

例会要旨

2016年6月2日

於 Bivi つくば筑波大学サテライトオフィス

「都市変容における文化の役割の再考ーパリ・ベルリン・東京の比較検討ー」

Culture as a Catalyst for Urban Change:

A Case Study of “Revitalisation” of Neukölln-District in West Berlin

IKEDA Mariko (University of Tsukuba)

The presentation describes how artistic and cultural uses, e.g., retail stores and new types of services, could be a cause for the process of gentrification in urban areas by analysing the Reuter Quarter in the borough of Neukölln in Berlin. In the early 2000s, the Reuter Quarter has been identified as an area in economic decline, with high unemployment, and a high percentage of immigrants. However, since the mid-2000s, promoted by the publicly financed ‘Quarter Management’ and ‘Temporary-Use Agency’, artists and eventually other creative workers started to move into the many vacant spaces, creating a positive image for the area, and turning it into a trendy and hip quarter. It’s new appeal has led to the influx of new inhabitants and to the upgrading of buildings and the boosting of rent prices in and around the area. In the early stages, the process resembled a positive revitalization, but over the years the area turned more and more into a popular ‘scene district’ and nightlife destination and its buildings gained value in the housing market, leading to rapid urban transformations since 2010: gentrification and touristification. In conclusion, this presentation shows the significant role of artists within the gentrification process, especially in attracting new retail capital, new types of services, and cafes, bars and restaurants, all of which stimulate touristification.

Transformation of a Migrant Neighborhood–Culture and Religion in the Goutte d’Or of Paris

ARAMATA Miyo (Toyo University)

The Goutte d’Or of Paris is a migrant neighborhood in France. Since the 19th century, this area has been home to the working class of both French and migrants. Currently, North African (Maghreb) and Sub-Saharan African migrants reside here. France had no housing policies for Algerians when they migrated to Paris after the Second World War. Therefore, many of them were forced to live in poor environments. In the Goutte d’Or, the rooms in an apartment were rented out at affordable rates, so it was possible for migrants to live there. African migrants could not benefit from the housing policy because most of them migrated after the suspension of immigration of unskilled workers. They entered the houses after Algerians. The existence of furnished hotels (*hôtels meublés*, flophouses) also drew migrants to this area.

The Parisian administration feared “ghettoization” ; therefore, this area became the target of an urban planning project in the 1980s. The method evolved over time and results were achieved gradually. After decades, apparent gentrification was observed from the socio-professional data of the residents. However, the appearance of the area is still a migrant neighborhood. The shops of alimentation and clothing, restaurants, and tourist offices for Maghreb and African migrants concentrate there and people from other areas visit this area to shop and socialize.

The migrants living in the Goutte d’Or practiced the custom of a collective prayer on the street every Friday until 2011. People who saw photos or movies involving this custom perceived it to be fanatic. A segregationist group criticized the situation and attempted to offend the Muslims in the area by holding an event called “Salami and cheap wine,” which were prohibited items for Muslims. However, it was possible that people prayed on the street because their former places of prayer, mosques, were demolished by the urban planning project. The period during which the houses of migrants and mosques were demolished coincided with the start of their practice of praying on the street. After the demolition of mosques in the 19th arrondissement, the instances of collective prayer on the street increased.

The city administration did not ignore the situation. In 2002, it permitted the practice of street prayer on the condition that it would not obstruct the way of passers-by. In 2006, the administration established the Institution of Islamic Cultures and began the construction of its building. It also tried to encourage a decrease in street prayer by lending a floor in the building for prayers. However, before the completion of the construction in 2013, the city decided to lend an old barrack for prayers and prohibited street prayer in 2011. Perhaps this decision was a response to the criticisms. Thus, the development of infrastructure in the neighborhood changed the life of the people living there, but they retained their habitude.

Tokyo's Art Scene in a Global Age

Dr. Morgner, Christian (Leicester University)

According to Saskia Sassen, Tokyo is considered to be one of the main global economic cities in the world. However, this research does not pay attention to role of creativity and culture and there is, to date, no research on contemporary Tokyo that looks into the conditions and structure of its urban creative scene. The aims of this presentation are two-fold: 1) to obtain an understanding how the concept of the global financial city and can applied to arts, and 2) to use the empirical data in order to develop an understanding of creative practices and urban cultures that takes the role of space and architecture, cultural consumption and cultural freedom into account. These findings will be briefly tested by the author regarding a number of other cities that have been studied, including New York City, London, Beijing, Zürich, and Paris. The main findings of this study will show that the creative milieu of Tokyo can be described as being undercover, as socially and culturally hidden and inaccessible, which constrains the cross-over of practices and spaces, a lack of shaping cultural symbols, but also promotes low tolerance, which is a partial explanation why Tokyo is unable to join the league of global cultural capitals.

Biography

Dr Morgner' research interests include social and cultural theory, global studies of communication and urban changes. His work explores questions of culture, media and globality from an interdisciplinary, sociologically informed perspective, and has taken three main directions: first, work on cultural diversity and cultural inequality in the creative industry; second, on network and homophily effects in global cultural hubs; and third, on the diffusion and localisation of mediated meaning in global events. He has previously held positions and visiting fellowships at the University of Cambridge, Yale University, Hitotsubashi University (Toyko) and the École des hautes études en sciences sociales (Paris). Currently, he works on projects about the globalisation of the arts, international communication and social media and creative industries in Japan.