dance bars and rash driving (Gurtu, 2016). But there is a reason behind this thinking as we found the use of drugs, alcohol or cigarettes, people's behaviour toward public and public properties and sexual comments or advancement by other users as some of the major concerns in the survey analysis.

Service Factors

India is an exciting destination. It is a very welcoming place; the people here are enthusiastic and hospitable. This gives it so much potential. Having flexible licensing hours is essential. Creating specific

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nightlife hubs or districts will aid in taking the pressure off of residential neighbourhoods. This leads to designated zones and helps contain any disturbances and noise pollution. Cities can plan for better late-night public transport facilities to ensure there are fewer accidents. The government should promote organized and licensed businesses instead of unregulated and unlicensed companies that could be a health hazard. We have liquor shops slyly opening at night and supplying alcohol to people in dark corners who then drink and drive. It's much safer when a city has an open and vibrant nightlife than not (Gurtu, 2016).

Challenges

The prospect seems to be bright for the sector; its pace is curtailed due to numerous factors. The industry is overtaxed on multiple levels; there is a lot of corruption in the trade; many cities still view it as a vice. (Gurtu, 2016; *The Development of Urban Nightlife*, 2016). Real estate is not readily available, and rent costs are high. Labour bills are constantly getting revised, further adding to costs. Consumers are price sensitive (Gurtu, 2016; *The Development of Urban Nightlife*, 2016) as most nightlife activities are from the student's community. Misbehaving of some people; theft; use of drugs, alcohol or cigarettes; sexual comments or advancements by other users; mean comments on religion, race, sex or colour; noise pollution and dirtiness are some of the significant challenges found by data analysis which can be controlled by increasing social awareness and civic sense as these factors may play a vital role.

RESEARCH METHODOLOGY

The previously discussed literature identifies the need to understand the current status of nightlife on the heritage street of Hazratganj, Lucknow. This section explains the researcher's procedural steps to collect & analyse the data for the study.

This research uses quantitative methods to achieve its objectives. The survey is conducted to get a generalization of ideas on the current status of nightlife on the heritage street of Hazratganj, Lucknow. It was assumed that most of the habitants of Lucknow city visited Hazratganj once in a life minimum. The Lucknow city population is 2.8 million approximately according to the census of the year 2011 (Lucknow City Population Census 2011-2021 | Uttar Pradesh, 2020). The total number of tourists who visited Lucknow city is 20 million, approximately including 42,630 foreigners in the last five years, i.e. 2015 to 2019, according to the official website of Uttar Pradesh Tourism (Year-Wise Tourist Statistics, 2020). It was difficult to calculate the population's exact size due to the dynamic nature of the place. The required sample size was 385 calculated by several online sample size calculators (Sample Size Calculator: Understanding Sample Sizes, 2020) and cross-checked manually by using the given formula-

$$S = \frac{z^2 x p(1-p)}{e^2} \quad \left/ \quad 1 + \left(\frac{z^2 x p(1-p)}{e^2 N} \right) \right.$$

where,

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S = sample size required

z = z-score is the number of standard deviations a given proportion is away from the mean, which is 1.96 for 95% of the confidence level.

p = standard deviation

e = margin of error (percentage in decimal form)

N = population size

The questionnaire was developed using the web-based Google Forms platform and shared with local people of Lucknow and visitors as well by using WhatsApp and Gmail as the primary source of distribution. The total number of responses received was 430 from various visitors to the Hazratganj, discussed in the next paragraph. The questionnaire was divided into four (4) main categories (Section 1, Section 2, Section 3 and Section 4). Section-1 focused on to collect demographic data of the visitors. Questions are framed in a way to identify personal information. This personal information includes their age, gender, professional status (whether they are students, employed, unemployed, etc.). The frequency of visiting nightlife activities, personal choices such as favourable day(s), preferable time zone, time spending, and expenses for nightlife activities and the last question was used to step forward to Section 2 or Section 3 based on their response. Section-2 consists of a general data survey about their previous experience of nightlife. Only Section-3 & Section-4 are focused on the theme of the paper. A total number of seventeen (17) questions were formulated in this section. Section-4 consist of three (3) questions aimed to ask and record their opinion regarding some general issues of nightlife activities. The findings are extensive and descriptive, presented in graphical form for easy understanding.

FINDINGS AND DISCUSSIONS

The present study mainly aimed to identify the need to understand the current status of nightlife on the heritage street of Hazratganj, Lucknow. In this section, the researchers discussed the collected data analysis and presented the data in a graphical form such as pie charts, clustered columns graphs, and bar graphs. Some of the questions were based on the checklist in which the respondent can choose more than one option. The title of those questions is symbolized by using an asterisk (*) in the end.

Around two-thirds (~68%) of the respondents are male, showing that several females (~32%) are much lesser than males. The reason for this might be safety & security or social unacceptance as well. The maximum number of footfalls belongs to the age group of 26 to 34. The second highest footfall group noted is 18 to 25, highlighting that the full numbers of the users are younger people (Figure 5). The places mostly liked by young people are shopping malls and plazas followed by parks and open sit-out areas, where they can meet their friends regularly to ‘hang out’ (Abbott-Chapman & Robertson, 2015).

The maximum number of footfalls belongs to an employed group which is nearly 50%, whereas the second-highest group belongs to students (45%), as shown in Figure 6. Because many students are used to visiting Hazratganj, it is necessary to provide less expensive options for different nightlife activities.

In response to the question of how often you use to go for nightlife activities majority of the people, i.e., 55% of the total respondents, opted for “once in a week” whereas 16% opted for “twice in a week” (Figure 7). By this, we can easily say that people usually go to enjoy nightlife activities at Hazratganj, Lucknow.

Almost 82% of people found Saturday night is the most favourable night for nightlife activities. Sunday night is the second preferable option (~43%), followed by Friday night (~25%), as shown in Figure

Nightlife in the City of Nawabs

Figure 5. The visitors by age group

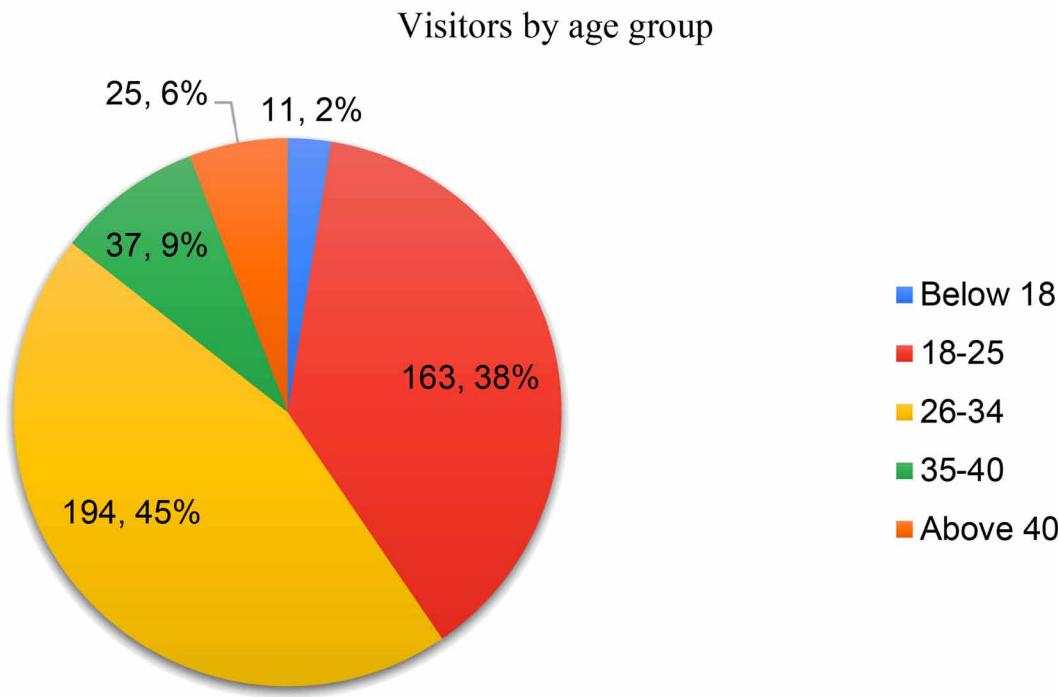
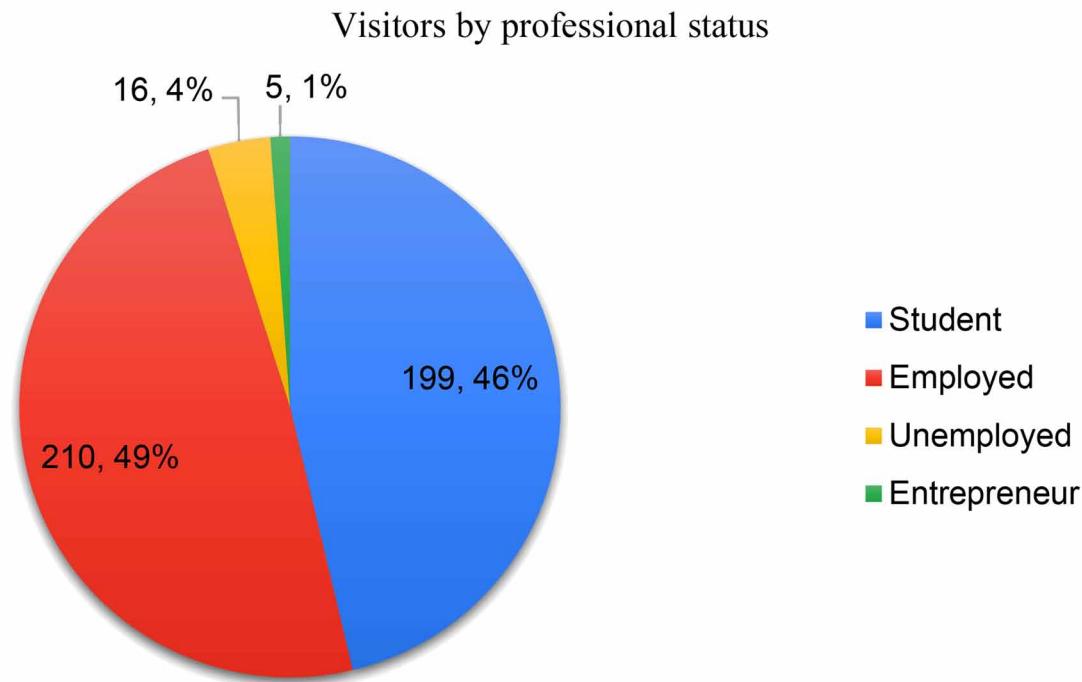
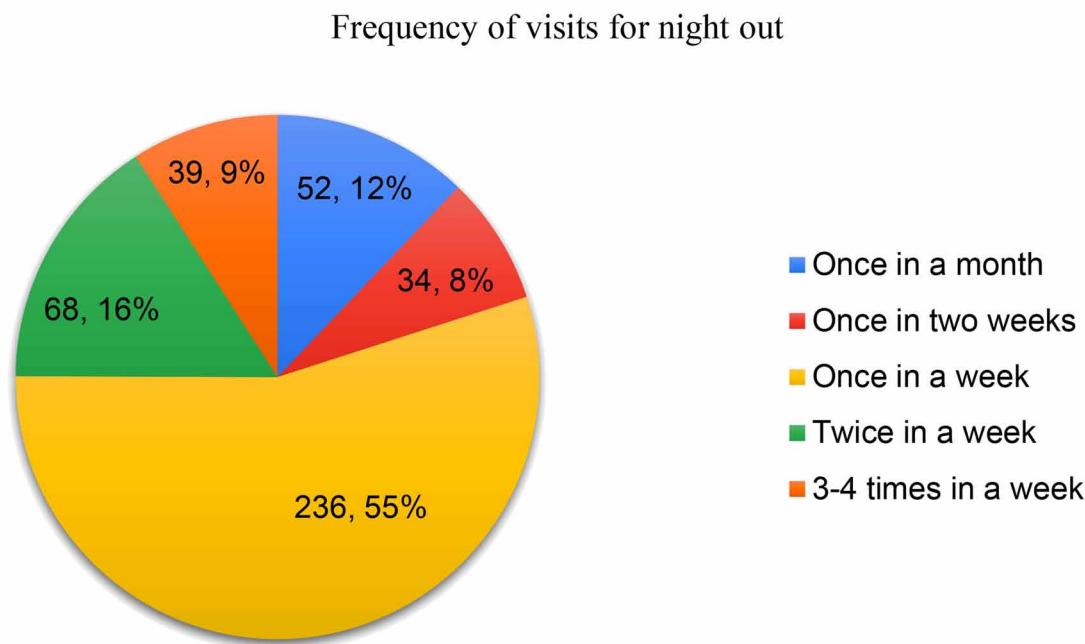


Figure 6. The visitors by professional status



Nightlife in the City of Nawabs

Figure 7. The frequency of visits for a night out



8. It is recommended to take extra care on Saturday's & Sunday's by the administration to control the traffic and other mischievous activities which can be done by taking benefit of the crowd as found in the research and discussed under question no 13 & 14. On Monday's (~4%) and Tuesday's (~2%), The administration should be extra careful due to the lack of crowd.

Almost two-third (~67%) of the participants opted for 8 pm – 10 pm as the preferable time zone for nightlife activities, followed by 6 pm – 8 pm (~49%,) as shown in Figure 9. The trend is showing that most people are avoiding late-night visits. More than one-third (~35%) of the respondents opted for ₹100 - ₹500 followed by ₹500 - ₹1000, which was opted by ~31% of the respondents (Figure 10). It is revealing that these nightlife activities are helping the city, state and country financially also. Many of the vendors, small businesspeople, etc., are fulfilling their basic daily needs by these activities only.

Most of the people (~46%) found Hazratganj as a “Good” and ~19% of people as an “excellent” place to visit for nightlife activities, as shown in Figure 11. ~39% of people cannot say anything regarding the current status of nightlife activities at Hazratganj, Lucknow. ~32% opted to “saturated”, which indicates that the scope of further expansion is limited, whereas ~29% opted for “growing” (Figure 12). The difference between both the numbers is not very much significant.

Why is Hazratganj nightlife spot different from other nightlife spots in the city? In Figure 13, two-third (~67%) of the respondents opted because of its “heritage value”, which is discussed briefly in the introduction part of this chapter, followed by the “architecture of the place” (~55%) and the “public facilities” (~53%) provided there. Most people are considering these as a reason for the difference. Still, on the other hand, only ~19% of people opted because of “nightlife activities,” reflecting the lack of the variety of nightlife activities available there.

Nightlife in the City of Nawabs

Figure 8. The favourable day for nightlife activities

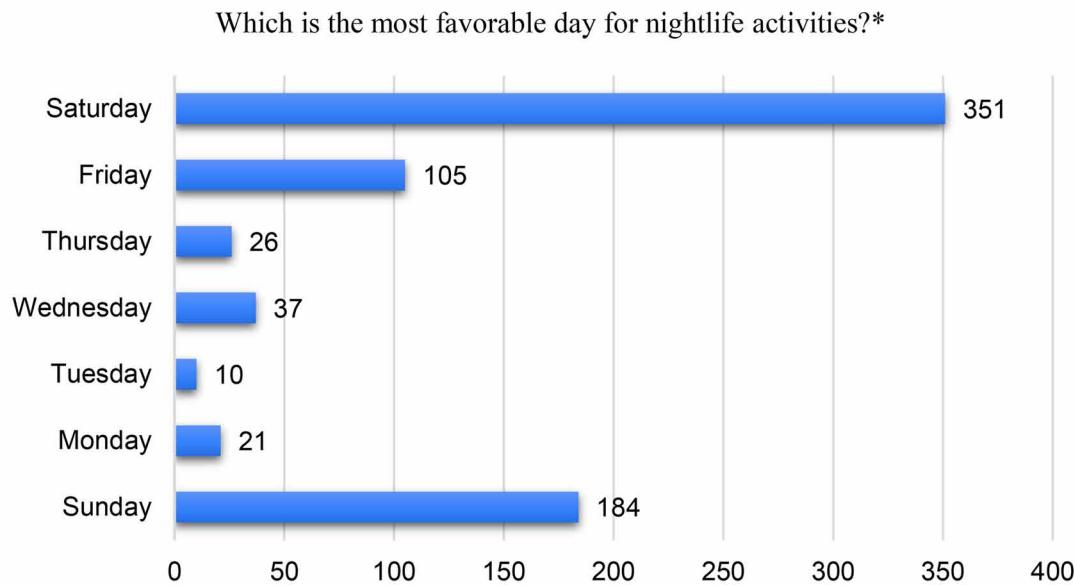
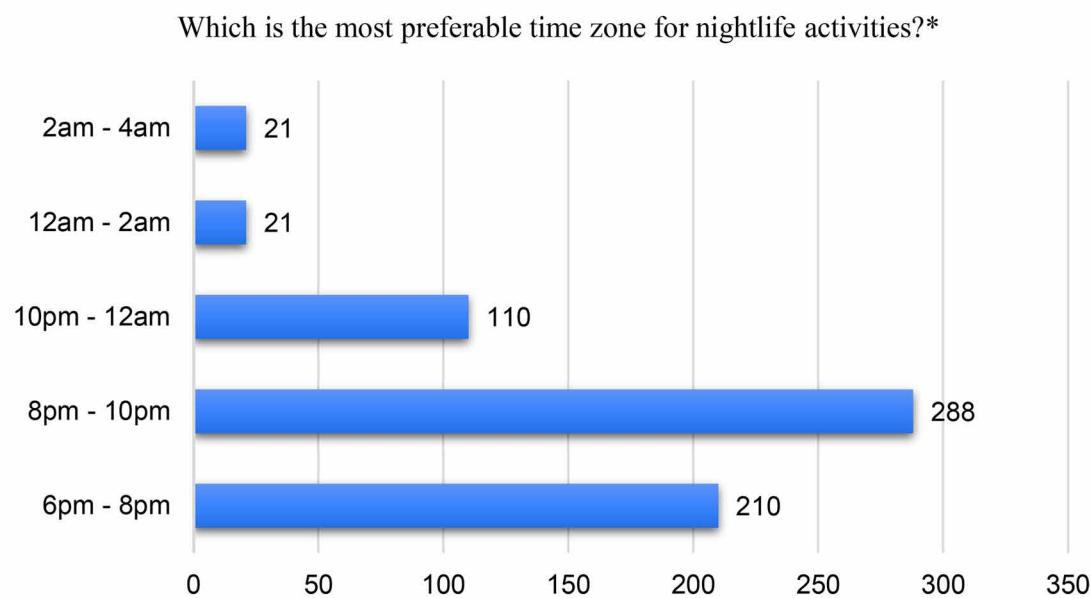


Figure 9. The preferable time zone for nightlife activities



Nightlife in the City of Nawabs

Figure 10. The average money spent during nightlife activities

On an average how much do you spend on your nightlife activities?

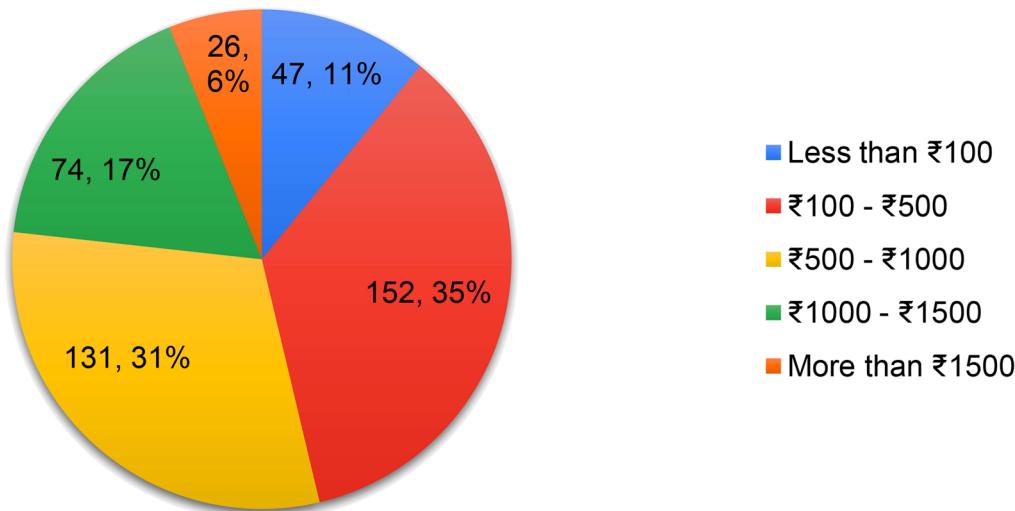
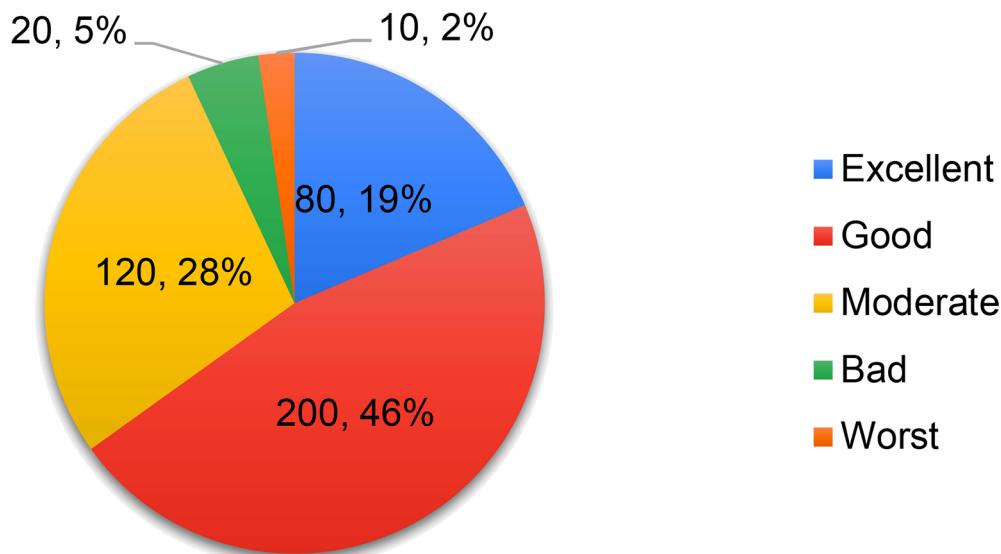


Figure 11. The response for question -1 of section – 3

How's your experience about the nightlife activities at Hazratganj, Lucknow?



Nightlife in the City of Nawabs

Figure 12. The response for question -2 of section - 3

what is the current status of nightlife activities at Hazratganj, Lucknow?

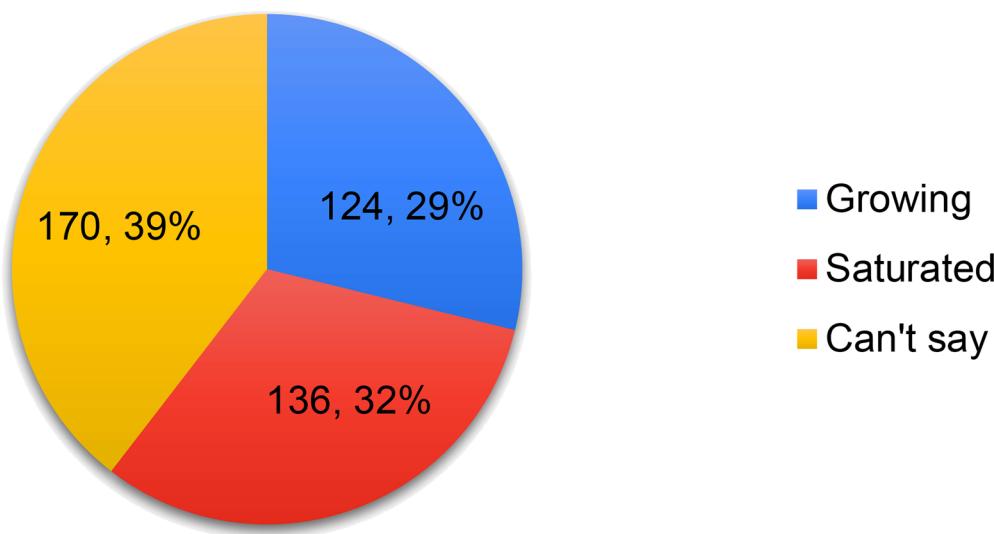
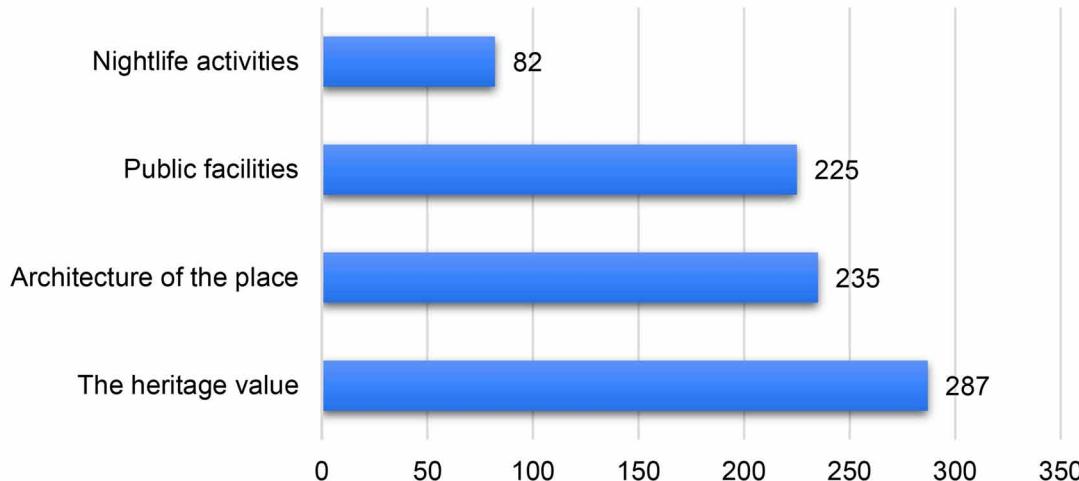


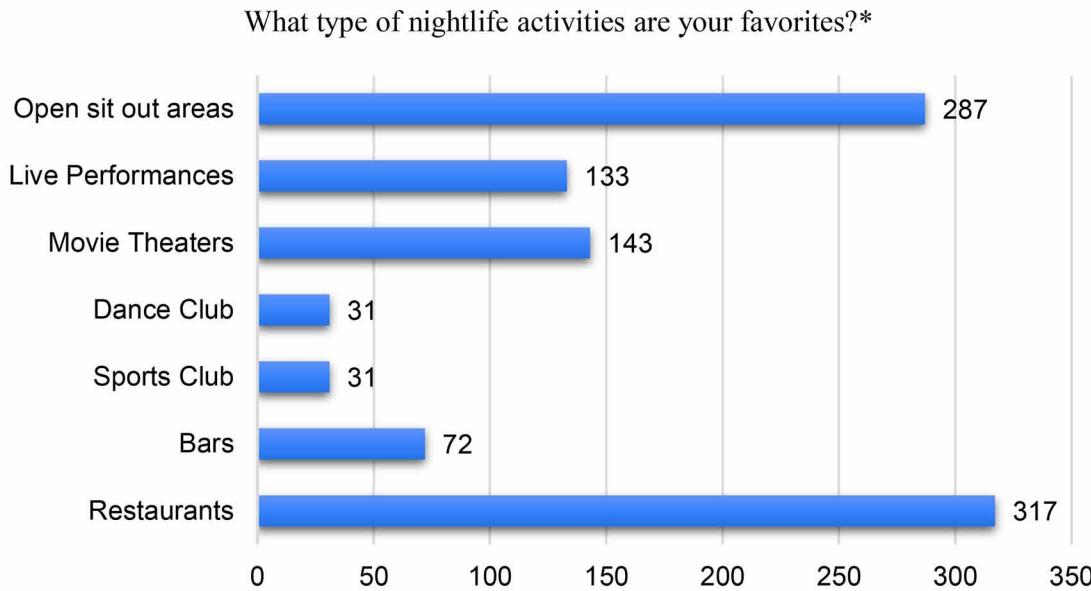
Figure 13. The response for question -3 of section - 3

What makes the Hazratganj different in comparison with other nightlife spots of the city?*



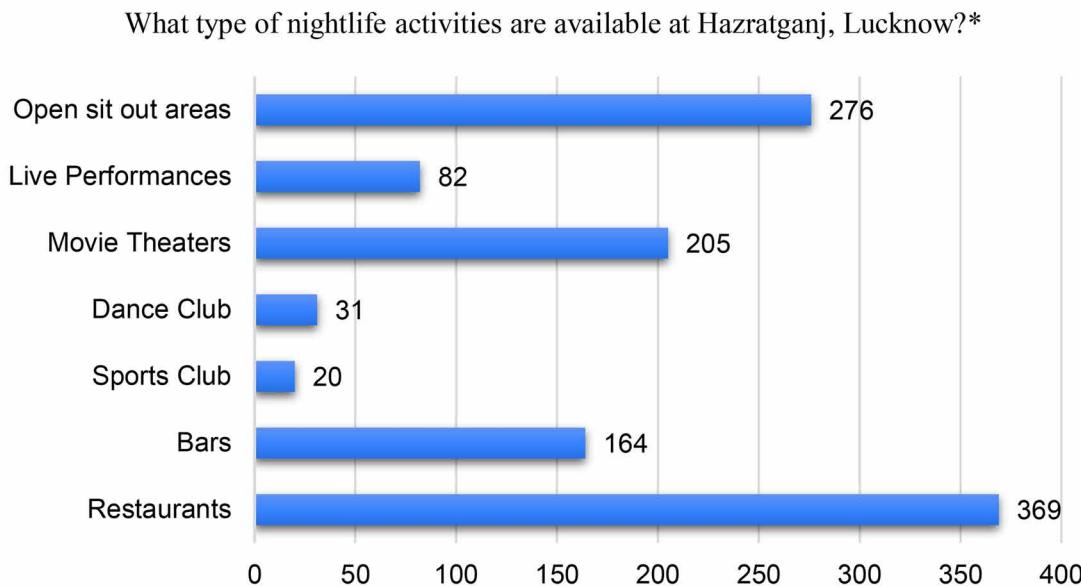
Nightlife in the City of Nawabs

Figure 14. The response for question -4 of section – 3



It is observed that the most common favourable nightlife activities and the available nightlife activities at Hazratganj, Lucknow are the same, i.e., “restaurants” and “open sit out areas” (Figure 14 and Figure 15) if we combined both of them.

Figure 15. The response for question -5 of section - 3

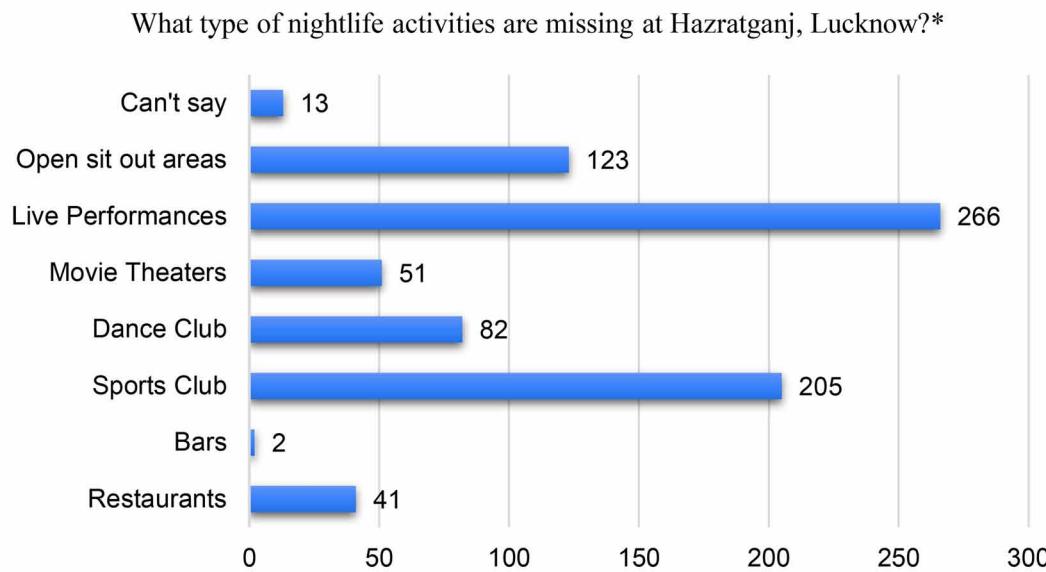


Nightlife in the City of Nawabs

The nightlife activities missing at Hazratganj and Lucknow are “live performances” opted by ~62% of respondents, followed by “sports club” chosen by ~48% of participants, as shown in Figure 16. Some participants mentioned “open amphitheatre” and “family gathering points with proper children entertainment facilities” in an open option.

It is also observed that “open sit out areas” are available, according to ~65% of participants. Still, at the same time, ~29% of participants opted for “open sit out areas” as a missing activity at Hazratganj, Lucknow. Might be the cause for the conflict is different definitions or opinion for “open sit out areas” (Figure 16).

Figure 16. Response for question - 6 of section – 3



It is observed that under conveniences and amenities, people like Hazratganj nightlife are “restaurant nearby/on-site” (~60%) followed by “safety/security” (~48%) and “convenient parking” (~38%) (Figure 17). In the open option, some people mentioned the shopping mall, markets and the shopping areas. Through survey result analysis of Figure 18, it is observed that under satisfaction level of facilities provided for nightlife activities at Hazratganj, only ~39% of people found to be satisfied following ~37% neutral and ~24% are unsatisfied.

On the ground of the environment and surrounding, it is found that Hazratganj nightlife spots are noisy. 50% of people have reported a problem, and ~2% of people have reported very noisy, and only ~5% of people have found it entirely, as shown in Figure 19. On the scale of cleanliness, ~43% of people are happy with the cleanliness level of Hazratganj and reacted on “clean”, whereas only ~16% of people responded as dirty (Figure 20). To reduce the noise pollution and dirtiness of the area, it is recommended to increase the social awareness and responsibility toward an environment of the visitors by conducting some live events (it is easy to collect a big crowd in live events as reflected in the analysis of question – 3 of section - 4).

Nightlife in the City of Nawabs

Figure 17. The response for question - 7 of section - 3

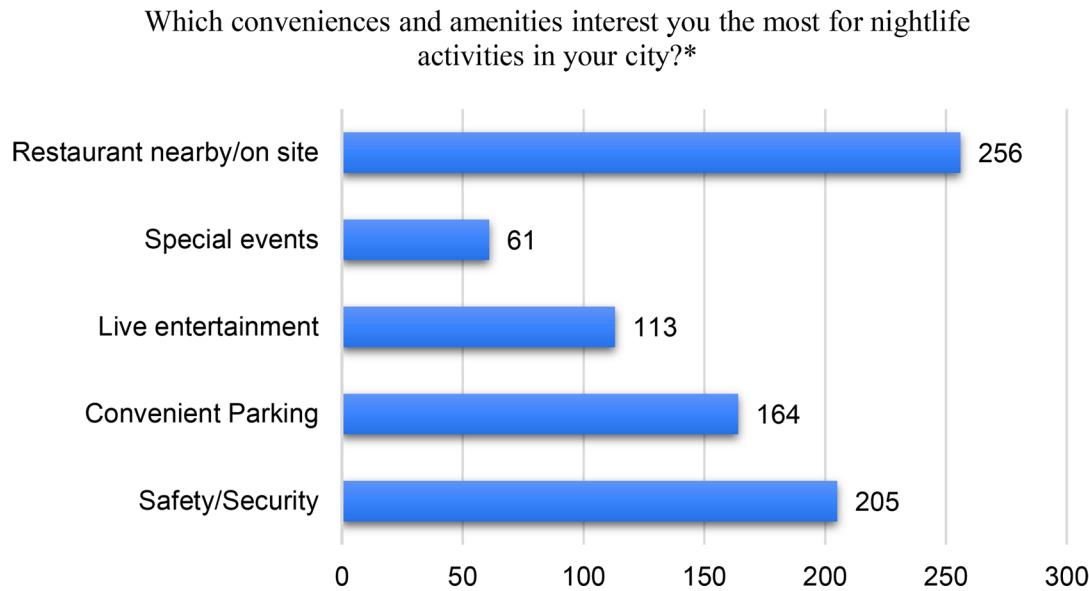
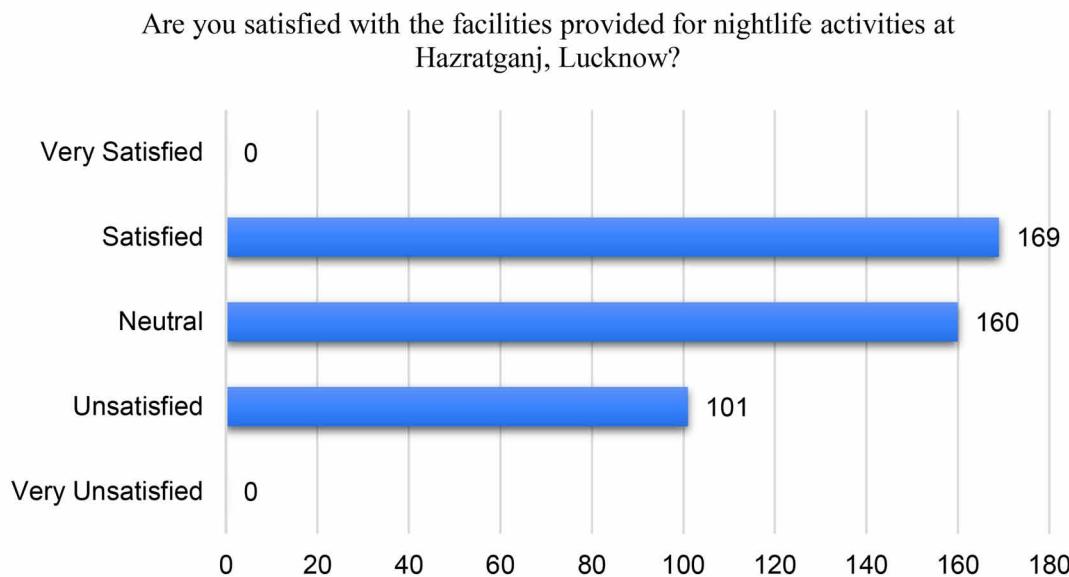


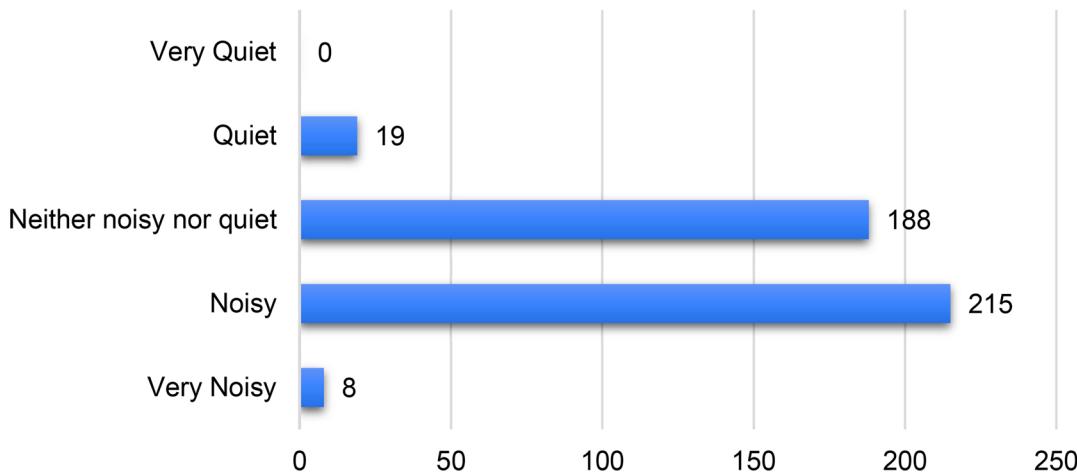
Figure 18. The response for question - 8 of section-3



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Figure 19. The response for question - 9 of section - 3

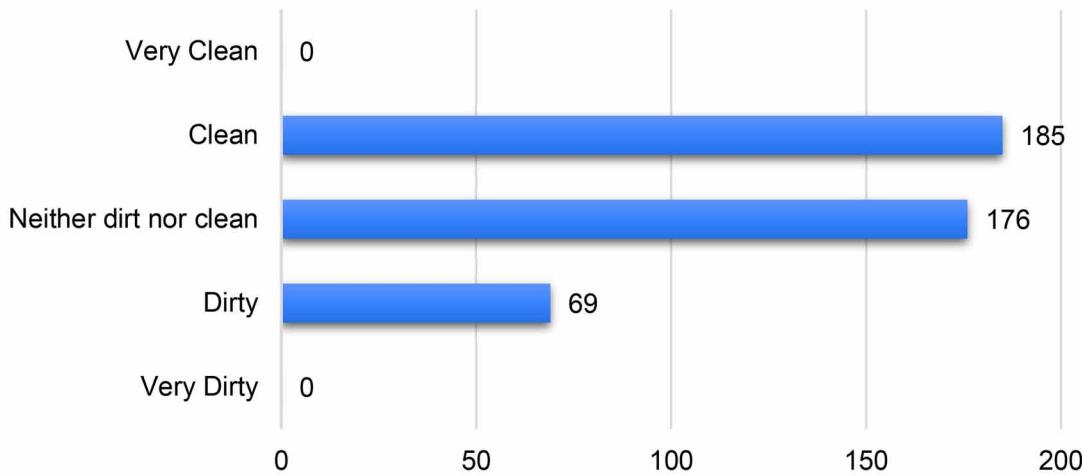
How would you describe nightlife spots at hazratganj, Lucknow in terms of noisiness/quietness?



It is observed from Figure 21 that “social media” (~57%) is the most potent medium for advertising the nightlife activities happening in the city followed by family/friends” (~45%) and street advertising” (~43%). On the one hand, social media can also be used for social awareness. As shown in Figure 22,

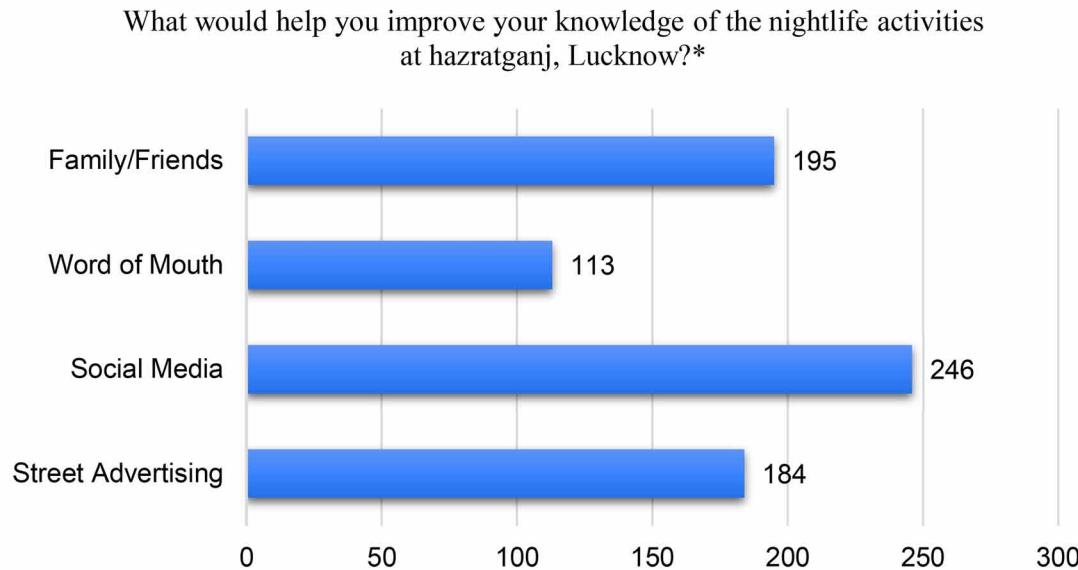
Figure 20. The response for question -10 of section - 3

How would you describe nightlife spots at hazratganj, Lucknow in terms of dirtiness/cleanliness?



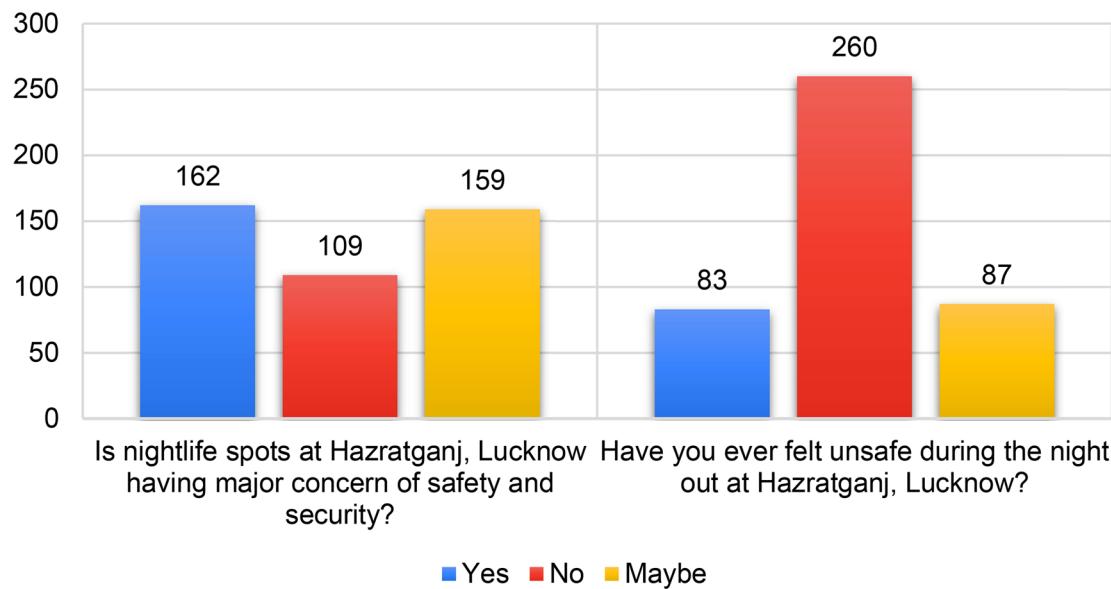
Nightlife in the City of Nawabs

Figure 21. The response for question - 11 of section - 3



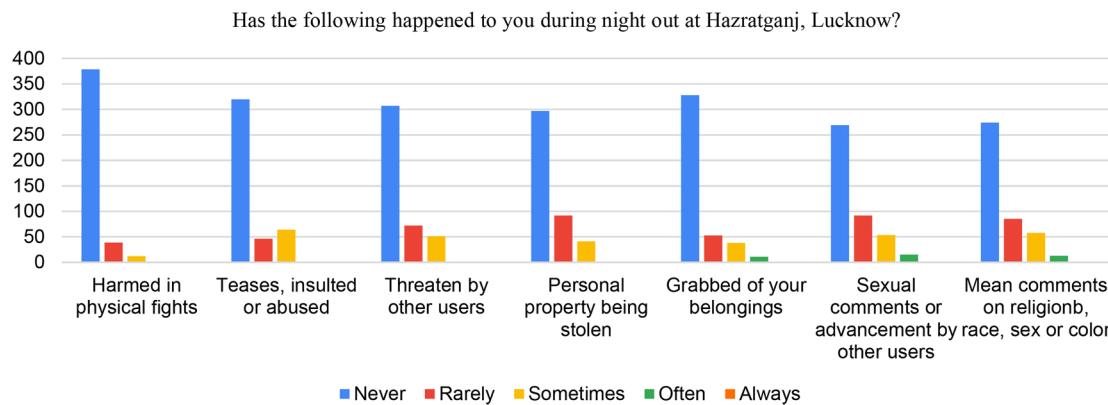
~37% of people reacted that safety and security are the primary concern at Hazratganj, Lucknow. On the other hand, ~61% responded that they never felt unsafe during Hazratganj Lucknow's night.

Figure 22. The response for question - 12 of section - 3



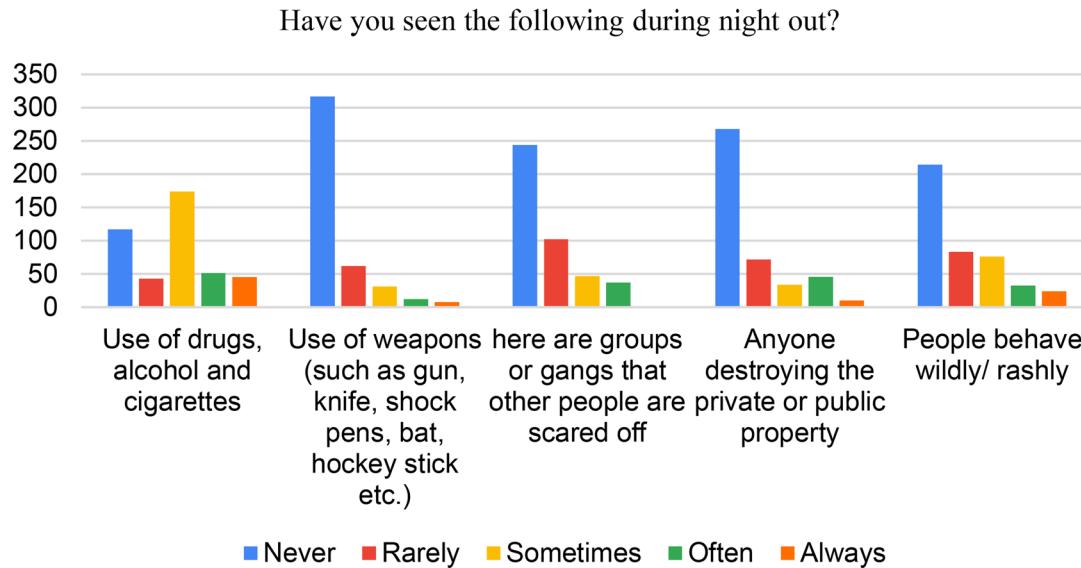
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Figure 23. The response for question –13 of section - 3



The most concerning analysis that came out of the survey results are about “sexual comments or advancement by other users” and “mean comments on religion, race, sex or colour” followed by “theft” (Figure 23). When the results were filtered based on gender, it was found that most of the females checked the option “sexual comments or advancement by other users”. (Figure 24) This can be the main reason for less footfall of the females at Hazratganj for nightlife activities.

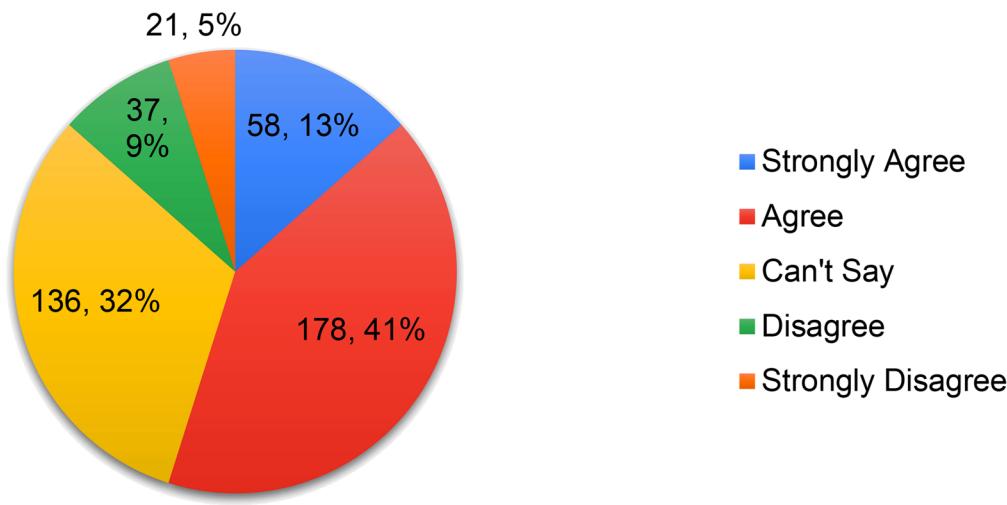
Figure 24. The response for question –14 of section – 3



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Figure 25. The response for question –1 of section – 4

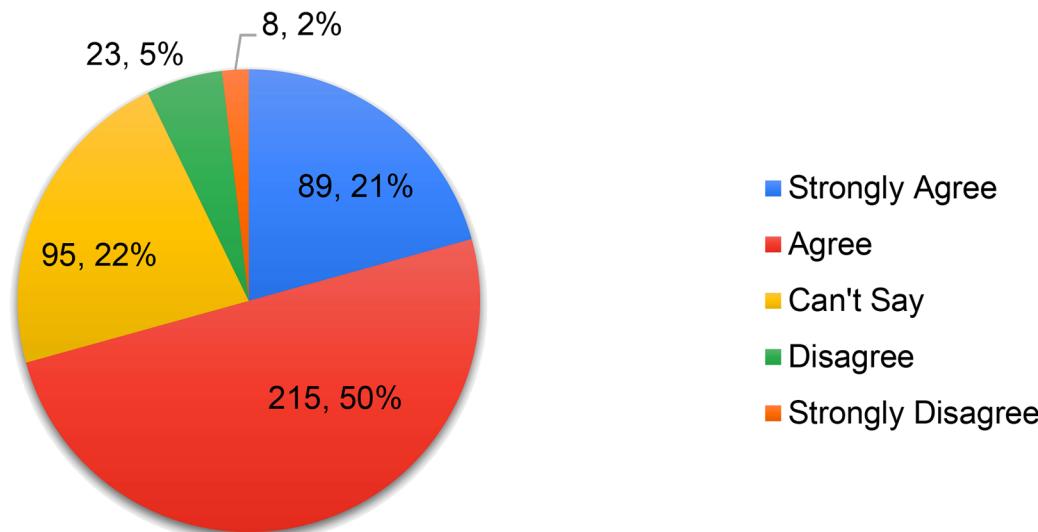
Can nightlife activities serve as an alternate for recreation and social interaction; as maximum day time is reserved for workplaces?



One of the most concerning analyses came from survey results about “use of drugs, alcohol or cigarettes” and “people’s behaviour toward public and public properties”. Another primary concern is the

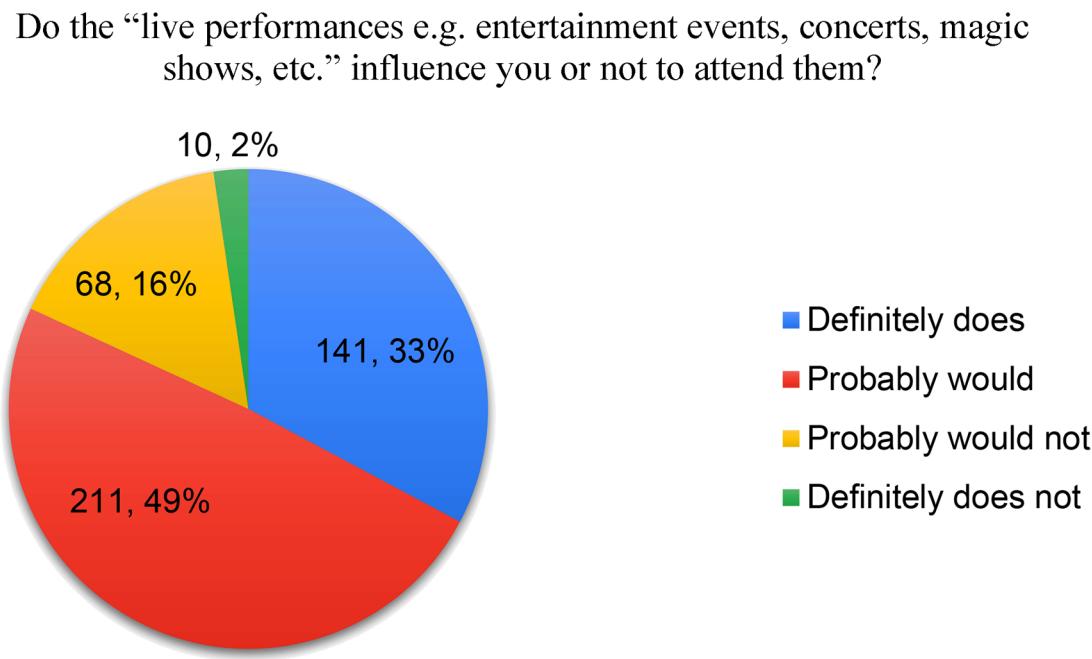
Figure 26. Response for question – 2 of section – 4

Can presence of any celebrity (for music/dance/live performances,etc.) makes any change in the foot fall of audience?



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Figure 27. Response for question – 3 of section - 4



“people with guns and another weapon (such as knives, hockey sticks, etc.)” as shown in Figure 25. The administration has to play a vital role to control all these activities, which is the big challenge.

From a critical perspective, ~41% of participants agree, and ~13% strongly agree that nightlife activities can be considered an alternative for recreation and social interaction as maximum daytime is reserved for work, as shown in Figure 26.

It is found that ~21% of people strongly believe, and 50% agrees that the presence of any celebrity persons and “live performances” (entertainment events, concerts, magic shows, etc.) influence the footfall and enhance the nightlife culture at Hazratganj as shown in figure no 27. Around 33% of people strongly willing to attend “live performances”. Almost 49% of people opted “probably would” for question no -3 of section – 4, as shown in Figure 27. Usually, these events are organized for entertainment but can also be used for social awareness.

CONCLUSION

It is no wonder that Lucknow has some of the best historical places in India; apart from this, the city of Nawabs is also known for its culture, tradition, respect and lifestyle. There is no denying that Lucknow is far behind than metro cities to offer some thrilling nightlife experience for visitors and the locals. This majority of the younger crowd is not familiar with metro cities’ nightlife experience; as Lucknow is still not a metro city, it could be after a few years. The majority of the young generation are either students, owning a small business, or moving to metro cities for better future opportunities. However, the things

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that are noticed that peoples of Lucknow love to eat out, fun in malls, and get together with family and friends rather than pubs, bars, and clubs. Lucknow holds some premium nightclubs and pubs mainly located in posh areas and malls, but these options are expensive too, even compare to metro cities again. Lucknow also blended with several parks and gardens where you can visit from early in the evening till 9 pm. You can see there a good crowd as well as some good sunset entertainment. All dynamic and iconic urban hotspots are defined by culture, social engagement and interaction opportunities with a robust tourism economy. Today, nightlife experiences are an integral part of any big city, or we can say that it is the need of the current time, but parallelly there are some hidden and unwanted sectors are also seeding in the name of nightlife tourism like drugs, prostitution. All are not accepted in India or for a country that is highly rich in their cultural values.

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Chapter 11

Digital Urban Art in Historic City Centers in Times of Democratic Transition

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ABSTRACT

In the present ultra-numeric era, urban heritage faces a threat of losing local identity in some places around the globe. This fact creates a perplexity in how any local community perceives and uses information communication technologies (ICTs) in historical sites. However, several historic city centres are still giving their visitors a charming ‘experience of place’. Combining the tangible urban heritage with ephemeral urban digital art and original visual experiences creates a novice way of expressing public spaces. The argument here confirms the importance of the acceptance of democratic values during times of democratic transition. The way that the areas of cultural heritage are characterised in the current digitised world presents ephemeral nightlife experiences, an ensemble of the expressionist simulacrum. A brief overview of the relation between urban heritage and ephemeral urban art events is reflected through the lens of digital urban art. Given the results from the case of the Medina of Tunis, the festival’s lighting in the historic city centre can provide a charming atmosphere.

INTRODUCTION

Heritage is not simply the past, but the modern-day use of elements of the past. (Timothy & Boyd, 2003, p.4; Zahra H, Hosseini, et al. 2019)

Having access to information communication technologies (ICTs) in historic city centers for aspects like creating novice ways to experience the city, is a manner to highlight the extraordinary in the ordinary; a way to experience the past with modern ways. According to the Local Government Association in the

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UK (LGA), culture has the gage to stimulate the said: “modern-day use of elements of the past” since it provides people with ways to explore and create shared experiences (LGA, 2017).

Currently, cities have limited choices in face of the ultra-numeric world’s onslaught; either they follow modernity flows, or they resist the impulse of changing. However, the violence of the globalized world is demanding effective reactions in the face of identity destruction (Tira, Y. 2018, p. 17). Thus, some cities are focusing on their innate resources like histories and urban spaces, to be able to survive. This fact has been described by Greg Richard, as being an ‘eventful city’ (Richards, G. and Palmier, R. 2013). Therefore, the correlation between art events and urban space in general and between digital urban art and urban heritage sites, in particular, is becoming an economy booster and an expression tool of the community’s will. This idea had been evoked by Margareth Worth who believes that “Art and design create a mean for telling the stories that remind societies of their foundations. Public places’ art is more than the provision of out-doors art galleries. It is also making the public place an artwork in itself” (Worth, M. 2003, p.50).

One of the prominent ICTs uses in urban heritage sites, is urban digital art; light festivals in particular. In fact, the digital technologies that have dazed many aspects of people’s daily lives – how they communicate with each other and experience the world - have begun to also have a profound impact on the cultural sector in general and in urban art in particular. Street art in many parts of the world is enlisting digital technologies to transmit messages. Urban art is not only graffiti on walls of different streets; it is also a panoply of ephemeral light art performances and an ability to make the publicly shared space a hybrid space of expression.

In countries that experienced major changes vis-à-vis the Arab Spring, the role of urban art reaffirmed its significance due to its relation with public expression of relief and festivity in light of the democratic transition. In some cases, light art festivals in heritage sites became the medium to express a will to a democratic transition. Thus, this study comments on if and how light festivals, as part of a strategic transformation process, can contribute to democratic change.

However, currently, the literature is very uncertain about digital Art events’ contribution to effectively express democracy in urban heritage spaces. There has been a lot of hype about the theoretically catalytic influence that Art events can have in terms of attracting visitors, reclaiming public time, and space for celebrations (Quinn, B, 2005, p. 6).

The Medina of Tunis, Tunisia is one such historic city center that saw its core hosting several night-time art events. They are nurturing an eagerness for identity preservation and stimulating access to ICTs to publicly express democracy. Situated right at the center of Tunisia’s capital, the Medina of Tunis takes place behind the remaining spiritual city-walls and is extending over 296.41 hectares. It comprises all the features of an Arab-Muslim city. It is composed of the central medina (8th century) and suburbs to the North and South (13th century). It hosts around 700 historic monuments, distributed in 7 areas (UNESCO), among which the most remarkable is the Zitouna Mosque, situated right at its heart.

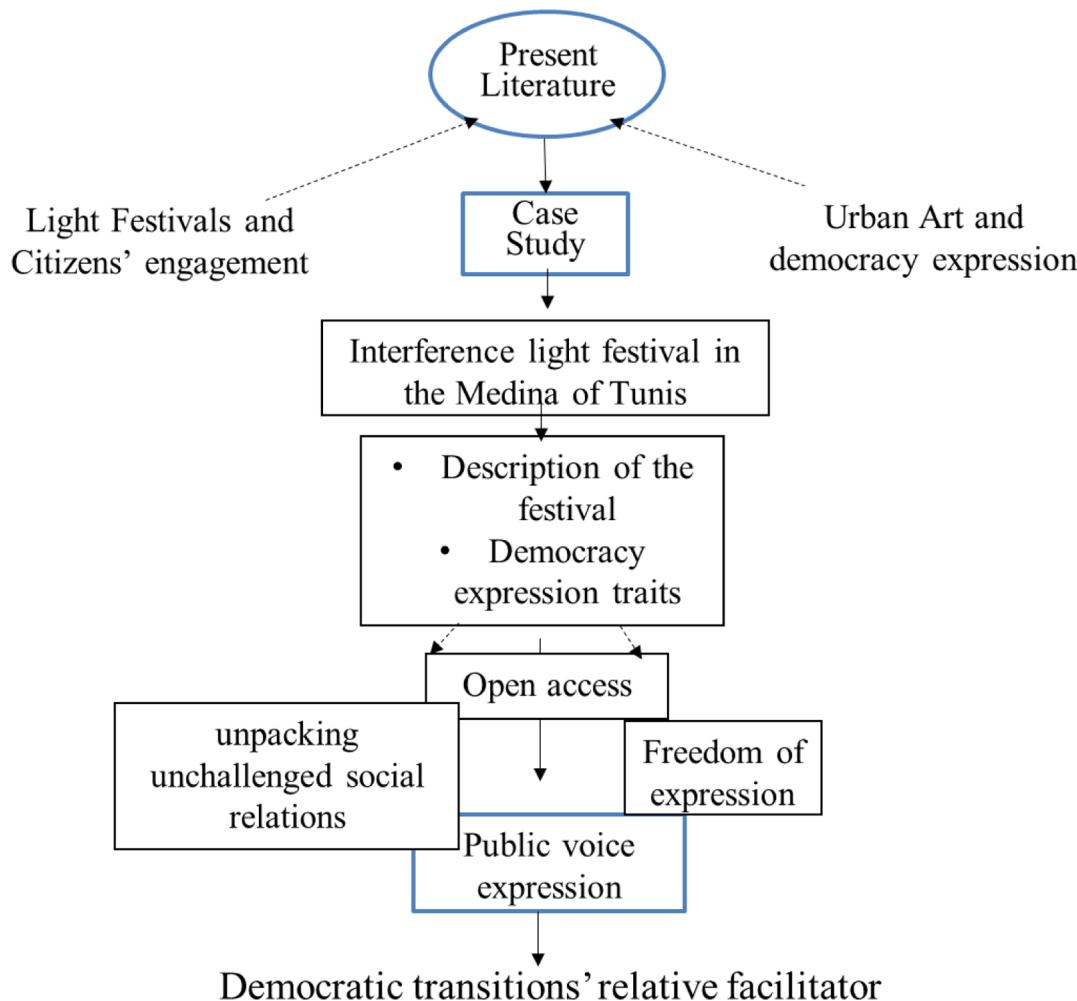
Through this chapter, the overall changes in experiencing the combination of art and heritage in the present digital culture are put forward. ICTs are changing nightlife in urban cultural heritage. Digital urban art is transforming threatened historic centers like the Medina of Tunis to democratic city museums where access to art and culture is free of barriers and where artists are open to express their opinion. However, it is still not clear whether digital urban art is a mean or a goal in the democracy expression attempts in cultural heritage sites. So the main question here is: is the access to digital urban art contributing to express the community’s will to strengthen democracy? Or it is a menace harming the authenticity of the cultural heritage, transforming it into consumption good, and a hidden manipulation platform? To

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say it clearly, what role does the collaborative engagement between heritage and digital public art play in democratic transitions? Is digital urban art a threat or an opportunity in the democratic change?

The adopted methodology for this study begins with a literature review about the relation between urban art and democracy expression, light festivals, and citizens' engagement in general. To approve the literature's findings, an exploration of one light festival in the Medina of Tunis is given. This festival has been chosen since it represents lucid imagery of the artists' socio-political role in the Tunisian democratic uprising. The literature and the case study were cross-matched for aspects like putting forward the unpacking of unchallenged social relations, the freedom of expression, the open access, and subsequently, the public voice expression. This led to showing that the attempt is relative, new, and still not enough to state that light festivals in heritage sites can be an effective tool in democratic transitions.

Figure 1.



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Urban art in Cultural Heritage and Democracy Expression: a Literature Review

Different sets of assumptions about democracy expression through public space inform the way public gathering areas are socially, culturally, and artistically increased. It is possible to trace two broad traditions in the study of urban art in democracy expression. The first is an approach that encompasses analyses that tend to consider urban art a facilitator to publicly express democracy. Importantly is the assumption that there is a tight relationship between the physical space and the democracy expression. From Greek Agora until the Plazas and big boulevards, public gathering areas were a symbol of public voice expression. Such spaces that became cultural heritage sites are still carrying the expressionist aspect. Thus, until presently, cultural heritage sites are platforms of community's self-expression. Far from violence and conflicts, cultural heritage sites are mainly art performances loges.

The second broad approach to the relationship between democracy expression and urban art puts forward the interactions between technological advances and the current public gathering space. The digital is somehow determining the nature and quality of the public voice and making ICTs be a dilemma of clashing opportunities and onslaughts in the cultural heritage space's experiencing.

It is believed that cultural heritage is a driver of change (Rock, 2019); participation in culture and the rule of cultural heritage are becoming the driving forces for social inclusion and public expression. The relation between urban art in cultural heritage is a two-way process: not only have digital technologies influenced heritage space's experiencing, but wider heritage interpretation issues have also affected how digital tools are being employed. And this is what will be explored in this part of the research.

Cultural Heritage and the Digital World: Opportunity or Onslaught?

In old times, urban cultural heritage was defined by a magic circle of ramparts which used to determine a safe and familiar space. However, in the present hypermedia era, which Jeremy Rifkin calls "the third industrial revolution" (Rifkin, J., 2011), a shift from perception to meta-perception started. As Anna Januchta- Szostak evokes, "Contemporary hypermedia are a tool of meta-perception" (Januchta-Szostak, A., 2010, p.7). ICTs have changed the relations cultural heritage maintains with increasingly diverse public and it has also changed the relations of cultural heritage with governmental and non-governmental heritage management institutions (Paskaleva-Shapira, K. et al, 2008, p.2). However, under the arch of urban digital art, the top-down vertical relation between stakeholders tends to change and shift towards a socially sustaining practice (Quinn's, 2006).

ICT use in cultural heritage representations, restitutions, and valuation can be considered as community engagement with the digital world and a way to solving the digital divide (the uneven distribution in the access to use or impact of ICTs). Due to the promoted use of virtual visits in several monuments and museums, it is legitimate to postulate that the use of virtual representations tends to become a new model of cultural heritage analysis and enhancement subjected to democracy expression. New digitization techniques leading to the restitution of places, spaces, in augmented reality are considered as tools at the service of new exploitation modes of heritage turned towards both, the scientific community and the public. As evoked by the psychoanalyst Serge Tisseron, virtual reality should not be seen as either a concrete reality external to everyone, or internal cognitive reality, specific to each. It creates an illusion of almost perfect reality combining the two aforementioned traits (Tisseron, S., 2004). Hybrid spaces the digital world offers can be seen as both, spaces of expression belonging to the community, and as external spaces.

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The hybrid spaces digital urban art represents can be translated into light festivals. Historically, festivals of lights have existed for many decades in different contexts with different cultures. One example of light festivals is *Diwali* which originated on the Indian subcontinent. It symbolizes the spiritual “*victory of light over darkness, good over evil, and knowledge over ignorance*” (Finnis, A., 2020). The festival refers to Lakshmi, goddess of prosperity. It lasts five days and its third day falls on the darkest day of the Hindu lunar month, Kartik. It is known as the day of light and is considered the main day of celebrations. This festival of lights normally is celebrated by Hindus, Jains, Sikhs, and also by some Buddhists (Finnis, A., 2020). Another pertinent example of light festival is Lumiere festival in UK. *Lumiere* is the UK’s largest light festival and has been transforming cities since 2009. It represents an opportunity to reimagine familiar buildings and public spaces, changing the way urban surroundings are experienced. This change is mainly based on citizens’ engagement in the cultural activism that is behind the festival. During an interview with Kate Harvey, Artichoke Senior Producer, she commented that the originality behind this festival relies on the opportunity it offers; seeing the world transformed through the mind of an artist. It is an experience that makes the visitor thinks differently about the places where he lives in (Artichoke. 2021. February 4).

Experience of the cultural heritage space is being regarded as actively created by the community’s engagements with and in the public urban space. One influential figure in the study of urban culture, in general, was the sociologist Georg Simmel (1995) who reclaimed that the mental life (culture) of the community is created by the need to cope with lived realities of heterogeneity and diversity. This need to cope is not necessarily negative, it can imply that the urban space be the site of freedom and also of isolation. Simmel made freedom possible by explaining that the urban community made freedom possible by developing responses to the stimuli they encounter in everyday urban life (Stevenson, D, 2014, p.20). Feeding the reflection from this assumption, it is legitimate to consider digital urban art stimuli in heritage space, a mixture of opportunity, and onslaught. And it is the community that has the gage to make this relationship a platform for public freedom expression.

Digital Urban Art Events: A Tool for Citizens’ Engagement in Expressing Democracy

The word democracy comes from the Greek words “demos”, meaning people, and “Kratos” meaning power; so democracy can be thought of as “power of the people”: a way of governing that depends on the will of the people. A democracy, at least in theory, is a government on behalf of all the people, according to their “will” (Council of Europe). However, the way current communities are dealing with public space is slowly becoming a way to ensure a functional democracy; a governance way that relies on a horizontal approach.

I have said that the survival and extension of the public space is a political question. I mean by that that it is the question that lies at the heart of democracy. (Claude Lefort, “Human Rights and the Welfare State”)

According to Claude Lefort, the existence of public space is related to a functional democracy. At the same time, contemporary aesthetic discourse in public space is said to be relying on “art taking democracy seriously” (Deutsche, R., 1992, p. 2). This implies that currently, public art is taking part in democratic expression.

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When talking about public space, political theorists generally take it to be a metaphor that refers to the numerous ways in which citizens can participate in decision-making and action which is a concept related to ‘the public sphere’ (Parkinson, J., 2006, p.1). However, the public sphere is currently living a shift from the physical realm to networks, media, and the internet. This shift indeed took place for considerable reasons like scale and complexity; societies cannot gather in a physical form to make a decision, but to be considered as a democratic society, there is a need to participate in public debate. Thus, metaphorical perceptions of public space appeared. However, ICTs based public realm should not wipe out the literal meaning of public space. Physical space matters for democracy. To say it clearly, the importance of physical public gathering space in reaching a functional democracy cannot be denied. It is the collaborative engagement between physical public space and democracy expression tools that form democracy aesthetics.

On one hand, the exercise of democracy depends upon having a literal commons where people can gather as citizens, like squares, main streets, parks, or any other public space that can be open to all. John R. P. 2012, p.2) believes that democracy depends, to a big extent, on the convenience of physical, public space, even if we are living in a digital world. However, he is seeing the availability of space for democratic performance under threat. This is making communities run the risk of destabilizing some important democratic conditions in the modern world (John R. P. 2012).

On another hand, contemporary art is slowly leaving the conventional art institutions to explore themes as “publicness”, “social relations” and “democracy” in public space(s). According to Fred Evans (2018), public space is a political space. It contributes to expressing political statements through public art. Fred Evans thinks that urban public space can be an elucidation of how thoughtful public art can contribute to the flourishing of a democratic way of life and how a wide range of artworks participate in democratic dialogues. However, democracy in public urban space can be expressed in more than one way.

In this text, the exploration of key notions drawn from the works of Michel Foucault is emphasized. The power problem is central to his thinking regarding the linkage between individuals, society, and institutions (Burchell, G., et al. 1991). Besides, he paved the way for the public participatory planning process institutionalization through his combined thinking about space power and knowledge (Foucault. M. 1967). Thus, one can say that social-democratic public institutions and the nation-state are critically addressed in the light of contemporary processes of the world’s digitization. The use made of Foucault in this paradigm privileges a model of disciplinary power that is dependent on a particular spatialization of social subjects. In the present research, this new spatialization concerns the margin ICTs offered to independent artists, cultural producers, activists, and intellectuals to play a role in rediscovering the public space for artistic actions and intellectual gatherings. ICTs transformed the way citizens and artists engage in the democratic transition and the democracy expression in many countries.

The ease of the expression of democratic ideas is a significant factor in a nascent democracy. Urban art and the process of digitalization share an important common ground; the transformation of the cultural space by expression power. Expression in digital urban art became mediated and subjected to transform the notion of space itself (Maric, B. 2014). In this mediation, citizens’ participation is accentuated. As presented in figure (2), during London’s Lumiere festival in January 2018, visitors’ interaction with the projected digital art changes the way the artwork is perceived. Community is no more a passive actor in urban art. Over the past decades, the visitor has gone from being a passive observer to being a user; someone who interacts with the object and a participant; someone who is involved in the meaning-making process of art and artifacts (Haus M. et al. 2005. p.8).

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Figure 2. (a) Interactive urban art sceneries in London Lumiere festival
https://www.youtube.com/watch?v=M6_Bts10zqk



As mentioned in the first section of this chapter, Lumiere festival in London generally takes place in Trafalgar square. The site around Trafalgar Square has always been a significant heritage landmark for many years. Art and design festival Lumiere contributed in its different editions in casting the capital's architecture in a new light (Tighe, Ch. 2020).

The pioneer in hosting urban art in heritage sites is the Lyon light festival in France. Each year on 8th December, lights radiate throughout the city. The Lyon Festival of Lights is an event during which the city is metamorphosed, reconnecting with a popular tradition dating back to 1852. In 1989, Lyon adopted its first Plan Lumière. This plan contributed to enhancing the city by illuminating heritage sites. Lyon is the first European city to launch such a project showcasing heritage through lights and illuminating Lyon's Renaissance facades and majestic buildings (Fêtes des lumières, 2020).

The festival's lighting gradually began to take on more meaning i.e. latest technologies to revive heritage sites started to be used. This made people see the city with a new perspective. The city became a museum and the museum shifted to the public urban space.

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FINDING NEW WAYS OF ENGAGING WITH HERITAGE IN A DIGITAL WORLD

The City Museum Concept

This part of the research questions the role urban art events and festivals can play in the current oscillation between trials to disregard the social value and the contribution in the economic generation, and trials for a ‘quick fix’ solution to city image problems. The digital world’s contribution in changing the “feel” of the city: How does the “feel” of the city differ through the digital lens when it emerges in a historical physical structure?

In the heritage open spaces where modernity is showcased and exteriorized, people’s individual sensory experiences and intimate bodily practices condition urban dwellers’ relationship to the public sphere of the city. In fact, through the emergence of a new discourse in experiencing the heritage space, a dilemma of compulsion to conciliate modern needs with the artistic aspiration of our race has emerged. As it has been evoked by the urban historian Françoise Choay, there is a rationalist and scientific vision urban planning interacted with a traditionalist, culturalist approach. This last is itself emphasizing the heritage and distinctness of old buildings. This emanates from an idealized vision of the city of the past (Choay, F., 1965, p16-25). Thus, it is possible to say that an idealized vision of the city of the past is animating cutting edge technology use in heritage spaces. Urban dwellers are in search of a reflection of more interior feelings of pride and accomplishment (Kenny, N., 2014, p.161). Urban dwellers’ sensory contact with the environment should evoke cultural identity; respect for the feel of the memory of the past. In the current digitized world, there is a need to make a linkage between contemporary urban spaces’ use and national identities. It seems like modern day-art events in general, digital urban art in particular could materialize this linkage which is transforming urban heritage sites into ‘city museums’. So what is the city museum concept? And what is its relation to the digitized urban art in heritage sites?

Michael Haus et al. (2005) presented a reflection about museum-based case studies addressing the overall changes in the access to and experience of art and heritage in the present digital culture. In fact, besides offering new visualization tools, ICTs are offering new modes of experiencing and perceiving art and heritage (Michael Haus et al. 2005, p.7). Chiel van den Akker et.al. believe that museums in digital culture became ‘post-museum’, sites of mutuality where the visitor and museum are allies in the creation of meaning (Michael Haus et al. 2005, p.9). Thereby, ICTs use in heritage sites can have the gage to transform the city into a museum space. With ICTs the city would be present equally in the actual world and ephemerally in the virtual world.

Perhaps the city museum of tomorrow could be equal parts physical and mobile and virtual. [...] Perhaps the city itself – its streetscapes, its parks, its theatres, its neighborhoods, its palaces, and its slums – could become the actual museum. (Beasley, L., 2012)

This bi-formed city museum is perceptually confusing. It is, however, believed that the virtual/actual coexistence may be tempting to the community; the public interest in public stories is seen as provocative (Beasley, L., 2012). Temporary changes that light festivals can bring to historical centers have the gage to transform the heritage site into a democratic museum space. Instead of seeking to serve elite minorities, social and academic, the democratic city museum advances all the community’s participation and access to what Lefebvre called: “the right to the city” (Lefèvre, H., 1968). Therefore, there is an intricate cultural implication of the streetscape in the belief about culture and identity. This makes the

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expressionist link between digital urban art and old cities' crowd more evident when the streets' material reality feels short of cultural implications.

One example of access to the digital world in heritage sites to celebrate the city and to enhance the democratic transition is the Light festivals' trend. It animates each year and on several occasions a panoply of historic monuments all over the world. However, a current debate exists about the effect of light festivals on democratic expression. So the question here is; are the experiences that light festivals are offering to the community leading to an immersion in a democratic transition or to a detachment from decision making? Is the identification with the "all virtual" world just a fascination and a hidden manipulation tool?

Writing Historic City Centers Through Digital Art Festivals in a Democratic Transition: Identification or Detachment?

Light festivals are becoming a novice way to see historical sites in a whole new light. This light is based on a phenomenon that occurs when the material world is superimposed on the digital one, and conversely, when the digital world is superimposed to the reality. Light festivals offer the visitors the opportunity to immerse themselves in a fascination with a double identity existence.

The interactive images of a heritage offer the visitors an experience that goes beyond what their imagination permits them to foresee (Tisseron, S., 2004). Generally, ICTs use in heritage sites can be either; in a form of immersion in a recreated environment; seen in museums, or a form of architectural video projection; seen in the case of light festivals.

The opinion of scholars about access to virtual immersions is vacillating between against and for opinions. Among those who are for, the example of Marshall McLuhan can be given; the inventor of the Global Village's concept and who predicted the disappearance of cities (cited in Urlberger, A., 2003, p.99). Among scholars who clearly announce that virtuality, immersion can harm the real world, Paul Virilio can be given. He expressed his fears about the effects of the virtual space. He thinks that it would be a threat to the real world. It would cause a break with this real-world and contribute to its disappearance (Virilio, P., 1996). The question here is how is it possible to decipher the effect of actual/virtual coexistence on the user's consciousness? Will there be a margin for participating in the democratic transition debate in front of the actual/virtual interference in the patrimonial heritage space?

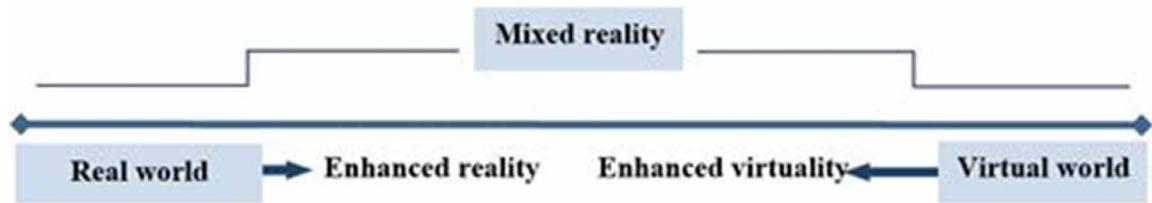
As it was defined by Baudrillard, simulation is a kind of simulacrum (Baudrillard. 1995 p. 10). He considers simulation as opposite to 'representation' since it starts from overtaking the sign as benchmarks neglecting all references. Similarly, representation starts from sign and real equivalence principles. It is a sign's extrapolation, "*liquidation [...] of real through virtual*" (Leonelli, p. 58). Thus, enhanced virtuality results from this dilemma of two clashing worlds; the virtual and the actual. Enhanced virtuality is a confluence between real and virtual and it can be explained through the diagram below i.e. (Figure 3).

Baudrillard has effectively mapped out the infusion and diffusion of *hyperreality* into everyday life, an interpretation that he describes as emanating from "the precession of simulacra". Those are exact copies of the originals that no longer exist or perhaps never really existed in the first place. They represent the contemporary elaborations upon the simultaneously "real-and imagined" (Edward W. Soja. 1996. p.239).

According to the group of artists Xenorama who participated in a light festival organized in the capital of Tunisia in 2016, the purpose of creating overlays between digital and physical environments, is to enchant reality:

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Figure 3. Diagram describing the stance of enhanced virtuality besides real world (Tira, Y., 2015)



We are united by the fascination of use technology to create magic. (Xenorama, 2016)

Deciphering the words of Plato (1998) illustrated in the myth of the cave, it is possible to say that the phenomena of simulations, results from rational theories. Far from delving into the game of appearance, simulations redouble the process of apprehending reality. They reflect a rational trait (Platon, 1988). In light festivals, virtual immersions can be considered as a way to celebrate the ‘real world’. The problem when perceiving this bi-formed nature of digitized spaces during light festivals is that it becomes not clear whether it is possible to draw on the own cultural and historic strengths to tackle modern issues like the democratic transition.

Case Study: *Interference Event* and its Contribution to Enhancing the Democratic Transition

Overview about Interference Event

Interference is the first international light art biennial on the African continent. It is a contemporary art project which takes place in the Tunisian capital at the Medina of Tunis which is recognized as a UNESCO World Heritage site since 1979. It is based on a series of improvisations combining video footage, sound, and recited texts. This local community-based urban art initiative was started in 2015 by German curator Bettina Pelz and Tunisian curator Aymen Gharbi. The first edition was launched in September 2016, the second was in 2018 and in September 2020 the third edition will be held. *Interference* is seen as a new display for art in public space which has been created and influenced by the Arab Spring.

Public space and its significance for the instauration of a democratic culture are the curatorial concept’s key aspects. Based on care for artistic qualities and freedom of artistic expression, *Interference* not only refers to the freedom to generate artistic expressions free of governmental censorship, political interference, or administrative burdens but also refers to the citizens’ right to take part in cultural life. It has been reported that 15.000 visitors attend in 2016 and 18.000 in 2018 (intunis.net, 2016).

The Medina of Tunis has been recognized as a remarkable historic urban ensemble suitable for this digital urban art event due to both; the socio-cultural network that is engendered by the outline of quarters and network of streets and also due to the richness of architectural layers spanning several civilizations. While very active in the daytime, the Medina becomes quiet during the night; workshops and shops, coffee bars, and restaurants close, alleys become empty. All this combined with the rarity of streetlights after daily activities the medina fades out at night giving margin to the exhibition hours. The darkness

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Figure 4. *Tisser la Médina*, Interference Light Art Festival, Tunis, Medina, 1. – 4. September 2016, <http://intunis.net/portfolio> visited on 15th of January 2017



provides a perfect canvas for artists that work with physical light as material or medium (Scherrer, U and Ben Romdhane, L. 2016).

One example of projects presented in *Interference* 2016 is *Tisser, la Medina*. It is a digital animation of silk weaving enlarged so that it overwrites the appearance of an architectural ensemble. In his work, Kurt Laurenz Theinert concentrates on abstract visual experiences that do not refer to anything. He aims to put forward a reductive aesthetic. He makes the meaning, message, or metaphorical associations added by every viewer's perception and background. Thus, if in the present context the concern is about the relation between light festivals and democracy expression; there is a margin of interpretation left to the observer to see this performance as an expression of emancipation and glows of lights after the dictatorship's darkness. However, it is still not clear whether this digital urban art initiative held in the historic city center of Tunis is an effective way to enhance the democratic transition the country is living since 2011.

Far from the physical and mental intensity of the modern boulevards and far from what George Simmel calls the intensification of nervous life (Simmel, G., (1914); the visitors longing for a different set of sensory experiences are quickly trapped in an enchanted night-time experience of the space. In the tranquil night-life of the Medina's poorly lightened streets and where passers-by are rare, *Interference* different presented performances are put forward.

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Interference: a Democratic Transition Expression Platform?

The purpose of this part of the research is to scrutinize the specific spatial dynamics of the Medina of Tunis streets to explore how an ICT based dynamic positively changed the conviviality of the urban night-life? How did individual sensory experiences and bodily practices condition urban dwellers' relationship to the traditional public sphere, the virtual/actual sphere where democracy was showcased and exteriorized?

The 2011 revolution in Tunisia brought about changes to the relation between art and politics in Tunisia. Freedom of expression and questions on how to use it replaced the censorship under the dictatorship of the former president Zine El Abidine Ben Ali. As reported by Rana Yazaji (2015), the managing director of *Al Mawred Al Thaqafy*, Tunisia arose from the revolution with the potential to accomplish democratic change. The positive drive is maintained when civil society can hold the government accountable to its goals and promises. To help guarantee that civil society maintains its impact, *Al Mawred Al Thaqafy* (Cultural Resource) organization is partnering with Tunisia's Ministry of Culture to revamp the country's art scene. (Yazaji, R., 2015). Numerous events have taken place to debate the place of culture during the democratic transition period and *Interference* can be considered as one of them.

In fact, for the 2018 edition, 40 sites had been chosen as platforms for the exposed artworks; private apartments and public places have been illuminated for 4 days allowing to see the city under different

Figure 5. Wall inside me, by Abed al-Rahman Julani, Photos: Jennifer Braun, Ibrahim Guediche, <http://2018.intunis.net/>



lights (Ben Azouz, I., 2018).

In the same edition, Abdelrahman's work focused mainly on his research to find a personal space in political identity and questions on humanity.

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Claire Fontaine is a Paris-based collective artist who also had a contribution in 2018's edition. Her name has been assigned to a popular brand of school notebooks, Claire Fontaine elaborates a version of neo-conceptual art. Working with video, sculpture, painting, and text, her practice can be qualified as an ongoing interrogation of the political ineffectiveness and the crisis of singularity that seem to define contemporary art currently. As it is presented in figure (6), she aims to express a common voice through digital art. In the figure on right, she says: "*I am your voice*" and on the left, she says: "*dignity before bread*". She took use of digital art to freely express public opinion.

Figure 6. Human strike, Interference 2018, by Claire Fontaine, <http://2018.intunis.net/en/claire-fontaine/>



Sara Foerster is another participant in the 2018 edition. Her work is based on the impulse to discover a place with her artistic views, to implement them in her work, and to present them in the public space. She aimed to shade lights on Tunisia's lights. She saw in her two years of experience in Tunisia, extraordinary cooperation. As she has reported: "*I would like to transfer the outstanding light of Tunisia into the night*" (Foster, S., 2018). *Interference* is based on using Medina's streets, blind ways, and architectural monuments to compose expressionist artistic pieces. As described by Sabina Von

Cercle vicieux (Vicious circle) project by Houda Ghorbel and Wadi Mhiri is also a project relatively related to freedom of political expression through digital urban art. This project in common question the human body, the memory, the symbolism of identities, and the religious and political culture, are constructed through the proposed space and experience.

Kessel, *Interference* artist, culture can be transmitted from one generation to the next through the city as a social organism; "*in a city, population is concentrated and unavoidably gives rise to and depends on, certain features of social organization that are described as "urban"* (Von Kessel, S. 2016).

Generally speaking, the approach followed in this event relies on exploring the artistic, cultural, and social potential of increasing public space through Medina's light and sound. One of the remarkable achievements of 2018's edition was the projection of an artwork with a political message on the façade of the City Hall just outside the Medina.

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Figure 7. Cercle Vicieux, Interference 2018, by Houda Ghorbel and Wadi Mhiri, Photos: Jennifer Braun, <http://2018.intunis.net/en/ghorbel-mhiri/>



The project was by the German artist duo Hartung & Trenz and it represents a projection of excerpts from the new constitution onto the building. This project also fits in perfectly with the overall theme dealing with “cultural heritage,” an idea which emerged after many artists from the first edition highlighted the incredible 8th-century architecture of the Medina.

The main purpose of choosing the Medina as a platform for such an event was to transmit a message:

Figure 8. Projection of exerts from legislation on the façade of a governmental building, Interference 2018. Hartung und Trenz, Photo: Jennifer Braun



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Lights will illuminate the Medina's walls and will give a shining image of Tunisia, a country where people's will cannot be denied because of their need and where none is ready to leave, a city where a common will contribute to building the Tunisia of dreams. (Mkacher, A and Msilini, F. 2016)

If a country is in a democratic transition like Tunisia, then it needs public events to keep the memory of those who gave their lives to attend premises of democracy. Thus, such digital art events based on community engagement can be a way to revive a revolutionary period and also a way to persist in evolving towards a common will.

Digital urban art proved to be an effective platform to inspire and promote freedom of expression and innovation among Tunisians. However, the fight for freedom of expression is still in process. It remains a significant struggle in Tunisia.

CONCLUDING REMARKS

In light of the theoretical background and the subsequent commentary on the relation between modern-era digital art events and democratic values of a society, it can be concluded that events like *Interference* do provide a breathing space for citizens of a country still reeling from its days of dictatorship and censorship. The different themes of the said event and, more importantly, the freedom of expression that it offers, is also representative of these events' contribution to enhancing democratic awareness among the masses.

It can also be deduced that the studied case of Tunisia is relatively emancipating in nature when it comes to the transition to democracy. The interest was shown by the public in attending the event's themes which represent political correctness and social organization also hints at the public's political psyche. However, the attempt is relative, new, and still not enough to state that ICTs based urban art is an effective tool in democratic transitions. Further statistical studies on the number of participants in different sections of the event and analytical studies on increased (or decreased) expression of opinions in social and political matters are needed to better assess the true extent of effects of digital urban art in a transiting democracy.

This chapter identifies a central issue that must be resolved i.e. the tension between creativity and culture; the idea of urban heritage and how digital urban art and the city museum concept engage with, and intervene in, the public urban space and historical scenery. In the context of social and political influences, and most importantly with the changing night-time experience of all citizens in the spaces of their heritage, digital urban art looks like a medium of unpacking unchallenged social relations, particularly those associated with previously refuted will for democracy.

The cultural heritage space in this context cannot be seen as an entity that produces a single disposition or way of life. Rather it is a panoply of places comprising a difference in political opinions and a diversity made through people's active engagements with the heritage site and with each other in the context of light festivals.

Digital Urban Art in Historic City Centers in Times of Democratic Transition

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KEY TERMS AND DEFINITIONS

Creative Place-Making: Creative place-making (CP) is a mode of urban intervention picturing many tools, traditions, scales and methods. It is multivalent, multidisciplinary and adaptive, consisting of a variable elements of heritage conservation, ecological restoration, artistic production and cultural programming, all shaped by broad participation and collaboration.

Eventful Cities: the active presence of cities in the dynamics of global governance and implies that their cultural planning policy emphasises creativity. It does also mean the fact of being a ‘creative city’ which is the current urban imaging cliché. Many international and European organizations like the Council of Europe and UNESCO are fostering the use if culture in strategies to revive cities and urban economies and to brand places as ‘different’. Eventful city making focuses in practices of art and creative production and consumption. This implies the high frequency of festivals, urban art events.

Hybrid Space: Hybrid space is the space of combination between physical objects and digital information-communication networks; a combination between virtual and actual space, between physical concrete space and digital ephemeral space.

Hyperreality: In the technological advanced modern society, hyperreality represents the inability to distinguish the reality from the simulation of reality or to say it clearly, inability to distinguish the actual world from the virtual world. Due to this phenomenon, some scholars like Paul Virilio (1996)

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are thinking that virtual spaces can transcend the real spaces and deteriorate them. This leads to a risk of liquidation of the real through the virtual.

Interference: Interference is a light festival organized bi-annually in Tunisia. It started to be organized in September 2016 and it is still continuing. It mainly aims to express public voice and gives citizens free access to art and participation. Through an original going back to the future, this light festival is always taking place in the labyrinthine old streets of the World Heritage centre, the Medina of Tunis.

Light Festivals: light festival is among the annual events organized in different part of the world and in different cultures. Generally, it is organized to celebrate the end of the winter and the beginning of the light seasons with art workshops, light designs, live music and street food. However, it is context can change from one culture to another.

Meta-Perception: In general, it means how a person perceives others perceptions' of themselves. In the context of the current digitized world, meta-perception is a term used in the perception of actual/virtual superposition. To say it clearly it is the perception of the hybrid world.

Simulacra: Exact copies of the originals that no longer exist or perhaps never really existed in the first place. They represent the contemporary elaborations upon the simultaneously, real-and imagined, world.

Chapter 12

The Development of Smart Public Spaces in the Greek Historic Centers

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ABSTRACT

Historic centres constitute a substantial urban fabric which concentrate cultural elements that have been shaped through the centuries. The current chapter investigates the role of public spaces in Greek historical centres and the role of smart tools and applications in their integrated conservation. The paper examines three public spaces of Athens historic center and analyzes the threats and opportunities they face. Urban planning and design have an essential role in the historic centres' public spaces revival, and towards this direction, smart technologies can be decisive. The chapter evaluates parameters that shape historic public spaces as urban design, sustainable mobility, urban functions and participatory processes and it proposes the integration of ICT in these fields in order to make historic public spaces vibrant urban areas.

INTRODUCTION

Historic centres constitute a substantial urban fabric that concentrates on the cultural elements shaped through the centuries. Their public spaces are essential urban cores for their development, however, they and face many challenges. They are overcrowded in tourism areas or abandoned in downgraded historic sites. The combination of cultural heritage with innovation and smart digitalisation processes is a complex issue. Ashworth (2017) and Warnaby et al. (2010) support that cities with cultural heritage are particularly challenging about their meaning and materiality and argue that the complexity of a city needs careful considerations in the management of transformation initiatives (Ashworth, 2017; Warnaby, Medway, & Bennison, 2010).

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The Development of Smart Public Spaces in the Greek Historic Centers

Urban planning and design have an essential role in the historic centres' public spaces revival, and towards this direction, smart technologies can be decisive. The current chapter examines the role of public spaces in Greek historical centres and smart tools and applications in their conservation. The research uses as case studies three public spaces in the historic centre of Athens. The concluded remarks propose innovative solutions and insights to safeguard their cultural identity and make them vibrant urban cores.

PUBLIC SPACES IN HISTORIC CENTERS

The historic living city is a combination of places shaped by its people's heritage values. Public spaces are open places accessible to all citizens, regardless of their ethnicity, age, gender, race, or socio-economic level. Their form can be seen in different forms as streets, plazas, parks, marketplaces, and squares.

Urban public spaces date back to the beginning of human society: according to Gehl, first came life, then spaces, then buildings (Gehl, 1987). Public urban spaces are central elements of the urban tissue. Their role is defining and highlighting the city's identity and local context and showing civic pride for the people. Public spaces in historic cities are tied to people through intangible heritage defined by religious or spiritual associations and belief systems. Public spaces have become a critical theory about philosophy, urban geography, social studies, urban planning, and urban design. In contrast, public spaces are used to designate areas with particular characteristics due to human interactions and activities (Abusaada & Elshater, Revealing distinguishing factors between Space and Place in urban design literature, 2020, p. 19).

Through the centuries, public spaces are shaped according to social, political, economic, and environmental conditions. Their role is to show each place's identity and become places of everyday life. Urban spaces in historic cities centres represent *genius loci* and shape their mental images with their spatial elements.

In ancient Greece, they were places where democracy and public life was developed, while in the ancient Roman cities, they showed the power of each Emperor. In the medieval ages, public space was near the Christian churches, while public space found a new identity during the renaissance.

The Industrial Revolution that brought rural populations into the cities led to downgraded historical areas that lacked the basic hygiene infrastructures, making the historic city a place of physical and moral decay. In the following decades, the extended demolitions in historic areas created new public spaces and showed historic sites' transition into the new modern urban conditions. The safeguarding of 'historic monuments' had been at the centre of conservation, so the historic urban fabric and public spaces were ignored during the 19th century. Gregotti believed that historic cities public spaces were gradually becoming private spaces, depended on market needs, downgraded, abandoned and no more the hub of society' areas (Gregotti, 2002, p. 29). In the following decades, the social inequalities, spatial and social segregation and neoliberalism spatial expressions were reflected in the formulation of public spaces. Social cohesion and common goods became weaker in public spaces management, which led to the loss of their initial identity and scope, especially in the historic urban landscapes.

In the 1980's decade, the new consumption activities replaced traditional functions, which led to new urban areas characterised by consumption and cultural activities. The regeneration projects of that period tried to redefine the role of central places identity, but their attempts were fragmental primarily, and they were not supplemented by economic policies (Roberts & Eldridge, 2009).

According to Jan Gehl, public space is successfully functioning through the activities it serves (Gehl, 1987). He divides the activities taking place in public spaces into three categories, the necessary activi-

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ties, the optional activities, and the social activities. The necessary activities are everyday tasks that individuals carry out to fulfil their needs, the optional activities that occur when conditions are optimal, and the social activities: occur because of the first two activities to become effective.

Today's constantly growing cities need public urban spaces in every form and shape, as they are urban elements that define their citizens' physical, psychological, and emotional well-being. Urban planning for conservation must ensure the development of vibrant urban public spaces that conserve the community's cultural assets. The revitalisation of public spaces should promote intercultural communities and reflect the urban citizens' life and interaction. It should be based on integrated management principles and encourage social cohesion, economic development, environmental protection, and urban conservation.

METHODOLOGY

The planning of urban spaces includes the procedures for their creation and management, the tools for their accessibility and the factors that define their safety and usability as they are adjusted in their cultural aspects. This chapter studies the basic principles that shape and define the role and use of public areas focusing on the nightlife. It focuses on pillars that shape the functionality, vibrancy, and integration of urban spaces in historic areas in terms of urban conservation.

The current chapter also investigates participatory processes and governance policies in urban planning and using public spaces, as these actors are important in the promotion and the integration of public spaces in modern urban society's needs. The investigation focuses on the role of accessibility and sustainable mobility, public functions and services and the quality of their infrastructures and services developed, as these constitute basic parameters.

The aim here is to figure out the primary assets that shape the public spaces in historic environments and propose with the use of smart applications strategies and policies to make them functional, sustainable, vibrant, and simultaneously safeguard their cultural elements.

THE HISTORIC CENTER OF ATHENS

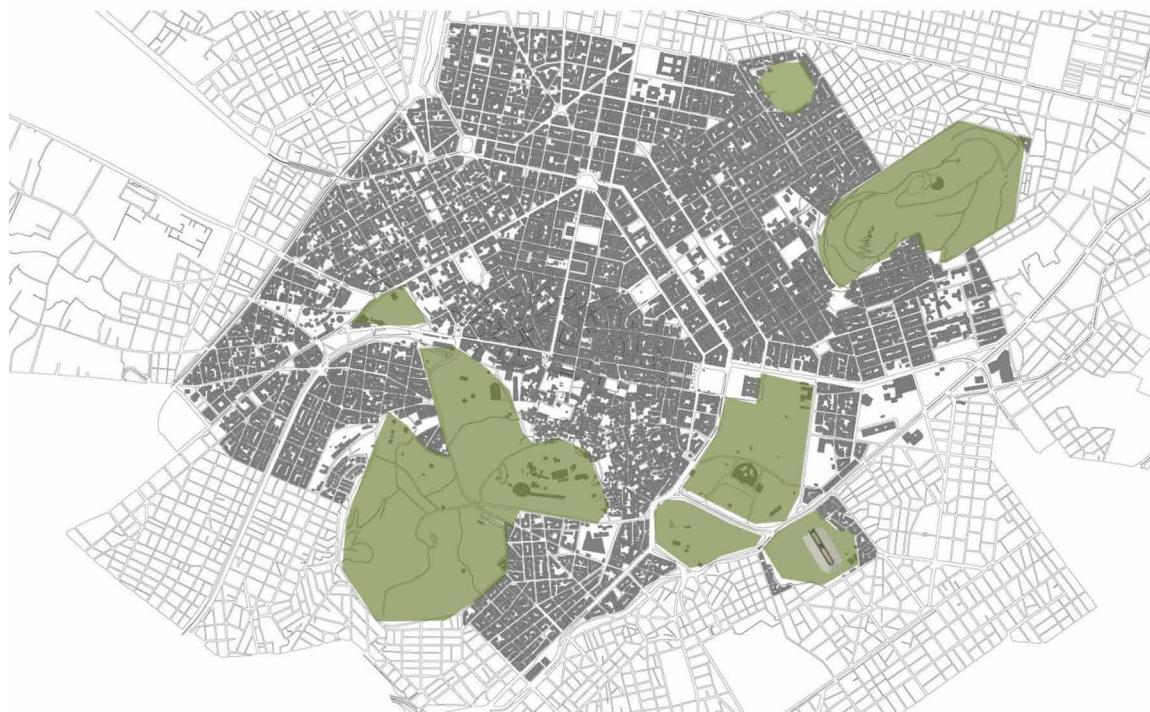
The historic centre of Athens has of history of 5.000 years. In the 5th century B.C., the city's public life was so intense that the Athenians changed the structure, size, and form of their public spaces to adjust them to their state religious festivals; large processions characterised several of them. The primary public space, agora, served the councils of the political community and the festive rituals.

In the following centuries, the open public space's surroundings turned into public property to be used for public buildings (Gras & Tréziny, 2010). During the last two centuries, the area is the historic core of the Greek capital has faced intense changes and today, is a zone that concentrates many different elements of many cultures. It combines an organic traditional urban area with a morphology with medieval form and the newer classical orthogonal building squares, shaped in the beginnings of the 19th century (Figure 1).

The area is developed in two triangles with three public squares on the three triangle vertices, the Syntagma, Omonia and Monastiraki public squares. Each one of these three has a different functional but also a social character (Figure 2).

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Figure 1. The historic centre of Athens



Syntagma public square (Figure 3) is surrounded by buildings expressing political power, as the Greek parliament, the Omonoia public square (Figure 4) is surrounded by commercial functions and hotels and its wider area is downgraded. In contrast, the Monastiraki public square (Figure 5) has a commercial and tourism character. It is a vibrant public square, the end of the city's main pedestrian-commercial axe, near Acropolis.

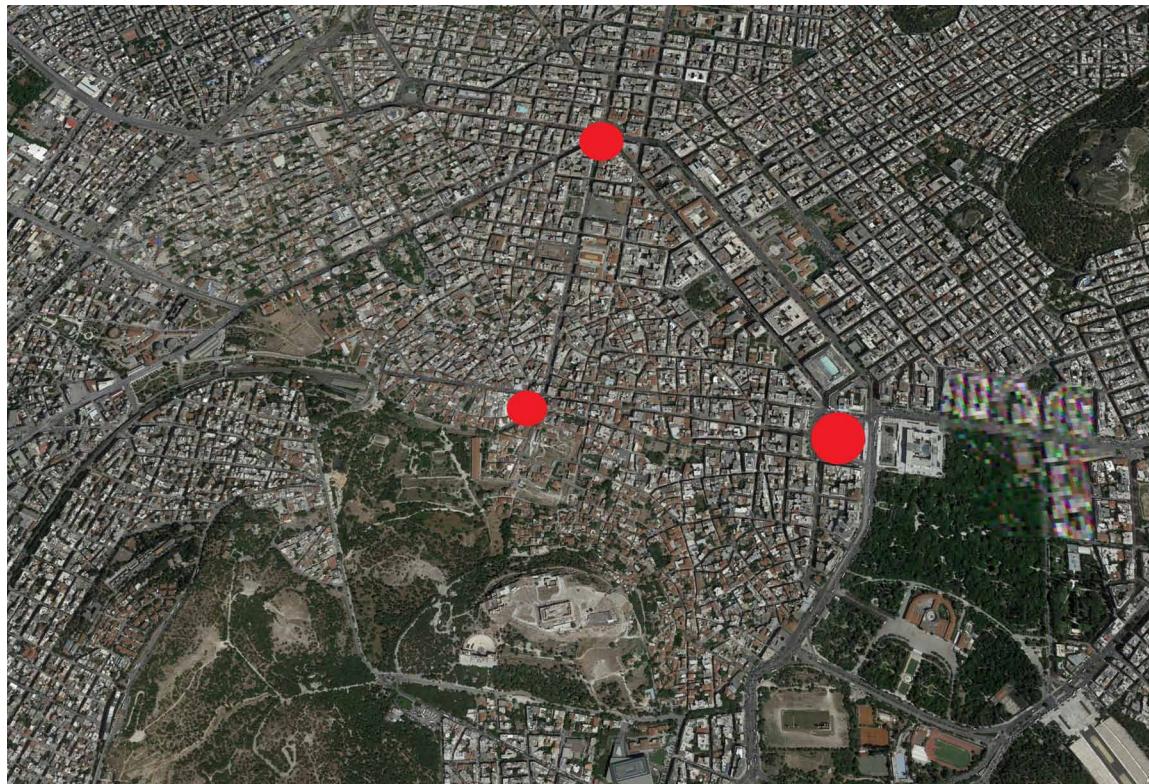
In the 1970's decade, the first efforts for the historical city of Athens revitalisation focused on creating pedestrian networks that would define the routes which would connect the important buildings and monuments of the classic and the newest area's history. Since then, many actions took place, which had doubtful results. The restoration of the historic centre's building as a tool for the revival of the area led to high land prices. This change was the reason for the areas functional change as activities as craft businesses were relocated and new primarily commercial and recreation activities were allocated in their place. Traditional craft uses were abandoned, and new uses as shops, restaurants, bars, galleries, and fewer residences were developed in the historic centre. As for the historic centres' social structure, the area reflects the social inequalities that are getting intense through the years of the economic crisis. Migrants and drug addicts are settled in the downgraded zones (Figure 6), while high-income and luxurious shops are allocated in certain high land values zones (Figure 7).

Today, after many years of economic crisis and in the new conditions shaped by COVID-19, public areas' role is decisive for cities development, as the pandemic may reinforce social and class differences in the use of public space (Honey-Rosés, et al., 2020)

Social distancing offers urban experts an opportunity to reshape the physical environment of cities proactively and fundamentally (Abusaada & Elshater 2020). This pandemic has shown the desire for

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Figure 2. The three main public squares of Athens historic centres



publicness of the everyday – socializing, conversations and other interactions taking place in spaces for public life (Mehta, 2020). More particularly the historic centres' public spaces, where tourism and commercial uses have been diachronically developed, are inactive urban zones, as restrictions about public life have defined a new urban status.

For the three case studies, the role of participatory processes and governance policies will be analysed as they are common in the three cases. In the next step, each of the three squares will be analysed in terms of these spaces' cultural elements, conservation in the accessibility and sustainable mobility, public functions and services, usability and safety, and infrastructure quality. This analysis aims to evaluate the problems and the opportunities these spaces have and propose smart solutions that can solve the existing issues and create improved public spaces concerning their cultural identity.

The Three Central Public Squares

The paper focuses on three landmarks, public squares developed for almost two centuries and constitute cores of urban life. They are chosen as they are shaped in the same historical period, but they have different spatial, social, and environmental characteristics in their status.

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Figure 3. Syntagma public square



Omonoia Public Square

The oldest square in Athens is the centre of the city's main roads that are developed radially. According to the first plan by Cleanthes and Saumbert 1834, the Palace of the King would be constructed in this site, which was allocated at the end of the Athenian country walk of the time. In 1846 the area was planned as a public square, and in 1862 it was named Omonoia Square, which means unity in Greek when the leaders of the rival political parties gathered in this area and took the oath of "unity".

The place gradually acquired a commercial character and became the most recognisable point of Athens for the province's inhabitants, who came to the capital. In 1954, the construction of an underground square with banks, shops, and post office and the first escalators began. The works were completed in 1960 with the construction of an artificial lake with fountains. Through the years, Omonoia Square was transformed due to the increasing traffic, which turned the area into a road junction. In 2020 the public square changed again as the Municipal authorities, with private sponsorships and no kind of consultation, proceeded to construct a new artificial lake with fountains, inspired by the 1960's areas form. Today the public square is a hub for visitors and residents of Athens. The buildings that used to be closed during the economic crisis are gradually re-used as hotels and shops (Figure 8).

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Figure 4. Omonia public square



Still, during the night hours, the place is un-friendly, as it is in proximity to areas that turn to become ghettos. Many of the existing abandoned buildings around the square are, in recent years, a field for investors who take advantage of the area's low land values. Many abandoned buildings are renovated and become shops and hotels fact that has upgraded the area's profile. The status of the public square in terms of accessibility cannot be evaluated as during COVID-19, its use is restricted. Still, in terms of environmental planning, its development is a positive approach as it has "brought back" natural urban elements as green zones and water surfaces (Figure 9).

Syntagma Public Square

The public square was named in 1843 Syntagma, which means Constitution, as it was the place where King Othon granted the Greeks their first constitution after the 1843 revolution. It was planned in 1846, and it was divided into two parts, connected with marble stairs. Historically the area in the borders of Syntagma had been surrounded by luxurious hotels and café shops, the fact that gave the area a cosmopolitan status. This status remains until today, as many hotels have been developed in the area. In contrast, the square, which has an underground metro station, is a hub at the beginning of the most developed pedestrian—commercial axe, Ermou Street.

The Syntagma public square was diachronically connected with political situations due to its proximity to the Palace, which later became the Greek parliament. Currently, it is the place for protestors,

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Figure 5. Monastiraki public square



Figure 6. The downgraded areas of Athens historic centres



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Figure 7. Luxurious shops in pedestrian zones of Athens historic centres



while it was the field of considerable conflicts in 2008 and 2012. Through the years, many attempts for public square regeneration have taken place, which mainly focus on the replacement of its architectural elements. Today, many users use the existing urban furniture, especially during summer; they enjoy the fountains and the small-scale artificial waterfalls. The uses in the area remain the same in recent years. Luxurious hotels, restaurants and shops in the pedestrian zones are the functions that characterise the area.

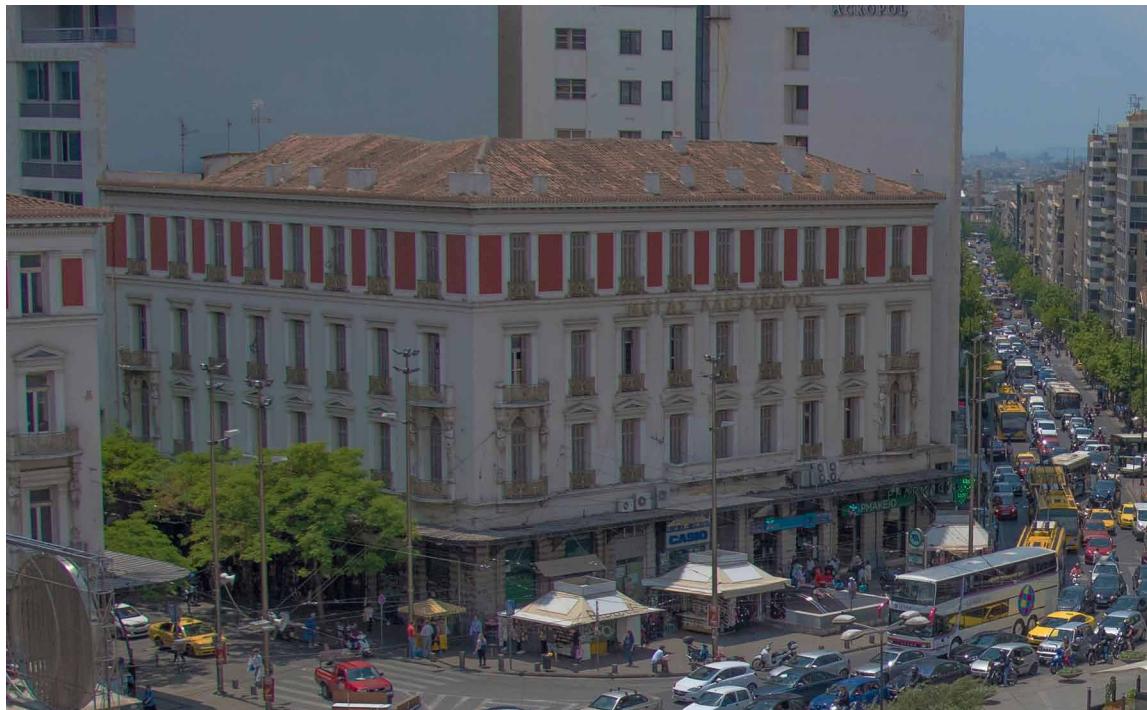
Monastiraki Public Square

The Monastiraki public square is defined by four monuments of the city's four different historical periods. It has the Roman library, the Byzantine Church, the Islamic Mosque, and the neo-classical train station building. The square was defined with the same plans as the other squares, and its current form was shaped in 1895 with the construction of the train station building in Iridanos River, which was covered. The surrounding area was inhabited by immigrants who had developed small scale activities for iron and leather products. Recently, many shops address tourists as they sell jewellery, souvenirs, folk art items, copies of museum exhibits, handmade clothes, sandals, and leather goods. It also has a market with alleys with second-hand shops, bookstores, or record stores.

A very characteristic architectural element of the public square is the colourful cobblestone that covers, like a carpet, its surface and the flows formed that symbolise the many different cultures that live in Athens (Figure 12). Today the square is surrounded by touristic character, small scale shops, cafeterias, and restaurants.

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Figure 8. The area around Omonoia public square



EVALUATION OF THE PARAMETERS THAT SHAPE THE EXAMINED AREAS

The research will evaluate the parameters that shape the case studies by examining factors that define their identity. It will discuss the participatory process that has shaped the creation and function of these public spaces, the sustainable mobility, the public functions and services, and the usability and safety of the three public squares that are examined.

Participatory Processes and Public Spaces in Greek Historic Centres

The role of citizens can be decisive in the case of planning and using public spaces. The basic idea is that cultural heritage is a common good that should be accessible to everyone, and it should be promoted to enhance social cohesion. In the Greek spatial planning system, public participation is essential, and it is included in all planning levels from regional to local. In 1983 the council for neighbourhoods legislated allowed the urban citizens to define their vision about the local urban development and participate in the decision-making process.

Although the tools for public spaces spatial planning exist, and in recent years they are encouraged by the ICT applications, the role of citizens participation is weak. The programs for these spaces' revival are decided by public authorities that define the projects for urban regeneration programs.

It is characteristic that the three public squares that are analysed have been fields for many different regeneration programs. The basic principles were the intensification of pedestrian routes, the replacement of urban furniture, the planting renewal, actions that focused on these places' embellishment.

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Figure 9. The area around Omonia public square during the night hours



Actions like the improvement of safety, the promotion of a holistic approach regarding the areas' cultural value, and the rise of citizens' participation were ignored. These required a long-term interdisciplinary approach that is not preferred by the political forces that seek short-term interventions.

The existing urban plan that defines the broader areas functional character was legislated in 1988. Hence, the current social, economic, and environmental needs are parameters ignored in the definition of public spaces' role.

The existing land use legislative framework, which allows a wide of uses to be allocated in the municipalities area, has led to a functional status dictated by market forces. So, as the only restrictions existing are for the relocation of artisanship and the other urban functions are promoted, this fact has shaped mono-functional commercial zones that are taking advantage of the central place, which define the historic urban public space's function. A general critique of the area's recent regeneration process is that planning focuses on upgrading "degraded" areas but targets economically vulnerable groups which are displaced due to the consequent increase of land values.

The new role of public spaces makes essential the need to promote negotiation talks between citizens, planners, local and governmental authorities to define city plans that are adjusted to the historic city needs, with respect to their cultural elements and simultaneously to the new conditions they must cover.

Other main public spaces like Korai Square and other public squares were transformed when the metro stations were created. They became vibrant, and the uses that were developed rapidly coffee shops and other commercial services were allocated, replacing the existing small scale traditional shops that functioned until that time.

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Figure 10. The area of Syntagma public square



Figure 11. Syntagma public square during the 2008 conflicts



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Figure 12. The area of Monastiraki public square



Sustainable Mobility

Mobility is a vital part of urban planning to revitalise the economy and improve residents' quality of life. The historic centre of Athens has, during the last four decades, been a field of experimentation in the sector of sustainable urban mobility. The primary way for revitalisation until the 1980's the promotion of vehicle usage and the development of infrastructures for their facilitation. In the following decades, the sustainability principles made the creation of pedestrians and cyclists networks a new need that had to be covered.

Urban space is linked to the information field generated by surrounding surfaces, and on how easily the information can be received by pedestrians (Salingaros, 1999). The public spaces — squares, pedestrian streets — in Athens's historical centre are characterised by illegal encroachments that make the area challenging for pedestrians to walk. Another problem is the extension of cafes and restaurants, which place tables and seats in public spaces, although they don't have the necessary licenses. Generally, the legal and regulatory framework covering parking in the commercial and historical centre is considered adequate and fit for purpose (IBM, 2106). Nowadays, illegal parking is a common phenomenon. Although parking fines is a strategy for reducing illegal parking, this disincentive for the decrease in-vehicle use in the historic centre of the city is not practical. Tourist buses and taxis use the limited public space, and parking rules are either confusing or ignored. Similarly, there is a lack of management and little infrastructure for motorcycle and cycle parking in the pedestrian streets (IBM, 2106).

In the three public squares examined, the metro stations are the common characteristic as the public squares central place. Their supra-local role for the inhabitants and visitors of the area made their service's need by mass transport means necessary. This fact has made these public squares function as

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mobility hubs that concentrate millions of passengers daily. So, these areas' role is enhanced, but at the same time, it created new needs for the service of all these visitors.

Simultaneously these public squares function as cores for pedestrians who walk from these centres towards commercial, cultural and recreation zones that constitute the capital centre. The conditions for pedestrians are not satisfactory as the walking conditions in many areas are of low quality. The network for cyclists did not exist until August 2020, when new bicycle lanes were created that cover a limited space. This intervention has been a subject of intense criticism as it is considered spatially fragmental.

As for the urban furniture for cyclists, although sustainable mobility principles promote bikes, there are limited bicycle parking points in the area, while the entrance of bicycles in metro wagons is restricted. The achievement of sustainable urban mobility requires the reduction of car use and the enforcement of strategies to reclaim public space for pedestrians and cyclists.

Public Functions and Services

Society and public space are in constant interdependence. The interaction of people through their physical presence and their activities is reflected in the urban space by the spatial forms that serve the diversity of societies. The historic centre of Athens concentrates many different urban functions that have changed with intense rates during recent decades, especially after the economic crisis in 2009. The existing traditional uses were relocated with excessive rates during the last four decades, and tourism and recreation uses have diachronically shaped new urban zones. Simultaneously, commercial uses, promoted by the recent pedestrianisations and the many empty buildings which are constantly increasing after the economic crisis and the COVID-19 pandemic, are distinct parts of the historic centre. The short-term leasing houses, which initially appeared as a chance for the renovation of abandoned buildings diachronically, led to the relocation of the area's inhabitants due to the increased land values.

The social structure of the city is recorded in its buildings. The east- north area, the Kolonaki neighbourhood, is an area that traditionally attracted high-income inhabitants. Its main uses are luxury commercial shops, coffee houses and restaurants, law offices and health services. Its public areas are well maintained, while its main public square daily concentrates many visitors.

The west areas of the historic centers have a different functional structure. Initially, they were the places where the refugees that were settled developed small-scale industries. These had to stop function in the 1980's decade, as they were considered environmentally harmful, so gradually, the area's residents had to be relocated. This fact was because newcomers took advantage of the low land values and developed activities, like restaurants, coffee shops, and uses related to culture. Still, this zone's public spaces are evaluated as downgraded, but, they function as attractors for artists and students. During the night hours, the degraded west and central areas are places where several phenomena occur, such as prostitution, drug, trafficking, crime.

PROPOSALS

The Athens historic centre's regeneration is a subject of public discussion for more than fifty years. Scientific bodies, social partners, residents, employees have all pointed out the need for environmental upgrading, sustainable mobility, upgraded public spaces, and the promotion of the city's metropolitan character. The primary aim of the regeneration programs is the promotion of an equal relationship

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between all the historic centre's areas, to make it into a destination, a residential area, a place of work, culture, and leisure centre that function as a core not only for its wider region, Attica's basin, but in an international level.

The action, strategies and policies for the area's regeneration should be based on the following five pillars.

1. The promotion of certain economic activities, with the creation of spaces for innovation as innovation centres, the result of start-ups - to support young professionals and entrepreneurship, and the promotion of small-scale commercial activities trade and traditional shops and handicrafts that used to function in the area.
2. The promotion of Sustainable Urban mobility with the development of traffic management, the creation of networks for pedestrians and cyclists the reduction of illegal parking and the promotion of public spaces networks which will include all kinds of urban voids.
3. The "return" of the area's residents and the provision of housing for vulnerable social groups and students, through the strengthening of social infrastructure, as schools, kindergartens, sports facilities, as well as the necessary conditions for the reuse of abandoned buildings for housing.
4. The functional and aesthetic upgrade of the public space, through the creation of vital public spaces, green spaces, sports areas, and playgrounds (play corners) to mainly support the residents, the upgrading of streets, sidewalks, and urban furniture and the promotion of bioclimatic design (plantings, water surfaces, new materials) for the contribution to climate change.
5. The reveal of the area's historical and cultural character and its connection with the rest city's zones, through the strengthening of traditional commercial routes, the revival of historic shops and the integration of emblematic and historic buildings in the city's routes.

SMART SOLUTIONS FOR PUBLIC INTERACTION

The public space has diachronically been the field of social interaction, which has been strengthened by development of commercial uses and other urban functions. The rise of ICT changed the way people interact with each other and made every part of the city accessible for information and interaction with physical space. The digital network became an essential parameter for developing the city, and smart technologies are a significant sector in how the city functions. These new conditions make the redefinition of public space in terms of both physical and digital existence an essential new issue (Ampanavos & Makraki, 2014).

As social life forms change and the sense of centrality is declining, social media networks' role is essential for promoting social interaction. Social life in the physical environment is weakening and social media networks are becoming an important factor for the promotion of social interaction. Facebook, Twitter, Instagram, and other social networks are today the fields connecting the communities and shaping them into groups according to their interests. Social media networks are new parameters that supplement physical urban planning to create an online sense of connection between urban communities. Consequently, the new planning challenge is the connection between the material and the human with the digital. The information technologies can support actions that define and promote public spaces as culture and art, planning and design communication and entertainment, enhancing communication, encouraging interaction, and conserving urban public spaces' historical elements.

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Simultaneously, public participation is essential in the decision-making process. Litvack and Seddon pointed out that local referendums, permanent public-private councils, and other institutional structures are other easily identifiable conditions that may improve local governments' ability to identify and act on citizen preferences (Litvack, 2000). Citizen's participation in planning procedures increases the quality of decisions, incorporates the public choices in decisions regarding the city, and reduces conflict caused by authorities' decisions. Nowadays, the use of tablets and smartphones is part of urban citizens' daily lives, which can be decisive in planning urban public spaces. These new communication tools are essential for decision making in the planning, production, and maintenance of public spaces. The recognition of the needs and the formulation of proposals adjusted to these needs is an essential factor for creating public spaces that are vibrant, sustainable and their cultural elements are conserved (Šuklje Erjavec & Ruchinskaya, 2019).

Smart applications that can revive public space are the digital interactive media facades that present dynamic images. These facades can mix prints and graphics and can change their content at any time. They are digital tools that promote the social interaction between people and urban public spaces. This new way of enhancing public interaction has quickly become a reality with the incorporation of Bluetooth, RFID and GPS built into new devices of smartphones and tablets (Shea & Longford, 2010)

Other tools used for the area's regeneration are interactive public displays designed to guide an audience towards a goal or a final state. These displays, through the years, are enabling new forms of multimedia presentation and unique user experiences. Additionally, smartphone applications that influence a decisive way people interact with each other give people a chance to get informed about events, exhibitions, protests, and many different kinds of social expressions in the urban public spaces. Location-based services augmented reality which allows users to customise public spaces according to their preferences and the ubiquitous connectivity offer new ways for the perception of space and participation in the urban environment (Drohsel, Fey, Höffken, Landau, & Zeile, 2010; Stadler, 2013).

The above tools enhance public spaces' role, the interaction of the urban space users between them, the interaction with the physical space, and the discoveries within the space. The cultural elements of public spaces in historic areas can also be revealed with augmented reality applications that provide historical images of the city coordinated with the physical location, showing the historic and modern city's perspective. Additionally, these tools can promote touristic activities and attractions and inform citizens and visitors about history and culture. They can indicate essential buildings or areas and provide historical information about them. They can also combine history with modern art as new artists can project their work in a debate between the classical and contemporary historic areas. Another field that can be promoted is location-based games, which could bring new uses and meaning into a public space that allow new interactions between people and places in creative ways (Houghton, 2010; Sturm, et al., 2013).

Smart Public Spaces Design

The ICT technologies constitute an opportunity for the revival and the re-inhabitation of historic centres. Essential for their successful adoption is their adjustment to the unique cultural elements of the landscape in which they are inserted. Subsequently, the physical, cultural and social structures of each area should be critical factors for planning urban furniture that are ergonomic, so they are comfortable and pleasant for users, easy to repair and maintain and respect the areas' cultural identity.

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Critical factors for the historic centre of Athens revival are creating vital public spaces, the upgrading of streets, sidewalks, and urban furniture and the promotion of bioclimatic design. ICT applications can support minimal consumption of energy and mitigate environmental effects.

Parametric architecture can support the intelligent design of public urban spaces. It offers a variety of products that constitute a better quality of public space, and through simulation, it can proceed to the prediction of urban design structures. Simultaneously many software applications are used to render space that can support urban design, essential in historic areas. Simultaneously, sensors' use is necessary to show how people interact with urban space and how human behaviour can influence historic environments.

As traditionally the Athenians have a desire to express themselves, often through graffiti, which covers much of the city centre and significantly draws away from the historical charm it once had (IBM, 2106), the development of interactive "mood kiosks" can be a public space tool that provides valuable information about the city to visitors and inhabitants, like interactive maps for historical sites, shops, restaurants, events, as well as a unique application that measures the public mood and sentiment across the historic area.

ICT and Sustainable Urban Mobility

Smart mobility is an essential tool for the achievement of sustainable urban mobility. New technologies can upgrade transport network efficiency and lead to more sustainable urban environments. The definition of a metropolitan area action, strategies, and policies is proposed in urban mobility plans, while Intelligent Urban Mobility Plans incorporate the intensive use of technology to improve the system's efficiency and effectiveness interaction with the user.

The development of ICT is a critical factor for implementing smart city mobility, reduction of travel time and emissions. In this framework, smart mobility should adopt a holistic response to both the supply of and demand for mobility services. This will be achieved by managing capacity overtime to make the most efficient use of existing physical infrastructure and distribution of reliable information to travellers about the relative costs and benefits of different travel options, thereby promoting behaviour change.

In the case of Athens's historical centre, the use of the technology tools can strengthen, enforce and promote a multimodal transportation strategy, which will be based on the reduction of car use and the promotion of pedestrians and cyclists. It is essential to improve cyclists and pedestrians' networks and upgrade the Regional Traffic Management System (IBM, 2106). The role of data collection and mobility monitoring is essential as it is a fundamental precondition for the formulation of specialised strategies adjusted to the area's mobility characteristics. New technologies can assist the management of complex city environments, as they can provide integrated data visualisation, monitor and manage resources, communicate with stakeholders, and collect data with the use of smart city platforms. Creating media that will link and provide mobility information to stakeholders and visitors will assist urban planners, government ministries, public transportation agencies, taxi organisations, tourists, and businesses for the integrated management of sustainable urban mobility.

An action that can facilitate and promote the use of mass means of transport can be a cross-agency transportation schedule and accrual real-time data, informing users about routes planning and mobility means that can be used.

ICT can assist the promotion of mass transport means with an intelligent traffic control solution that uses geospatial data from GPS-equipped buses to visually display each bus's near-real-time position on a digital city map and other applications (IBM, 2106).

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In the field of parking, it is essential to Implement Smart Parking. The role of ICT can encourage drivers to park in designated parking spaces, using wireless sensors, on several streets that identify whether a parking space is available or in use. This way, illegal parking will be reduced, but congestion will be eased as the search for parking space is estimated to cause 30% of the recorded traffic. This information can be available in many ways: electronic displays showing the number of public spaces in areas covered by the pilot and an app that colour codes the spaces to indicate whether they are likely to be available (IBM, 2106).

Conclusively, the promotion of smart bike-sharing systems can allow users to book a bike from a website at any time without human intervention with the use of smart cards. These bikes can have sensors to trace the cycle and update the bike position's information at each time and collect data about air quality, traffic, road conditions, etc.

Smart Participation

Smart governance is the main challenge for smart city initiatives, an emerging field of research and practice. The participation of stakeholders, public, private groups and volunteers is often based on a traditional definition as “any group or individual who can affect or is affected by, the achievement of the organisation’s objectives” (Freeman, 1984, p. 46) in issues of planning public urban spaces is a significant challenge that can be supported by ICT.

Technology applications can facilitate governance and integrate participation in new urban environments and stronger social relations. Stakeholders' involvement in historic areas contexts requires a system that promotes full participation in collaborative decision making and additionally sharing of responsibility and benefits. Empowerment of community by including all stakeholder groups and building an organisational structure that offers stakeholder's knowledge, information, confidence, tools, and time to be able to influence is the key to sustainable outcomes in city transformation (Li & Hunter, 2015). Smart governance should be based on open, reliable data and open participation that are decisive assets, which can improve the effectiveness of public policies and the results of decision-making processes in favour of increasing the quality of life in cities.

Data mining can assist planners and authorities in knowing users' interests and extracting from their participation new ways to boost the creation of services that meet their demands and propose methods for the area's regeneration based on their actual needs and vision. In this direction, social networks can enable the government for instantaneous transmission of information to targeted citizen, processing large scale data available through social media and help to make decisions based on that data in a judicial way to increase transparency and accountability (Dey & Roy, 2021). These platforms can assist the identification of urban problems with the assistance of open data, participatory innovation opportunity, and collective knowledge and contribute to the strategic planning and formation of cities.

Smart governance in the historic centre of Athens will be achieved by developing an open platform where stakeholders co-produce innovative solutions from their experience, knowledge, and collective intelligence. In this platform, all participants can create new content, support their demands, and propose ways for the area's regeneration.

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CONCLUSION

The public spaces of historical centres are essential parameters for improving their users quality of life. They are shaped through the centuries with different principles, reflecting the social, economic, and political framework of each historical period. Until today, they keep the elements that define their cultural identity. The role of new technologies can be decisive not only in the field of cultural protection but also in the development of the historic area in a way that will respond to modern society's needs.

This chapter on three main public squares of the historic centre of Greece showed that smart solutions could reveal the case study areas characteristic historical elements, and at the same time, they can assist urban needs as sustainable urban mobility, development of smart design and participatory processes to make them more effective in the effort of vibrant public spaces creation.

It is essential to integrate smart technologies in the field of participation as public spaces are common goods. In so doing, the urban planning of these cases should be based on the coverage of the stakeholders' needs and be adjusted not only on the conservation of the area's cultural elements but also on the social, environmental, and economic conditions of each period. Urban components as urban functions, sustainable mobility, and urban planning and design can be assisted by smart applications so they can be organised in a better way in order to serve the terms of sustainable development. The field of social interaction can also be enhanced by smart applications which upgrade social connectivity and make urban public spaces more vibrant. Here, it is important to point out that all policies should promote not only urban conservation but also social cohesion public interaction, which was the reason for the creation of urban public spaces.

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Chapter 13

Safety and Security in Nightlife Areas in the Netherlands: Choice Architecture With Technology

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ABSTRACT

Nightlife areas aim to offer a hospitable environment for a public that is looking for entertainment but also produces nuisance. A recent paradigm shift focuses on changing public behavior rather than policing. This chapter describes two case studies from the Netherlands. The observations showed that at night the nightlife areas become an unofficial 'festival zone' with large groups of tobacco smokers on the streets. Noise from these smokers (and friends) was identified as a major problem. Based on the lessons learned, a behavioral intervention approach is proposed that relies on multi-stakeholder participation and combines technology and choice architecture. The use of technology is relevant in several steps of the approach, and can be useful in facilitating behavior, reducing the impact of disruptive behavior, and monitoring the effectiveness of interventions. However, the Amsterdam case study also suggests that technology should rather be a small component of a broader positive behavioral and multi-stakeholder approach.

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INTRODUCTION

Nightlife areas with flourishing nightlife venues offer attractive and hospitable environments for visitors looking for enjoyment and entertainment. Unfortunately, nightlife areas are also regularly the scenery of nightlife-related nuisance, such as anti-social behaviour or even crimes ranging from noise pollution, public drinking, littering, public urination to vandalism and violent incidents (see, e.g., Bloeme et al., 2017; Calafat et al., 2009). Nightlife-related nuisance is managed chiefly or regulated by police and security-driven policies. Cities worldwide are recognised as an outdated response that is not in line with the night's attractiveness and creative character. Some cities are therefore experimenting with more positive approaches, stimulating normative behaviour and multi-stakeholder solutions. This chapter will present the results of pilots in the Amsterdam and nearby city of Haarlem. Two prominent aspects in the spectrum of nightlife-related nuisances, which is the focus in this chapter, are the use of public space in typical mixed urban nightlife areas and the disruptive noise produced by visitors smoking outside the venues. In the Netherlands, indoor smoking was banned by law since 2008 (with the exception of indoor smoking areas), and more recently reinforced by the High Council in 2019 (in which the indoor smoking areas are also banned). Ever since, visitors more frequently venture outside, either in groups or alone, to fulfil their need and often stay right in front of the venue they are visiting. The sound levels they produce while interacting with other smokers, exacerbated by loud music coming from within the venue, makes these noises carry far in the narrow streets that Dutch nightlife areas in city centres often typify. Developments such as 'festivalization' of the night-time economy (Van Soomeren & Bloeme, 2019) have led to a dispersal of nightlife participants and, hence, noise into public spaces outside nightlife venues. Besides, further increases in the stringency of the smoking ban are expected to disperse smokers away from their venues. Noise has been found to have a negative impact on quality of life and health, sometimes even causing (psychological) illness amongst local residents, employees and visitors (González, 2014; Stansfeld & Matheson, 2003). Especially areas that combine nightlife activities and local residence, ask for interventions that reduce nightlife-related nuisance and promote social behaviour among nightlife areas. In this chapter, we propose a stepwise behavioural intervention approach that strongly relies on multi-stakeholder participation and combines the use of technology and choice architecture to prevent nightlife nuisance and disruptive noises in nightlife areas. Implications for public policy and lessons learned from the case studies are discussed.

A PARADIGM SHIFT IN POLICING THE NIGHT: FROM POLICING TO MANAGING

Although cities are trying to stimulate the (economic) success of urban nightlife, safety and security during the night, these cities are often approached from a law enforcement and security perspective (Roberts & Elridge, 2009). This often leads to intensifying police presence and interventions and security (Helms, 2008). However, a growing body of research shows that intensifying police and security does not necessarily lead to a more safe and sound nightlife or reduce crime and nuisance in general. Even the contrary might be true: officer—especially when in full gear—often 'provokes' aggressive and rough and roughly behaviour (Bloeme & Van Soomeren, 2021; De Vries et al., 2014; Holgersson & Knutsson, 2011).

In 2012, the local police and the city of Amsterdam concluded that a paradigm shift was needed. This new paradigm focused on changing attitudes, social norms and public behaviour, activating the

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social responsibility of club owners and authorities working on norm enforcement instead of combatting excesses (Politie Amsterdam-Amstelland, 2012). In this chapter, we look at this new approach focusing on changing public behaviour.

PUBLIC BEHAVIOR IN THE NIGHTLIFE AREA

Human behaviour can be changed via choice architecture. Choice architecture refers to the design of the environment in such a way that the method in which different behavioural options are presented affects choices in a predictable manner and can be used to help people make better choices for themselves and society without restricting their freedom of choice (Thaler & Sunstein, 2008). Behavioural economists and psychologists acknowledge that human behaviour is often only partly rational and can be the result of (a combination of) two systems. The spontaneous system consists of unconscious (implicit) processes that people have little control over, whereas the controlled, more reflective system is based on conscious (explicit) decision making (Kahneman, 2003, 2011; Shiffrin & Schneider, 1977; Simon, 1991). When it comes to nightlife-related nuisance, many behavioural choices of visitors tend to be spontaneous, exceptionally when their mental resources are constrained because of strong emotions, social pressure, insecurity or alcohol intake (Exum, 2002; Exum et al., 2017). Choice architecture is beneficial for this type of spontaneous decision making.

Nightlife visitors' needs, emotions and behaviours vary from person to person, vary throughout the night, and depend on circumstances. They may be looking for a relaxed night out in a 'chill' state of mind, lose themselves in music and dancing, or experience excitement and adventure; they may also, willingly or unwillingly, be part of situations dominated by fear and distress, or engage in disruptive behaviours, inspired by a rebellious state of mind or alcohol and/or drugs (e.g., Hubbard, 2005; Measham, 2004; Van Liempt et al., 2014). For this reason, choice architecture requires insight into the mechanisms that trigger problematic or disruptive behaviour in the nightlife area.

The social and physical context combined with alcohol intake often results in lively cheerfulness, but at the same time yields rowdiness and noise. According to 'alcohol myopia theory' (Josephs & Steele, 1990; Steel & Josephs, 1990) (intoxic), alcohol intake impairs cognitive and perceptual capacity, which then increases the likelihood of disruptive behaviour (Giancola et al., 2010; 2011).

This process is facilitated by high environmental load (De Andrade et al., 2019; Graham, 2003; Graham et al., 2006; Hughes et al., 2011; Quigg et al., 2014). When nightlife areas are crowded and disorderly (graffiti and litter on the street), disruptive behaviour's likeliness is higher ('broken windows theory', Wilson & Kelling, 1982, also see Keizer et al., 2008). Also, sensory influences (temperature, loud music, smell) influence behavioural choices. High temperatures (Anderson, 1989), noise, loud music (Homel et al., 2004), poor ventilation, inadequate lighting (Anderson et al., 2009) and crowding (Green & Plant, 2007) are antecedents of nightlife-related nuisances. Such environmental elements may cause high physiological arousal, strong emotions (frustration, provocation and anger), and psychological stress amongst visitors. The combination of alcohol intake, high environmental load, strong emotions, and lack of self-regulation facilitates nightlife-related nuisance (Exum, 2002; Exum et al., 2017; Loewenstein, 1996; Van Hoof et al., 2017).

Not every nightlife visitor responds in an identical way. Personal characteristics such as gender and age influence the occurrence of nightlife-related nuisance. For instance, male adolescents are more often

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involved in (violent) incidents, and younger people are more easily influenced by their social environment, which causes them to engage in risky behaviour (e.g., Van Hest et al., 2011; Quigley et al., 2003).

By providing alternative behavioural options in an attractive, salient, convenient and social way, nightlife visitors can be seduced to behave more sociably and to repress disruptive nightlife behaviour. Table 1 presents an overview of mechanisms and suggestions for interventions that were identified in a previous literature review on nudging strategies aimed at preventing nightlife-related nuisance (Galetzka et al., 2016, 2019).

Table 1. Overview of (psychological) mechanisms and interventions aimed at nudging pro-social behaviour in nightlife areas

Underlying mechanism	Suggestions for interventions	Target behaviour	Evidence from literature
Social norm activation	Slogan with the social (descriptive) norm of drinking low amounts of alcohol	Reduced alcohol intake	Linkenbach & Perkins (2003) Mattern & Neighbors (2004)
	Implicit visual primes (more effective than explicit activation of social norms by explicit persuasive messages)	Pro-social (responsible) behaviour	Bergquist et al. (2019)
	Visual primes to make nightlife visitors aware of local residents and activate the social norm to keep the noise down in the street	Act less loudly in the street	
Enhancing self-awareness	Mirrors, cameras (as visual prime), projection of eyes to raise personal norms	Prosocial behaviour, no littering	De Kort et al. (2008) Van Rompay et al. (2009, 2015)
	Bright lighting	Self-control & pro-social behaviour	Steidle & Werth (2014)
Influencing emotions to restore self-regulatory resources	The positive and hospitable atmosphere created by attractive designs, calming scents	Mental relaxation, positive mood & prosocial behaviour	Schmeichel & Vohs (2009) Tice et al. (2007) Tyler & Burns (2008)
Enhancing a clear (and clean) overview	Visible, clean, easily accessible and attractive designs that help smokers navigate to pre-defined smoking-areas	Move to and stay in pre-defined ‘smokers’ areas	Luten et al. (2008)
	A clear logistic system and visible wayfinding and indications	Pedestrian flow Move to and stay in desired areas	
Embodied sensory experience	The physical experience of ‘quietness’ triggers the embodied experience of mental calmness. For instance, innovative ‘sound-absorbing materials, (calming) ambient scents at the exit of the club help visitors reverse from an excited state of mind to a state of mental calmness	Mental calmness	Barsalou (2008) Lobel (2014) Meier et al. (2012) Schifferstein et al. (2011)
	Pushing alcohol away in a game to reduce the mental craving for alcohol	Reduced alcohol intake	Wiers et al., 2011

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THE CASE STUDIES

The case study in Amsterdam is a pilot following the paradigm shift mentioned above. Although more nightlife areas in the city faced safety and security issues by that time, Rembrandt Square was chosen as a pilot area for this new approach: Safe and Sound Rembrandt Square (Bloeme & Van Soomeren, 2021). The main objective was to increase the nightlife area's quality and reduce nightlife-related incidents and violence. The public has to feel at ease, welcome and safe. For residents, the constant nuisance must be reduced to a minimum, and noise excesses should disappear. Another important objective was to develop an adaptable/agile approach via learning-by-doing with partners and also to implement this as best practice in the city's pilot area and other nightlife areas. The approach was based on four key concepts:

First, a partnership approach: the partners have a common interest, and all partners contribute to their ability. *Second, clean, sound and safe*: aligned with the partnership approach, the nightlife area is approached with an integral perspective. By facilitating a clear logistic system, basic facilities in public space (from benches to bins and public toilets), visible wayfinding and indications, a closed chain of support services and institutions, and clear and visible rules and branding.

Third, a positive and hospitable approach to behaviour change: friendly hosts to welcome and inform visitors – also about the do's and don'ts - when they arrive in the nightlife area, no visible (dark blue riot) police cars and units, few police officers visible in public space, bonus/penalty system (extending/limiting opening hours for example) for bars/clubs and training personnel. Repressive measures only when necessary.

And fourth, an innovative and temporary learning-by-doing approach: from the beginning, innovative and standard measures were combined. The approach as a whole – together with the large scale – was fresh and creative. Because it was a pilot project, it was possible to implement temporary experimental measures ‘in cardboard’ and monitor the effects: hands-on quick evaluation research followed by immediate changes in policies and approaches (agile). Only when proved to be effective measures were implemented in a more definitive form. A few years later, the thorough evaluation showed that this approach was successful (as we will see below).

The second case study is in the nearby city of Haarlem. The local nightlife area hosts a dozen nightlife venues and combines nightlife activities with the residence in the city centre, and as such represents many nightlife areas throughout Europe. The case study in Haarlem started after the pilot in Amsterdam was implemented in other city districts. At that time, the Dutch Ministry of Justice and Safety was inspired by the Amsterdam pilot and wanted to disseminate that approach to other cities. The city of Haarlem was willing to host a new pilot, focusing on combining technological and behavioural measures. In Haarlem, first, an analysis of the problem and its inner-city residential context was made. After specific groups' behaviour was observed and target behaviours were identified, a set of targeted options for interventions was designed. However, once almost ready to implement these interventions, the experiment fell apart because the city of Haarlem and the ministry of Justice and Security could not reach a consensus over the financial consequences of implementing the interventions. This clearly shows that consensus beforehand on ‘simple implementation issues’ like budgets and responsibilities is indeed crucial (Pressman & Wildavsky, 1973).

Based on both case studies, we propose a stepwise behavioural intervention approach that includes using technology and choice architecture to prevent urban nightlife nuisance. Roughly based on the Behaviour Change Wheel by Michie et al. (2014), this approach consists of five steps, that is 1) analysis of problem and context, 2) identifying target behaviour and target groups, 3) further exploration of target

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- and problematic behaviour, 4) identifying targeted options for interventions, and 5) implementation and monitoring of the intervention effects. However, we add to this wheel the necessary Haarlem experience that all steps should be taken together with all stakeholders involved (city officials, police, residents, bar owners, etc.) and implementation issues should be resolved in the early stages of the process. Indeed, implementation is a crucial issue.

A STEPWISE BEHAVIORAL INTERVENTION APPROACH

The Analysis of the Problem and Context

The first step in the intervention approach includes analysis of the problem and context. In both case studies, this step had stakeholder meetings with police, municipality, local residents, and nightlife entrepreneurs; desk research; a review of literature and reports of similar projects in the Netherlands and Europe (for instance, the ToNite project by Efus and Club Health); and analysis of sound levels and observations of the nightlife area. To gain insight into the role of the physical and social context of (disruptive) nightlife-related nuisance, researchers observed the nightlife areas, counted the number and types of people in the street, described the night-time atmosphere and mood, and performed sound analyses throughout the night (see Figure 1). The studies showed which actors were active in the nightlife area at specific hours throughout the night, which risk-prone regions (e.g., dark alleys) could be identified in the street, which risk-prone triggers of disruptive behaviour (e.g., graffiti, illegal bike parking and litter on the street) could be identified, and which types of behaviour were observed that caused a nightlife-related nuisance.

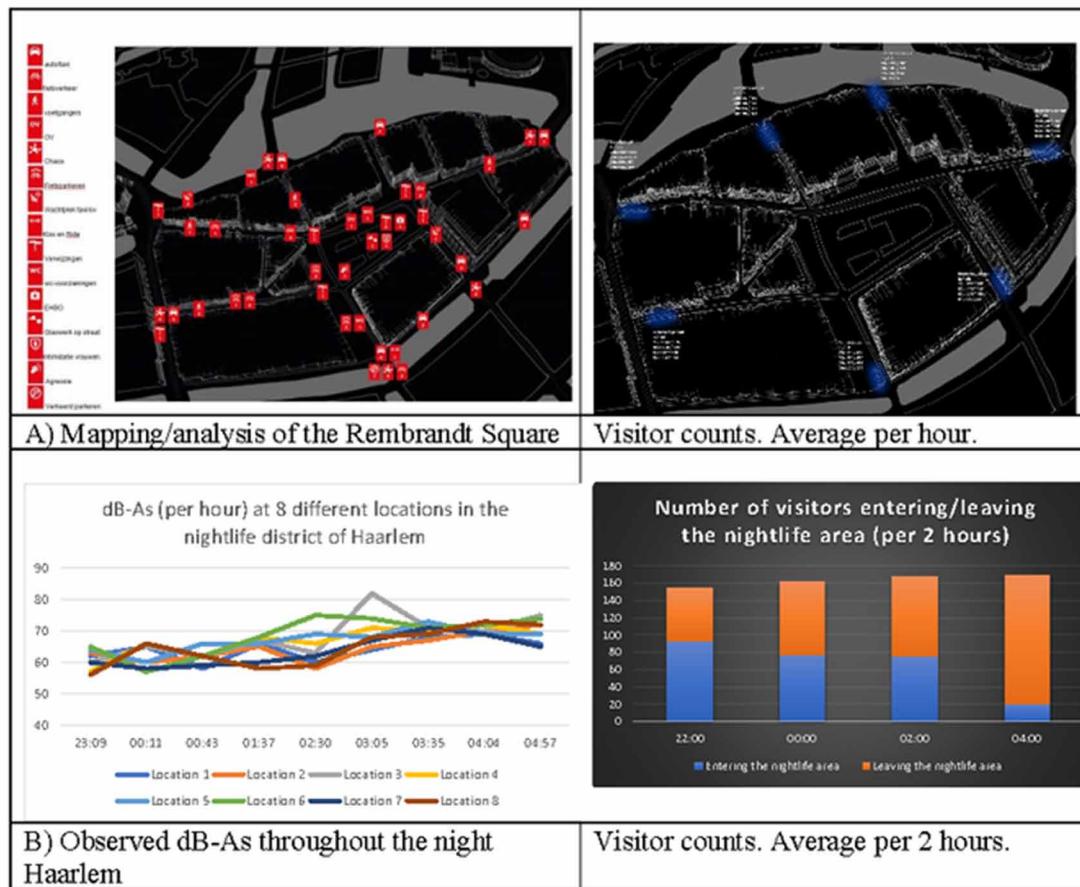
The observations in Amsterdam showed that at night, the Rembrandt Square became an unofficial ‘festival zone’. Large groups of people came to visit the area, hang out in bars, clubs and on the streets. They were causing problematic behaviour such as noise, littering, urination, aggressive behaviour, and so on. Based on our analysis, we concluded that improvements were necessary for the arrival and departure of people (logistic system), public facilities, communication (e.g., wayfinding and basic information), offer and programming of clubs and bars.

The observations in Haarlem showed that despite preventive measures already taken (e.g., ambulant police ‘bikers’ in the nightlife area, a pub watch, lighting, use of cameras), nightlife-related nuisance still persists, requiring continuous attention as well as innovative and smart measures. Many types of nightlife-related disturbances were observed, especially in the early hours; for instance, littering, public urination, public drinking and shouting in the street. In Haarlem, the noise was identified as one of the main nightlife-related nuisances. Noise levels varied between structural noise (people talking on the street, music from the clubs) and incidental noise (people shouting, bikes falling, glass breaking, taxi engines running). Nightlife visitors tended to leave the club in an excited state of mind and tended to be noisy, rowdy and sometimes even aggressive. Noise from people smoking on the street was a constant problem throughout the night, with a peak of 82 dB-A at 3:00 in the morning (see Figure 1)¹. Previous research shows that especially those incidental sound peaks, usually caused by shouting, laughing, yelling, fighting, or falling objects, are a significant cause of disturbance for local residents (Calafat et al., 2009; Cerniglia & Zambon, 2016).

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Figure 1. Observations of the A) Rembrandt Square in Amsterdam and B) Case Haarlem

Observations of the A) Rembrandt Square in Amsterdam and B) Case Haarlem



IDENTIFYING TARGET BEHAVIORS AND TARGET GROUPS

Based on analysis of the problem and context, the next step of the intervention approach identifies target behaviours and target groups. In Amsterdam, we selected target behaviour and groups based on the four mentioned improvement themes. Target groups ranged from personnel in bars to police, security, hosts, taxi drivers, business owners, residents and local, national and international visitors.

In Haarlem, we selected nightlife visitors residing on the street outside the venues as one target group and the smokers within that group as another. For the first target group, the target behaviour identified is noise production (loud speech, singing, etc.), and we aimed to decrease this. We wanted the second target group to move to designated areas and stay there for the duration of their smoke. The overarching objective is lower noise levels and minor noise disturbance.

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Identifying Targeted Options for Interventions

Based on the idea that environmental load from the social and physical context in nightlife areas combined with alcohol consumption influences nightlife-related nuisance via emotions and arousal levels, we propose interventions that reduce ecological load and stimulate the activation of social norms (also see Table 1 for an overview of underlying mechanisms and suggestions for intervention). In the case of Amsterdam, we selected four strategies. In the background of vibrant nightlife areas, you need at least: 1) A clear logistic system, that is people should be able to come and go quick and easy, 2) Basic facilities; public space becomes a place to stay as well, 3) Visible wayfinding and indications. People should easily find their way around, and 4) A closed chain of support services and institutions from police to waste management and first aid. Illustrations of these four strategies are presented in Figure 2.

In Haarlem's case, we also focused on this type of issues, but the main focus was on reducing noise. We proposed an intervention strategy to reduce noise with a combination of choice architecture and the use of innovative sound-absorbing materials. As can be seen in Figure 3, the suggested interventions included a smoking area that absorbs noise from the street through the use of sound-absorbing 'modules', a sound-absorbing 'tunnel' at the exit of the club that creates an embodied experience of 'quietness' (see also Table 1) and at the same time absorbs structural noise (people talking, music) from the clubs. Furthermore, mood-inducing art objects made of 'sound-absorbing materials can be used to influence emotions and seduce smokers and friends to act less loud and more pleasant.

Implementation and Monitoring

Implementation should always be guided by what is desirable, acceptable, feasible, and targeted to the needs of the stakeholders involved. First and foremost, it is highly relevant to create support and engagement from all stakeholders involved in the nightlife area from the early stages of a project. Clear expectations need to be set explicitly and made transparent. In the case of Haarlem, the project started from a relatively 'top-down' approach (based on agreements between the Ministry of Justice and Safety and the city of Haarlem), and other relevant stakeholders (local residents, bar and club owners, researchers) were included after this initial stage. The case of Amsterdam strongly relied on a multi-stakeholder and participation approach. The project started with a cooperation agreement and signed covenant between the Mayor's Office, City District, police, public prosecutor and bar, club, and business owners. The last group is structurally organized in a 'Business Improvement Zone' (BIZ). A BIZ follows the national law, which implies that if most entrepreneurs in a defined area want to do something (say 60%), the others are obliged to participate; hence the problem of 'free riders' is overcome this way. As soon as the project started, a residents' panel was implemented, followed by a residents-app to report nuisance. During the project, the BIZ members invested in the relationship with the neighbourhood by cooking meals for residents. This turned into yearly events where new ideas interventions, and measures were presented (and celebrated) to the community. Following this multi-stakeholder participation approach, the following measures were implemented over three to four years: friendly hosts and informal access control, improved lighting, changing car parking spots to bicycle parking, training of bar personnel, behavioural experiments on public urination (Bloeme et al., 2017), closing the streets for taxi's, a social media strategy and marketing, neighbourhood concierges, improved enforcement on waste and littering, bicycle free square (unique in Amsterdam!), expanding city management at night, BIZ members cleaning sidewalks in front of houses, and night and day wayfinding.

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Figure 2. Four intervention strategies in the case of Amsterdam

Four Intervention Strategies in the Case of Amsterdam



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Figure 3. Prototypes of interventions proposed for the city centre of Haarlem

Prototypes of Interventions proposed for the city center of Haarlem



After the first four steps of the behavioural intervention, an approach is taken and thoroughly evaluated with all stakeholders involved; behavioural monitoring and evaluation are required to test interventions' effectiveness. Each different element of the intervention needs to be tested separately, but also the combined effects need to be monitored during and after implementation. Preferably a control area (with no intervention but equivalent to the test area) needs to be monitored (before, during and after intervention). Table 2 presents an overview of the behavioural intervention approach and includes which activities and technologies are essential in each step of the process. At this stage of implementation and monitoring, testing the effectiveness requires that problematic and target behaviours are measurable. For instance, the number and type of people entering or leaving a venue/area (and how they do that) or the number of smokers moving to and staying in the smoking area needs to be observed (pedestrian movements) to assess to what extent choice architecture is adequate. Sound levels need to be measured during the entire test period (baseline assessment included), both at the test area and the control area. Local residents may be asked to participate in a survey to measure the subjective experience of noise and use a residents' app to report nuisance from a residents' perspective. Additionally, the number of police registrations of nightlife nuisance and incidents can be included (on request). Smart cameras or sensors can be used to observe pedestrian movements of (anonymous) smokers (and friends) and levels of crowdedness.

In the case of Amsterdam, most measures were monitored separately before structural implementation. A complete evaluation study was conducted after a few years (Broer et al., 2018). This evaluation study showed that the pilot was evaluated positively by all stakeholders. The Amsterdam case's success can be ascribed to the 'full-package and the participative, multi-stakeholder approach, based on learning-by-doing. Individual measures and interventions that turned out to be success factors were the hosts, (re) design measures and improved city management at night. The evaluation study also showed that these approaches in nightlife areas need constant attention to be improved.

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Table 2. The five-step behavioural intervention approach

Stepwise process	Activities	Use of technology
Pre-project stage	Partnership approach/covenant	
STEP 1 Analysis of problem and context	Multi-stakeholder and participation meetings Observations Desk research Learning-by-doing	Online platforms for participation Smart cameras for visitor counts Measuring sound levels Data dashboard with monitoring results
STEP 2 Identifying target behaviour and target groups	Continuous multi-stakeholder approach Define target behaviour(s) Define target group(s)	
STEP 3 Further exploration of target and problematic behaviour	Continuous multi-stakeholder approach Search for evidence from literature and reports Continuous observations	Resident apps to report nuisance
STEP 4 Identifying targeted options for intervention	Continuous multi-stakeholder approach Creativity + evidence-based decision making Clean, sound and safe design	Combination of choice architecture & technology Logistic system to enhance wayfinding
STEP 5 Implementation and monitoring of the intervention effects	Continuous multi-stakeholder approach Identifying indicators of problematic and target behaviour Measuring indicators both at the intervention and control area Long term implementation of successful measures	Smart infrastructure (lighting, pop-up toilets, wayfinding for the night, etc.) Monitoring objective sound levels (smart sensors) Measuring subjective experience of noise (survey, apps) Number & type of people entering/leaving venue/area (smart camera's) Monitoring pedestrian movement (smart 'sensors')

DISCUSSION AND CONCLUSION

Based on the lessons learned from the case studies, conclusions can be drawn to implement and monitor interventions aiming to reduce nightlife-related nuisance. The first and most eye-catching conclusion is the differences between the Amsterdam and the Haarlem cases. Both followed the five-step behavioural intervention approach, but in the end, the Haarlem experiment was never implemented. The Amsterdam multi-stakeholder approach was organized and supported much better compared to the rather top-down parachuted approach in Haarlem. In Amsterdam, the foundation was laid by a comprehensive analysis made by the Amsterdam police ("We have to change the paradigm from policing to management") followed by the design of a sophisticated policy from the Mayor's Office, including a severe budget (+ budget control), and the willingness and dare to experiment (this is all too often political suicide because most experiments fail). The Amsterdam case shows that it takes time and good foundations and rooting before a tree will flourish. The Haarlem example shows that simply cutting a flourishing tree and replanting that tree without roots and soils merely is not working. In short: 'implementation matters.'

The case studies further showed that nightlife-related nuisance requires continuous attention. Noise from tobacco smokers (and friends) is a significant problem in nightlife areas, especially when nightlife areas are larded with local residences. At the beginning of this chapter, we argued that the impact of the ban on smoking in nightlife venues is further complicated by recent developments such as 'festivaliza-

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tion' in the night time economy. These developments challenge cities to combine a friendly nightlife with an increasing number of noisy smokers (and friends) on the street.

Based on the case studies from Amsterdam and Haarlem, we have proposed a five-step behavioural intervention approach that combines choice architecture and technology use. Successful choice architecture not only entails creativity but also thorough analysis and insight into the specific context in which behavioural choices are made. The physical, digital, and social environment design provides an opportunity to seduce nightlife visitors to behave more sociable and repress disruptive nightlife behaviour using choice architecture.

The use of technology is relevant at several steps of the process. It can help facilitate desired behaviour, reduce the impact of disruptive behaviour, and measuring and monitoring the effectiveness of interventions. For instance, the use of innovative sound-absorbing materials can reduce noise in areas that combine nightlife activities with local residents and can at the same time be part of the choice architecture toward target behaviours. Smart technology and sensors are helpful tools during the implementation and monitoring stage and provide an opportunity to monitor behaviour in public spaces. Implications of such smart technologies on the meaning of public space and the role of privacy need to be taken into account. These days, digital and smart technologies seem to have become a natural part of public spaces and our social lives. One may ask oneself to what extent public spaces are still truly public when visitors are constantly being monitored by smart cameras, smart sensors, apps and maybe even drones. Amsterdam's case study shows that technology should instead be a small component of a broader positive behavioural and multi-stakeholder approach.

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Safety and Security in Nightlife Areas in the Netherlands

ENDNOTE

- ¹ The night of the observation was a very cold night, with unexpected snowfall, and therefore, much less visitors (and related nuisance) than regular nights in the Haarlem nightlife area.

Chapter 14

Billboards, Smartness, and Nightlife Atmospheres in Old Cairo

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ABSTRACT

This chapter explores the random configurations of lighting elements of billboards and outdoor screens in historical public spaces. This chapter built a theoretical base on a systematic review of research indexed in Web of Science (WOS) as hot topics and highly cited in the field published in the last five years. Reflecting on the case of Old Cairo, the argument distinguishes between the three concepts of smartness—smart city, smart community, and smart places—and identifies the differences between conventional places and smart technology. The change in urban nightlife atmospheres and the loss of belonging are the main findings of systematic research for how to reconstruct nightlife atmospheres to enhance belonging in public spaces in Cairo's old districts. A critique of the transformation of nightlife atmospheres in public spaces of historic significance is offered due to the random use of technological elements, whether implemented by local authorities or residents. Findings also have implications for urban planning and design guidelines.

INTRODUCTION

One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug. He lay on his armour-hard back and saw, as he lifted his head up a little, his brown, arched abdomen divided up into rigid bow-like sections. From this height the

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blanket, just about ready to slide off completely, could hardly stay in place. His numerous legs, pitifully thin in comparison to the rest of his circumference, flickered helplessly before his eyes (Franz Kafka, 1915).

Kafka's (2015) apocalyptic alteration of the main character in *The Metamorphosis* is similar to what has occurred in the transformations of some historical cities in the Global South. In some of these public places, the chaos of illuminated billboards and outdoor screens, whether traditional or digital, and their contrast with the characteristics of urban environments is a noteworthy issue (Chmielewski et al., 2016). Research has documented the chaos that has a noticeable effect on changing the atmosphere of urban nightlife (Eldridge, 2019; van Liempt, 2015). This change reflects on the residents' and visitors' sense of belonging to the place or their reluctance to visit (Shaw, 2014). However, there is still much work to be done in this area.

Hence, the apparent problem is this mishmash can often appear compounded twofold. The first aspect is the worsening of harmful factors during and after the completion of some development projects due to the lack of proper application of urban planning and design guidelines. The second is that these random interventions from the new development projects may occur later by the citizens, themselves, many of whom are residents or owners of commercial and entertainment establishments there. Meanwhile, local authorities and citizens' interventions are also critical in creating diverse urban nightlife atmospheres in public places and avoiding the impacts of change on the unstudied interventions of the illuminated billboards and outdoor screens (Begg, 1999; Kresl, 2013; Li, Hu, Huang, & Duan, 2017; Walters, 2011; Yigitcanlar, et al., 2018).

This chapter focuses on the side effects of the elements of contemporary technology that might change cities' images and, consequently, the sense of belonging. Urban nightlife atmospheres emerge here as a setting with two implications. The first is how the illuminated billboards and outdoor screens in public places spread. The second concerns how citizens and local municipal authorities might take part in the random intervention for these intrusions. The chapter also explores more precise approaches for developing shapes, sizes, and organizations of illuminated billboards and outdoor screens in public places in historic cities. A more concise understanding of this approach is required to develop the urban nightlife atmospheres in a way that enhances the sense of belonging. Accordingly, our objective is to present new insights into restricting the random interventions related to these conventional places to configure the illuminated billboards and outdoor screens, whether this is done by citizens or local authorities. Moreover, this intent may lead to reconstructing urban nightlife atmospheres to enhance the sense of belonging in the historic public places in Cairo.

This chapter is a systematic review of past scholarship with a few current sources with one section of direct observation. The selection of literature was from journals indexed in Web of Science (WOS). Scanning English literature included in 2020 Journal Citation Report (JCR) yielded 214 articles in 8 journals. Then, data mining focused on words 'Smart' OR 'Billboard' OR 'Nightlife' AND 'Atmospheres' OR 'Nocturnal.' Refine process also selected the highly cited and hot papers in the field. The results yielded 20 articles in the last five years. The field inclusion was limited to 'Urban and Regional Planning' AND 'Environmental Studies' AND 'Urban Studies' AND 'Geography.' The exclusion was for the articles that out of the scope of listed categories like marketing science, business and cleaner production. Going beyond the selection of literature published in last five years, this chapter also go back to other pieces of research and myographs that document the same issue of investigation.

Given the research structure, the chapter includes five sections that follow this introduction and the background. The first three sections highlight the concepts of smart development, nightlife atmospheres,

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and belonging to a place. The fourth section describes the debate around the chapter main theme: how to reconstruct nightlife atmospheres to enhance belonging in public places in Cairo's old districts. The last section concludes with some recommendations about the role of community and local authorities in preventing the random interventions of the illuminated billboards and outdoor screens in public places.

BACKGROUND

An everyday experience of a place creates memories among its visitors (Degen & Rose, 2012). What seems to be a matter of ongoing controversy is how the nonphysical elements based on the concepts of everyday life can be used to achieve appropriate applications of billboards as a technological physical element of the urban form, which configures smart communities and smart places by improving rather than destroying daily lifestyle patterns.

A review of the literature shows that smart places are still not clearly understood in the fields of urban planning and design, particularly relating to questions about the impacts of everyday life transformations, community well-being, and belonging to a place. There is a very extensive literature on the topic of the smart community as one of the main concerns of the fields of urban policy and planning (Camero & Alba, 2019; Wray et al., 2018). This term may help to identify the characteristics and elements of smart places (Walters, 2011). Other research discusses smart and digital cities (Cocchia, 2014; Gargiulo & Tremiterra, 2015; Giffinger et al., 2007; Hill, 2013; Nam & Pardo, 2011), the impacts of mobile digital images (Melhuish et al., 2014), contemporary surveillance systems (Ellis et al., 2013), and the changes caused by digital technology to everyday life experiences in the city (Edensor & Sumartojo, 2018; Sumartojo & Pink, 2019). Meanwhile, urbanism studies discuss the impacts of emerging technology on cities (e.g., transportation technology) and focus on

the impact of autonomous vehicles, e-commerce, and the sharing economy on the form and function of cities (Schlossberg et al., 2018, p. 15).

In the same line of thinking, new urbanism, everyday urbanism, and post-urbanism are approaches developed to deal with the relationships between daily life, sustainability, and livability (Crawford & Speaks, 2004; Kelbaugh, 2000). Over the last several decades, there has been a proliferation of studies about the effects of digital or smart technology on the atmospheres of public places. As for urban studies, the subject of everyday life seems present, but only in fragments and usually equated with perceptual dimensions, which play the role of a repository of all kinds of meanings. In another vein, many other studies describe the urban and affective atmospheres (Adams et al., 2019; Anderson, 2009; Gandy, 2017) and festive and commemorative atmospheres (Edensor & Sumartojo, 2018; Sumartojo & Pink, 2019). Researchers also discuss the atmospheres of a city's nightlife (Kalinauskaite et al., 2018; Shaw, 2014).

Research about belonging to a place has a long tradition and strongly emerges today in studies of cities and communities (Kuurne Ketokivi & Gómez, 2019; Pinkster, 2016) and urban planning and design (Simonsen & Koefoed, 2015). The current research constitutes a relatively new area which has emerged from merging the concepts of a sense of belonging, smart cities, and nightlife atmospheres. This chapter presents three questions:

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- Are the illuminated billboards and outdoor screens in public places—whether traditional, digital, quasi-smart, or smart—changing nightlife atmospheres?
- Do these elements also transform everyday lifestyles?
- Are these effects reflected in people's sense of belonging to the public places?

SMART DEVELOPMENT AND BILLBOARDS

Smart growth, smart cities, smart communities, and smart places are among four types of smart development. In this section, we try to understand the similarities and differences between them. The following subsections argue the effects of billboards and outdoor screens in some public places as a form of smart technology, or still, merely conventional technology.

Smart Growth and Smart Cities

In different cities, smart growth and smart cities have different starting points, with both related to urban areas:

A “pot” of physical nature; and a “part” of the “content” (Susantia et al., 2016, p. 195).

Smart growth is a strategic approach that enables a city and its surroundings to identify many opportunities (Bouton et al., 2013, “Foreword” and pp. 3–5), such as protecting the environment, ensuring that all citizens enjoy prosperity, doing more with less effort, winning support for changes by delivering results swiftly, obtaining the best growth opportunities, and planning for and coping with the demands that growth will place on them. At the beginning of the process of urban development, planning research strategies are needed to prevent random change and any further disruption of development that will be “detrimental to citizens’ quality of life and the environment” (pp. 5–8).

Of course, as is the case in many definitions of architecture, some theoreticians point to removing the ambiguity of the concept of smart cities (Cocchia, 2014; Gargiulo & Tremieterra, 2015; Giffinger et al., 2007; Hollands, 2008; Nam & Pardo, 2011). Smart cities and intelligent technology emerged forcefully in the last three decades. They are extensively discussed in the field of urban planning and more frequently than in urban design (Abusaada & Elshater, 2020c; Elshater, Food consumption in the everyday life of liveable cities: Design implications for conviviality, 2020; Marshall, 2016). In this way, urban planners and designers should notice that the smart-city vision:

tends to focus on infrastructure, buildings, vehicles, looking for a client amidst the city governments that procure or plan such things. But the city is something else. The city is its people. We don’t make cities in order to make buildings and infrastructure. We make cities in order to come together, to create wealth, culture, more people (Hill, 2013).

The word “smart” and the label “smart city” create the ambiguity of this definition, particularly regarding *Smart City and Digital City* (Cocchia, 2014, p. 14). Cocchia, guided by the writings of Nam and Pardo (2011) argued the smart city is a broad and fuzzy concept; a unique definition does not exist yet (p. 243), but includes

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urban planning sustainable development environment, energy grid, economic development, technologies, [and] social participation (Cocchia, 2014, p. 17).

The term “smart cities” was defined first as an “urban labelling” phenomenon (Hollands, 2008, p. 302). The balance of power involves the use of information technology (IT) by business, government, communities, and ordinary people who live in cities. In another vein, for places, these factors involve information and communication technologies (ICTs); multi-application smartcards; local government and community use of internet resources; IT for transforming work and life; initiatives emphasize the arts, digital media, and culturally creative industries; and new technologies that create possibilities for efficiency, innovation, and optimization to make smart cities more progressive and inclusive (p. 303). The factors that characterize smart cities are based on the development of many elements and should consider people and places. People are human capital, and IT cannot automatically transform and improve cities (p. 314); thus, it should consider the differences among citizens due to history, economic and political makeup, cultural legacy, national boundaries, and domestic government policies and laws. In addition, the use of IT in cities has been deepening social divisions, which leads to widening inequality and social polarization. It is necessary to consider the ability to adapt IT to be utilized socially, and we should empower and educate people to get them involved in any political debate about their environment and their everyday life.

Much early work centering on the study of IT tends to emphasize virtual aspects of smart cities; it is based on the concept of place that flows as a virtual entity (Sepe & Pitt, 2014; Ahvenniemi, Huovila, Pinto-Seppä, & Airaksinen, 2017). This concept is described by means of spatial language, such as information highways, sites, and squares. It includes electronic interconnections, where many temporalities, as well as many simultaneities—which become a temporal—are allowed. In this vein, the focus is on space more than place. Space is downsized to zero and recreated in a virtual dimension, and the space of organizations is increasingly considered as a space of flows, which remains the fundamental spatial dimension of large-scale information-processing complexes that do not appear physically. Today, Rose (2020) indicates the term “smart” refers to the use of digital data to improve urban governance (p. 513).

Smart Community and Smart Places

In the last decade, various studies have determined the effects of IT as a catalyst for solving societal problems and addressing business needs (Albino et al., 2015; Eger, 2009; Nam & Pardo, 2011). Moreover, these places seem to foster well-being by using the effects of IT, where presence and “telepresence” are fused at a location (Walters, 2011, p. 198). This section presents the concept of smart places based on the idea of smart communities, which helps to stimulate the physical appearance of the technological physical elements in the public historical sites. Consequently, the concept of smart places means places that have combined the best of both the virtual and physical elements (Walters, 2011).

The idea of smart communities has been the center of discussions for a long time (Albino et al., 2015; Eger, 2009; Granier & Kudo, 2016). This sub-section answers three related questions: What are the technological and physical elements that can contribute to creating smart places? How are these elements consistent with people’s activities and daily life experiences? How can they affect a citizen’s sense of belonging? This opens the door to search for a way of presenting the concept of smart communities and places at the level of design as remarkable in the level of planning. In this vein, the smart community

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is one of the major topics to be investigated in this field; it is helping to draw the characteristics and elements of the proposed “smart places.” In the literature, smart communities:

1. Are “a community which makes a conscious decision to aggressively deploy technology as a catalyst to solving its social and business needs. . . . [T]he real opportunity is in rebuilding and renewing a sense of place, and in the process a sense of civic pride.” Technological propagation of smart communities is “a means to reinventing cities for a new economy and society with clear and compelling community benefit. . . . A community that has made a conscious effort to use information technology to transform life and work within its region in ‘significant and fundamental,’ rather than incremental, ways. . . . Cities of the Future—Athens in the Information Age—will be truly smart communities, sustainable, healthy, culturally strong, diverse, and exciting places to live and work and play” (Eger, 2009, pp. 47-53).
2. Are a “common or shared interest, whose members, organizations and governing institutions are working in partnership to use IT to transform their circumstances” (Nam & Pardo, 2011, p. 286).

This type of community “depends on smart control, optimization, data analytics and continuous developments of digital technologies” (Abu-Rayash & Dincer, 2020, p. 1). Hence, it can be said these communities are closely related to the circulation of knowledge through digital information in every place in the city. They use the full internet networks.

The smart-places paradigm as an epistemological proposal for urban design deals with spaces as places; therefore, to hold a special status in the cultural hierarchy, the quality of urban design should include “the convenience of global linkage in the virtual realm with convivial physical presence” (Walters, 2011, p. 201). It combines the convenience of global linkage in the virtual realm with a characterful physical presence. Places’ localism is a valued partner and counterpoint to globalism.

Moreover, these places should produce diversified ICT-infused urbanity, which can interact with the history, geography, culture, politics, and economics of the places (Martin, Evans, & Karvonen, 2018; Walters, 2011). The concept of smart places is not an alternative that eliminates the role of urban places in the structure of a city. It focuses on the idea of how to integrate the optimal use of urban areas into the early stages of planning and to make these spaces appear as a container for smart places in the design and occupancy stages (Anthopoulos, 2017; Lytras & Visvizi, 2018).

As noted above, smart places as a virtual entity (i.e., cyberspace) are described by means of spatial language, such as information highways, sites, and squares. This includes electronic interconnections where many temporalities, as well as many simultaneities—which become a temporal—are allowed (Allam & Dhunny, 2019; Ruhlandt, 2018; Sepe & Pitt, 2014). Consequently, the elements of smart places based on smart cities and communities that see space downsized to zero and recreated in a virtual dimension no longer constitute an obstacle, and the space of organizations is increasingly considered a space of flows (Yigitcanlar, et al., 2018). In addition, each component of the information-processing structure is place oriented. Organizations and their components are place dependent; the organizational logic is placeless, being fundamentally dependent on the space of flows that characterizes information networks. The space of flows remains the fundamental spatial dimension of large-scale information-processing complexes.

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Smart and Digital Technologies

Several recent approaches show the fundamental differences between smart and digital technologies on one hand and advanced technologies (that are not smart) on the other (Ahvenniemi et al., 2017; Cocchia, 2014; Walters, 2011). Some of this work determines the elements of each in two ways.

The first relates to any device that uses the Internet or connects to other devices (e.g., mobile phones, smart bulbs, smart speakers, smart thermostats, and smart security cameras), which is expressed on the Internet of Things (IoT) (Abusaada & Elshater, 2019; Bresciani, Ferraris, & Del Giudice, 2018). This technology is embedded and could be understood as a virtual technology. The components of the urban context are related to the technology through the usage of several elements, such as ICTs, wireless, virtual and ubiquitous systems, broadband and wireless infrastructures for mobile lifestyles, interconnected computing networks, virtual technologies, and service-oriented architectures (Gil-Garcia et al., 2015; Kuk & Marijn, 2011; Nam & Pardo, 2011).

The second is the technological physical elements that exist in public places (Ellis et al., 2013; Melhuish et al., 2014; Rose, 2016), such as ATMs, surveillance systems, mobile digital images, illuminated billboards and outdoor screens, audio and video equipment that causes incredible noise, and beverage and ice cream refrigerators. Also, this way includes the advertising boards for shopping malls and banks that refer to business offices that are located on the facades of the buildings. Additionally, there are the changes implemented due to local authority-based redevelopment (the top-down approach), such as mechanically operated canopies (umbrellas), streetlights, digital traffic signs, kitschy works of art, lighting hanging from wires and strung around trees and shrubs, and the lights on building facades.

NIGHTLIFE ATMOSPHERES

Depending on the argument Li, Hu, Huang, and Duan (2017), Shaw (2014), Anderson (2009), Bissell (2010), Latour (2005), McCann and Ward (2011), and McFarlane (2011) reported the urban nightlife atmospheres in public places have changed the nature of co-existence and daily life experiences, which continuously affect production and how society is brought together. Literature also documents the changes that come based on the processes of emergence and stabilization, and structural and processual form, and their relationships might be reassembled through changing conditions of authority as intricately connected to the atmospheres.

Daily life situations have a strong link with time, as Degen (2017) wrote: “the temporal dimensions lie at the heart of urban life” (p. 3). Some other authors have suggested that conceiving of the city as a polyrhythmic ensemble to understand daily urban life (Crang, 2001; Degen, 2017; Massey, 2005), wherein the idea of the urban is “the site where multiple temporalities collide” (Crang, 2001, p. 189). The (sensory) surfaces of the city and its (temporal) social practices explore the past and future experiences of the urban areas (Abusaada & Elshater, 2020a; Degen M., 2017; Degen & Rose, 2012). The transformation of everyday life experiences in the urban landscape has two aspects (Degen, 2017):

1. The first is oriented to produce social and economic profits as a source of social power relations, which tend to provide community groups of interests supported by the local government and represented in municipal authorities.

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2. The second is the changes the residents themselves have made in random and informal processes, which are aimed at individuals' interests.

These formal and informal transformations change the atmospheres through the urban setting (Bissell, 2010) and everyday social activities (Degen & Rose, 2012). They relate to the historical, cultural, and regulatory context of place (Abusaada, 2019; Adams, Smith, Larkham, & Abidin, 2019; Elshater, 2021). The atmospheres come from the bringing together of different bodies confined to a place (and often to a period); they have the potential to be felt and help “ground” affect by showing how the ephemeral, loose, and floating experiences are associated with material practices, bodies, and places. Moreover, the urban atmospheres focus on nonphysical and physical situations, both of which play a dominant role in the design of the city.

The random use of illuminated billboards and outdoor screens represents a physical situation that is linked with the visual-aesthetic dimension on the one hand, and with the social and spiritual dimensions on the other. The first dimension follows the standard constants of street furniture design. Meanwhile, the other two dimensions are related to people's responses toward the furniture elements in the urban environment. Often, the indicators of the responsive environment appear in the relationship between people and place. An alternative explanation for the association with the atmospheres is that most Western paradigms of urban design are focused on explaining the relationship between people and places like home, based on concepts such as place attachment (Jorgensen & Stedman, 2001) and sense of belonging (Kaymaz, 2013).

BELONGING TO THE PLACE

A place derives its meaning from the values of the people who live in it, linking presence in a place and the formation of individual identity; a place confers identity upon its residents. A sense of belonging is the appropriateness of the location for a person, often regarding difference and diversity; it is a positive force in a global society that enhances everyday experiences (Talen, 2006; Elshater, Food consumption in the everyday life of liveable cities: Design implications for conviviality, 2020). It means urban life accepts the individual as part of the group living in the city by making them belong to one form or another. The meaning of belonging means to be in:

1. A suitable place, as illustrated by Honoré de Balzac and Herman Melville in 1986 through two quotes from the *New York Times*:
 - a. “We belong . . . like fish in water. We are in our environment.
 - b. “As well adapted to the purpose as a one-prong fork for pitching hay” (Similes Dictionary, 2013, p. 88).
2. The right group for your orientations and aspirations.
3. Among your possessions.
4. Linked to something national, emotional, intellectual, ethical, ethnic, political, and ideological.

Accordingly, one should exist in the built environment without feeling alienated from any of these places. Often, this creates a safety element of engagement between the two sides of the equation—the

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designer and the people—which is what the practitioner learns at the beginning of their university education and while practicing the profession. In environmental psychology, a sense of belonging assumes *that people intrinsically strive to develop a sense of belonging to a place* (Kaymaz, 2013, p. 740).

A sense of belonging to a place means having a place in the city that develops this belonging and supports individual orientations, aspirations, or possessions (Kuurne Ketokivi & Gómez, 2019). Ownership improves people's feelings of belonging and attachment simultaneously. In the era of current technology, or the so-called smart cities era, everyone feels their belonging will grow through the increase in capabilities that artificial intelligence will give them. Many also believe modern lighting technologies, whether artificial or those used in billboards, should be smart in terms of lighting intensity, shutdown, and operation, and provide color suggestions express reflections of joy and comfort. These variables have been addressed by residents themselves or owners of the shops that occupy the corners of public spaces in the old districts. Local officials also carry out such changes to establish small or large projects whenever required.

In some developing countries, many in traditional societies confuse smart technology with digital technology and modern technology. Artificial lighting may be a “recent” development, but sometimes it can also fail to be “smart.” However, some residents and store and shop owners, as well as employees of municipalities and localities, use modern artificial lighting to achieve the concept of smart places, and they add it may aid environmental sustainability.

The next section provides a brief explanation of smart development in cities, communities, and places. It also shows the differences between the types of conventional technology and the interventions of the new concept of smartness.

CAIRO NIGHTLIFE ATMOSPHERES

This section addresses how the transformations in nightlife atmospheres reveal the change of visitors' belonging to the public spaces in Cairo's old districts. This study uses the impact of the random applications of illuminated billboards and outdoor screens in Al-Hussain public places as a pivotal point to reveal the relationship between nightlife transformations and people's belonging through a distinctive, single nightlife experience. Caroline Williams (2000) indicates three terms used during the discussion of Cairo's old districts (Figure 1):

(1) “Fatimid Cairo,” the area from the North Wall to the South Wall and from Shari’ Port Sa’id to Salah Salim; (2) “Islamic Cairo,” which extends Fatimid Cairo to the environs of the Mosque of Ibn Tulun; and (3) “Historic Cairo,” which adds Fustat and the southern and northern cemeteries (p. 458).

Considering that these three urban contexts embrace the meaning of Cairo's old districts, this section focuses on Al-Hussain's public places. This is the starting point of Al-Muizz Street, next to Al-Azhar Street. This context offers insight into nightlife events in this public place. Particularly, it describes the impact of illuminated billboards and outdoor screens on the changes witnessed by these urban atmospheres as well as the impact on people's sense of belonging. From the entrance of the public place of Al-Hussain' Mosque from Al-Azhar Street, the most illuminated billboards and outdoor screens are on

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the ground floor of the building located on the left side. The building façade includes 13 commercial shops, such as Oriental restaurants, juice shops, cafes, and bazaars.

The research setting was a snapshot of nightlife at the end of December 2020 and data were gathered via direct observation focused on the illuminated billboards and outdoor screens. Billboards and screens were arranged randomly on the front façade, especially on the eye level (Figure 2). It seemed each shop selected the shape, size, and level of illumination independently. It was observed these random assemblages did not consider any principles or standards to unify the visual-aesthetic dimension. Examples of these principles include compatibility, legibility, visual appropriateness, sensibility, warmth, richness, intimacy, friendship, empathy, acceptance, and invisibility. Exceptional transformations were also found, not only in the patterns of nightlife but also in the streetscapes, overshadowed by the elements some visitors labelled as smart and digital technology.

During a short tour by the researchers, a dialogue with some visitors revolved around identifying the effects of the random uses of illuminated billboards and outdoor screens on the change of night lifestyles, and the extent of the public's acceptance of such changes. We noticed a conflict in visitors' viewpoints, which we divided into two main streams. The first stream speaks to the need to preserve the spirit and pattern of distinctive urban form and daily life in this local community. This preservation aims to ensure visitors' belonging to the place. It occurs in contrast to the second stream, which seeks to enhance the development plans to keep pace with technological progress, which helps to attract large numbers of visitors to stimulate tourism.

That confrontation between these two streams is threatening not only in terms of the physical elements of the urban forms, such as architectural styles, artefacts, and spatial configuration, but also by destroying the uniqueness in nightlife patterns of this community and its public places. Thus, at the end of the day, this conflict will lead to losing spatial and temporal appropriateness (e.g., the spirit and sense of place). Ultimately, visitors will lose their sense of belonging to these magnificent places. This loss may generate a lack of desire to care for the place in their possession. Moreover, they may forfeit their empathy, which may often appear in a range of provocative spatial encroachments, as follows (see Figure 3):

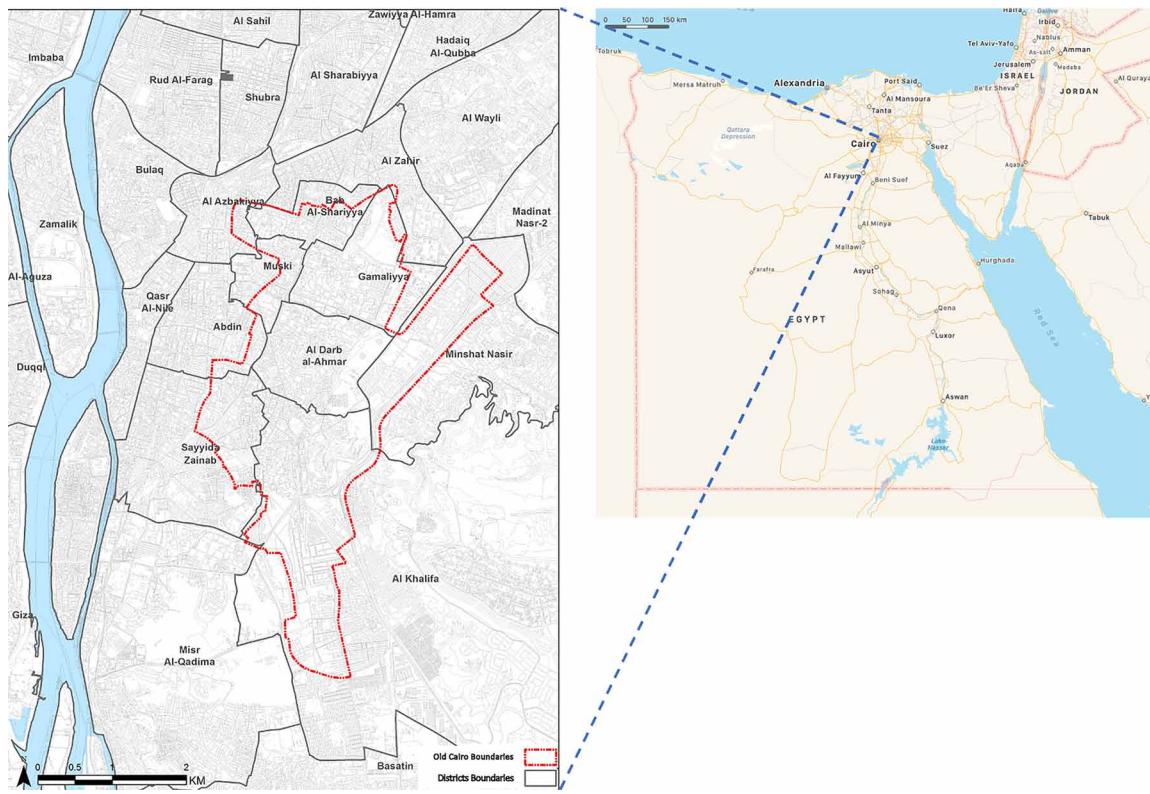
1. Asymmetric advertising boards for shopping centers, banks, and business offices located on each level of the residential and commercial buildings;
2. Illuminated billboards and digital outdoor screens everywhere;
3. Audio and video equipment that causes incredible noise and visual confusion;
4. Beverage and ice cream refrigerators;
5. Surveillance cameras;
6. ATMs; and
7. Lighting poles (e.g., digital traffic signs, kitschy art, lighting hanging from wires and strung around trees and shrubs and decorating of buildings facades).

As has been previously reported, the elements of smart cities include ICTs, Internet resources, multi-application smartcards, the arts, digital media, culturally creative industries, new technologies, and possibilities of improving efficiency, innovation, and optimization. Moreover, the limitations of the concept of smart cities are related to smart communities:

1. They intensify the social divisions.
2. They are not created automatically.

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Figure 1. The boundaries of Old Cairo, The left map is a courtesy Khaled Magdy



3. People's brief participation in their environment and everyday life.
4. The failure to adapt IT to be utilized socially when it should be used to empower citizens.
5. The absence of a balance of power between business leaders, local authorities, and citizens.

The smart-places paradigm relates to a virtual entity (cyberspace), such as information highways and electronic interconnections. It is a space of flows, which remains the fundamental spatial dimension of large-scale information-processing contexts, as well as the information-processing structure. Meanwhile, the technological and physical elements include the visual (not virtual) components in the urban context.

To summarize, visitors see that when place is associated with personal beliefs (e.g., religious or societal issues), the issue of belonging exceeds the matter of visual appropriateness. This inference is in line with other researchers (Granier & Kudo, 2016; Jorgensen & Stedman, 2001; Pinkster, 2016; Rose, 2020; Simonsen & Koefoed, 2015). It also indicates that, in Cairo, the effects of the randomly illuminated billboards and digital outdoor screens are not worthy of consideration. This leads to the need for action in Cairo to consider the visual appropriateness of a subject and its role in improving visitors' satisfaction. A design toolkit is also needed to rearrange the regulations of positions, compositions, and technological effects in historical places.

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Figure 2. Night lighting in Cairo. Courtesy of Omar Magdy



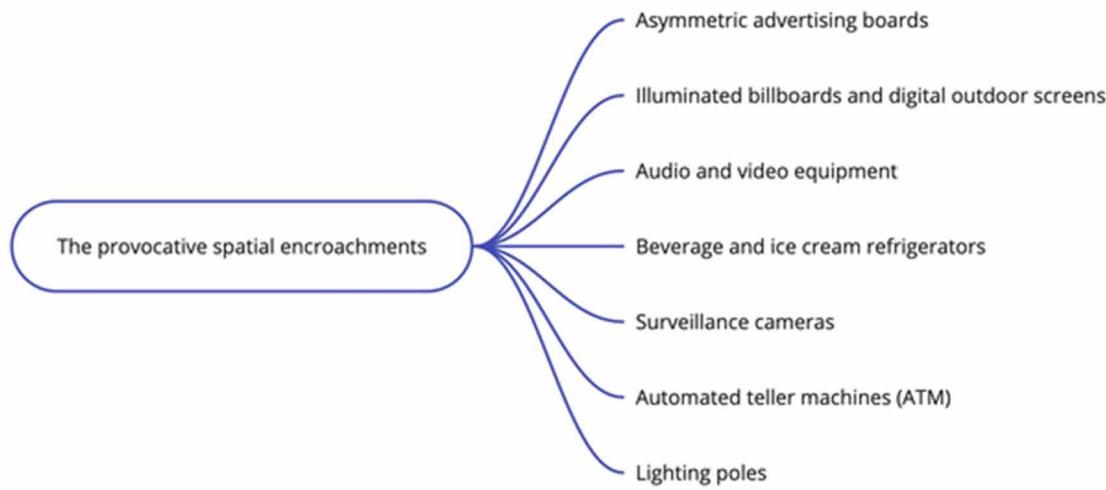
RESULTS AND DISCUSSION

The arguments presented cast new light on the necessity to find new insights into the concept of smart places and their effects on the affective atmospheres of historical places. The literature shows little conflict in using smart technology in historical places. However, the case of Old Cairo's attempt to erect these billboards with no consideration of the context indicates otherwise. This finding should be used as an approach to select and design illuminated billboards and outdoor screens to improve nightlife atmospheres and people's sense of belonging to a place.

From the brief review of the scholarship presented, the fundamental findings are that prior work is limited to a subset of the effects of the conventional, digital, and technological aspects of transformations based on the concepts of smart cities and communities (Gargiulo & Tremiterra, 2015; Giffinger et al., 2007; Gil-Garcia et al., 2015; Nam & Pardo, 2011) and smart places (Hollands, 2008; Massey,

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Figure 3. The provocative spatial encroachments



2005). Only a few studies have focused on urban nightlife atmospheres, but the results are promising (Kalinauskaitė et al., 2018).

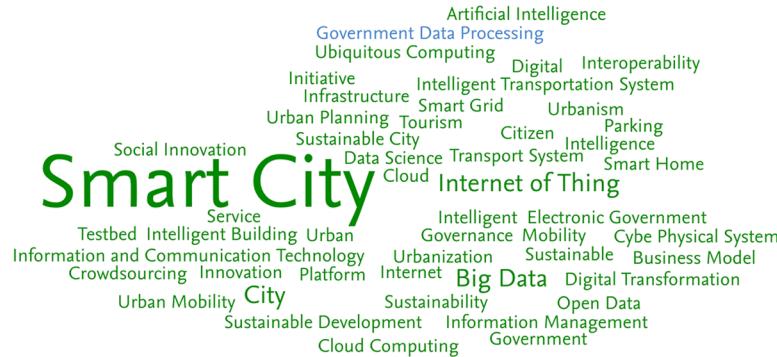
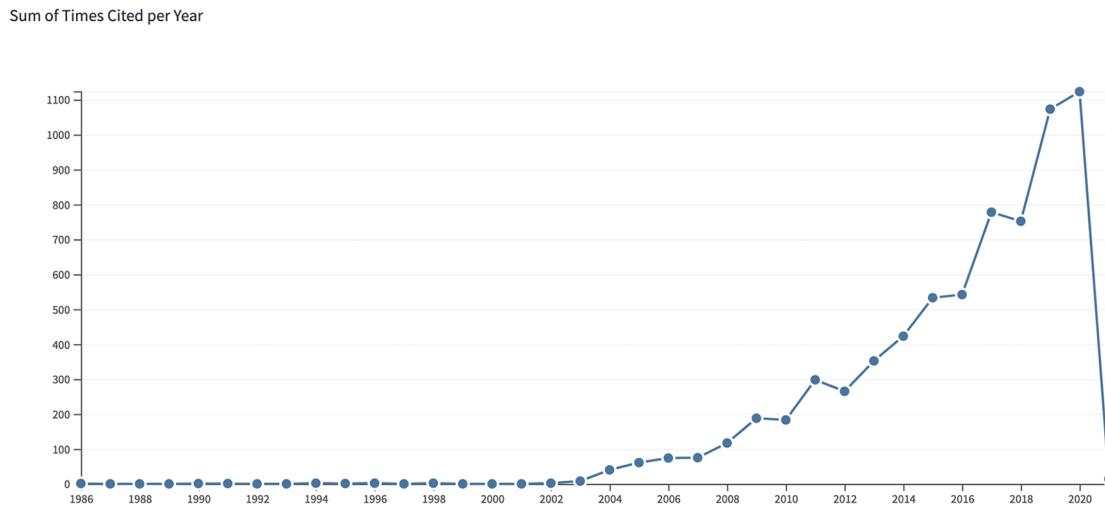
Results from bibliometric analysis illustrated the significant presence of the keywords: urban nightlife, atmospheres and billboard in literature of WOS (Figure 4). Another significant finding is that past researchers have indicated smart places differ from public places that have conventional technological and physical elements but are not considered smart places. The term quasi-smart places is proposed to describe these public places in some cities of the Global South. These places depend on the integration of the conventional technological physical elements and the virtual elements of smart technology, and these integrations may reconstruct nightlife atmospheres, which reflect on the patterns of everyday life transformations.

A similar conclusion was reached in regard to the emotional experience of everyday life in public spaces in the city and stems from the characteristics of the place on two related variables. The first is the urban form, which represents the physical elements (i.e., the aesthetic components of the urban fabric), and the second is everyday life experience, which reflects the social activities (i.e., the sensory intensity). Emotional experiences, as understood in this article, focus on two points: the first is smart and digital technologies, and the second is technological and physical elements. Often, the visual disturbance occurs due to the random interventions of the second situation.

In line with previous studies, these physical changes synchronize with everyday life transformations and lead to changes in urban nightlife atmospheres (Abusaada, 2020; Anderson, 2009). Besides, the changing patterns of the relationships between urban nightlife atmospheres and daily life transformations at least hint that everyday experiences enable people to understand their atmospheres (Abusaada & Elshater, 2020a; Degen & Rose, 2012). Furthermore, human sensitivities describe the atmospheres as spaces of mindful physical presence (Abusaada & Elshater, 2020b; Böhme, 2013); the synesthetic experience of the human sensation describes the changing patterns of the relationship between atmospheres and daily life transformations (Abusaada & Elshater, 2020c); and the interpretation of everyday experiences depends on the impact of emotions on urban nightlife atmospheres (Bissell, 2010; Gandy,

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Figure 4. The presence of selected keywords in WOS literature in the last five years (top) and Scoups database (down)



A A A relevance of keyphrase | declining A A G growing (2010-2019)

2017; Marshall, 2016). The results also confirm the overlook of visual dimension due to the lack of applying some principles of appropriateness, such as harmony, richness, balance, complementarity, order, arrangement, and composition, which causes one to lose the ability to distinguish between beauty and ugliness in art and architectural features (Elshater & Abusaada, 2016; Cozzolino, Polívka, Fox-Kämper, & Reimer, 2020; Kaymaz, 2013; Sepe & Pitt, 2014).

Most literature warrants that a people's belonging to public places emerges through their sharing in everyday life transformations. In terms of the concept of smart places, public historical places are framed as functioning as a complete social and technological system, which illustrates that belonging is

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not only based on shared symbolism of community or changing some structural elements, but also on the degree of people's participation in these transformations (Abusaada & Elshater, 2019; Congress for the New Urbanism, 2000; Elshater, 2021).

Research on some historic sites requires more urban studies, such as Cairo's old districts, which touch on two approaches to analyzing the problem above. The first focuses on the idea of reconstructing urban nightlife atmospheres that is related to understanding the issue of everyday life transformations. The second highlights the proposed concept of quasi-smart public places, which emerged from the requirements of smart cities. In some cities, many transformations have occurred in order for public places to become smart. We demonstrated situations in which residents have experienced a loss of belonging in the public places of old districts in Cairo. One of the critical reasons for this is the random use of illuminated billboards and outdoor screens. In general, the research supports the literature, finding that the physical elements of smart and digital technology do appear to play an important role in changing urban nightlife atmospheres in public historical places that are not considered smart places. Hence, the findings systematic review may not be applied to some communities, and such applications require adjustment. In some cities, the conventional technological and physical elements have emerged in public places as informal and random interventions.

One limitation of these findings is latent in the reviewing the manuscripts indexed in WOS in a limited number of journals. Besides, the chapter authors decided not to discuss people's responses to the changes and users' satisfaction. Future research is needed to examine people's responses, which might prove critical. Moreover, smartness and urban nightlife atmospheres in historic cities might prove a vital area for future research. Another limitation is that the dimension of visual appropriateness was overlooked for two reasons. The first follows the rule that beauty is in the eye of the beholder, and distinctions between beauty and ugliness are related to one's culture and ability, which requires the development of skills and perceptions during life.

CONCLUSION

This chapter began by reviewing many studies that describe the distinguishing aspects related to the concept of smartness. In this debate, the chapter authors were interested to understand the side effects of smart and digital technologies in changing the atmospheres of the public places of Cairo's Old City. The authors also argue atmospheres change because of the construction of billboards and outdoor screens, which could have a direct effect on the sense of belonging in this place. These billboards sometimes include advertising messages that might not fit the sense of being in an old and historic place. The implications of this argument have been discussed to examine its effects on the change of nightlife atmospheres and people's belonging. The chapter authors also argue the randomly placed technology in old cities is related to urban nightlife atmospheres should consider people's satisfaction with their urban places. Today, with emerging forms of new smart technologies, it is essential for urban researchers in the field of smart development to critically contribute to urban planning and design applications, as well as to urban studies.

This chapter argued for the essential need in urban research to differentiate between the concept of smart cities and smart places on one hand, and technological intervention, which cannot be called smart evolution, on the other. This chapter also heighted the need for designing a toolkit to rearrange the regulations of positions, compositions, and technological effects in historical places. Accordingly, future

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studies should focus on the difference between the concept of smart public places and public places that have technological and physical elements but that are not smart; the latter might be described as quasi-smart places. The proposed term describes any place that almost, but not wholly, has the components and elements of a smart place. Future research can also address spatial configurations of light pollution in historical places.

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KEY TERMS AND DEFINITIONS

Place Attachment: This term is concerned with the affective and positive emotional links and bond that might emerged between a person and place he lives, work or exist in it. This link is highly affected by persons themselves and their personal experiences. The bond also aspects like behavior, affect, and cognition that effect having the sense of place attachment.

Quasi-Smart Places: This chapter uses this concept term in referring to places that were planned and designed to be smart with smart technology. However, the implementation of these places ends with equipment of smartness, but users' basics could not be simplified or eased in their daily life.

Sense of Belonging: Is the psychological feeling of belonging or connectedness to a social, spatial, cultural, professional, or other type of group or a community. Here the sense of belonging is much close to the bond to ethnographic groups or/and people of the same interest.

Smart Cities: A smart city is an urban area that uses various kinds of electrical means and sensors to assemble data. Insights gained from that data are used to manage assets, resources and services efficiently; in return, that data is used to improve the operations across the city and facilitate users' daily life.

Smart Growth: Is an urban planning and transportation-focused approach that concentrates growth in compact, walkable urban centers to avoid unplanned sprawl. In creating smart growth, ten principles should be considered. These principles are mixed land uses, compact design, various housing opportunities, walkable neighborhoods, beautiful community with a sense of place, eco-friendly dimension, oriented development toward the local communities, variety of transportation choices, the make of predictable, fair, and cost-effective development decisions and finally the trans-disciplinary decisions by scholars, community and stakeholders.

Smart Places: Use technology and data driven solutions to improve the quality of life for communities. These places should have the customers at the centre and deliver benefits for citizens, businesses and communities.

Spatial Encroachment: This term was used in this chapter to refer to the misusage constructions of elements or city services that happen because of unplanned activities by users

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