

Key Words : Elderly people, Relocation, Segregation, Emplaced, Everyday life world, Meaning of place

都心部の小公園と人々

—神田地区の公園の利用状況調査を通して—

水谷桂子

Small parks are often said to be merely pieces of space with no characteristics of their own, but actually they are equipped in accordance with the particular conditions of a community.

In the Kanda area where a number of buildings for enterprises stand next to next, inhabitants also have lived, most of whom have been engaged in commercial activities since many year ago. Several small parks in this area provide both the office workers and inhabitants with space of rest.

KANDA CHILDREN'S PARK have been designed mostly for children's use. On the other hand, AWAJI PARK temporarily allows almost one fifth of the space to be used as a site for an elementary school, and will be equipped again as a park after three years from now. These two parks, with 500 meters distance between them, used to show no remarkable difference in the number and conditions of users, but since differences have started to appear in the equipment of the parks, of the parks, some changes have come to be not iceable in these respects. This paper resorts on an investigation in the change.

While the office workers use both of the parks indiscriminately, the inhabitants are inclined to select between the two; those living near AWAJI PARK also visit KANDA PARK, in which a community of users have been formed. On the other hand AWAJI PARK has come to be used exclusively by businessmen in the neighborhood to rest.

The office workers place priority on the distance from their office when chosing a park for rest, while the inhabitants select it by other factors than distance. The other factors are greater space, better equipment, children's toys, a sanbox and familiar faces that can be seen at the expected time.

Both parks are crowded with the office workers during lunchtime, when the inhabitants never show themselves as if they were hidden. The inhabitants select a suitable time for more comforable use of parks, but the office works are not allowed to do so.

The way how the visiter concern with the park have large difference between the inhabitantsd and the office workers.

劇場空間にみる日常と非日常の接点

—野田秀樹の近作から—

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Recently, it is said that people could not have been having their definite purpose, because the change of environment redress the balance between ordinary and festivate. The aim of the present paper is to clarify the structure behind the change. Noda's production was selected as a study field.

HIDEKI NODA and his company, Yume no Yuminsha, began their activities with their first production, "The Tale of the Famed Blizzard of Cherry Blossoms that Never Really Bloom No Matter How Many Blossoms Appear (Sakunu Sakan no Sakurafubuki wa Fukiyuku Hodoni Sakitachite

Akekurenai no Monogatari)", in April 1976 and for five years and a half until their sixteenth production, "The Prisoner of Zenda-The Night of Our Moss-Covered infants (Zendajo no Toriko-Kokemusu Bokuraga Eiji no Yoku)", in October 1981, they used the Komaba Little Theatre (Komaba Shogekijo) in the campus of Tokyo University's Liberal Arts Faculty as their base.

Running at full speed and leaping. A completely new style of acting was being born there. The acting style of Hideki Noda has one outstanding feature: never standing still and being always in motion. In his productions, the scenery as a whole eschews elements which indicate some specific time or space; it is designed in such a way that changes indicate a completely different place. If there is a need for a definite set change, a symbol characterizing the new scene is bought on, thereby avoiding a blackout. In the text, many of his plays begin with an exchange of very short lines. Those lines are spoken very fast and short as if they were bitten off and they themselves accelerate the pace of the play and give the au-

dience the presentiment that the story will unfold and dissolve before them at a speed surpassing what they experience in everyday life. The story which appears to have begun lightly enough with a ward game is soon entangled in pursuit and conflict. Serious conflicts deriving from discrimination provided the core for the drama. When a play ends, Actors stop acting, lights go down, and the set is enveloped in darkness. In many Noda's works, fighting between opposing comps of mem becomes more and more violent and the world is finally destroyed.

HIDEKI NODA is rhythm. We learn just by attending a performance of his production primeval existence. When his production ends, his audience feel like weeping. The festive atmosphere of Noda's works is to be full of the feeling, therefore, it is the point of contact with ordinary.

We turn out that ordinary have opportunities to come in contact with festive by the feeling for Noda's production in this study. It must be a point of contact with ordinary and festive.

居留地空間へのまなざしとその変容

—明治後期から関東大震災時までの横浜を事例として—

若麻績 明 里

In this thesis, I have tried to reveal the Yokohama settlement and the mutual deed of the residents and the non-residents through the "sight" of the surrounding inhabitants.

Settlement in this thesis is the section of the land generally waste land outside the Japanese town, that originally set aside as the place of trade and residence. The method I have used in this thesis are as follows:

(1) The reference to the newspaper.

I have referred the newspaper named "YOKOHAMA BOUEKI SHINBUN" during 25 years of 1898 to 1923, and pick up the articles concerning the residents of the settlement, and examined the "sight" of the people through the

media.

(2) An interview.

I have done the hearing of the surrounding inhabitants and had them describe the settlement or the city of Yokohama at that time in their own experiences, and examined the everyday sight not shown in the newspaper.

The results I have got through these two methods is that in the modern Yokohama, newspaper as a media created a sense of collaboration or citizenness in people's mind, and formed the "sight" from their depth. The "sight" created a border line between the interior and exterior in the city space and, as a result, created the subject to be eliminated.