フィスティバル時におけるオープンスペースの利用実態に関する研究

プラティウィ, アンディニ ラディシャ
九州大学大学院人間環境学府都市共生デザイン専攻 ： 博士後期課程

趙, 世晨
九州大学大学院人間環境学研究院都市・建築学部門 ： 教授

フィスティバル時におけるオープンスペースの利用実態に関する研究
A Study on the Actual Use of Open Space during Festival

アンディニ・ラディシャ・プラティウィ *1, 趙　世晨 *2
Andini Radisya PRATIWI, Shichen ZHAO

The implementation of sustainable development has been given priority to economic and environmental sustainability, social aspect tends to be neglected. Whereas many cities experiencing lack of social cohesion, weaken sense of place, history and cultural distinctiveness which refers to social sustainability issues as one of globalization impacts. In line with these, our study aimed to explore the practice of social sustainability in public spaces through festival. Yamakasa Gion Festival in Fukuoka, Japan was selected as our case study. There are three main lessons from Yamakasa Gion Festival: (1) Provide access and opportunity to discover, experience and learn more about traditional culture as a social resource; (2) Enhance sense of place belonging, strengthen social cohesion and raise quality of life; (3) Establish active participation of local community. Additionally, in overall visitor perceived satisfaction on the accessibility to festival space as well as satisfaction on urban amenities at festival space except the lack number of temporary seating space.

Keywords: *Festival, Public Open Space, Social Sustainability, Users' Satisfaction*
祝祭，住民参加，公共空間，持続可能性，利用者の満足度

1. INTRODUCTION

Nowadays urban development practice not merely concerning about bio-physical environmental issues, such as over exploitation of land and natural resources, hazardous pollutant and chemical, etc. But also affects the economic growth and social dimension. The 'Brundtland Report' (WCED, 1987) marked a profound change to connect environmental, economic and social policy to satisfy the needs of present without compromising the needs of future or so called sustainable development. However in the implementation, priority has been given to economic and environmental sustainability, social sustainability tends to be neglected.

Many cities experiencing lack of social cohesion, weaken sense of place, history and cultural distinctiveness which refers to social sustainability issues as one of globalization impacts. Weber (1960) had predicted that explosion of information technology drives millions of people working from home, using electronic media for instance internet and email. It was attempting to persuade people that the traditional role of urban places as the setting for interaction and exchange were no longer necessary. They became "empty spaces", a space of abstract freedom but no enduring human connection (Sennett, 1994). If there is no effort to overcome this situation, urban open space would be shrinking and losing its role in citizen's life.

Festival might become one of activities which promoting social sustainability in urban spaces. Plenty of studies showed, many cities constructing festival to enhance social inclusion, raise the local pride and preserve local culture. As well as an activity to improve a city's image and establish the distinctiveness of a place (Van Aalast & Boogaarts 2002, Syamaan, 2006 in Herrero 2006). Additionally, festival is a "day of clearing up" or a pause from the monotony of the everyday work routine (Thornbury, 1995).

On that ground, our research assessed the practice of social sustainability in urban spaces through festival. We focused on Yamakasa Gion Festival in Fukuoka City (Japan). This cultural festival teaches some lessons that can contribute in creating socially sustainable urban spaces.

2. LITERATURE REVIEW

＊1　都市共生デザイン専攻博士後期課程
＊2　都市・建築学部門

Table 1 Sustainability in Key Themes of Traditional & Emerging

| Traditional	Emerging
Basic needs, including housing and environmental health	Demographic change (ageing, migration and mobility)
Education and skills	Social mixing and cohesion
Employment	Identity, sense of place and culture
Equity	Empowerment, participation and access
Human rights and gender	Health and Safety
Poverty	Social capital
Social justice	Well-being, Happiness and Quality of life

Source : Colantonio A. (2009)
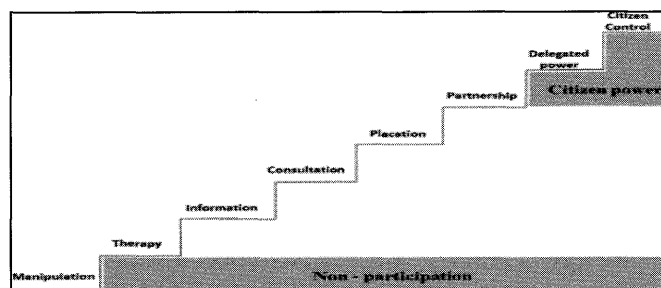
Figure 1 Ladder of power participation (Arnstein, 1969)

Harrison and Dourish (1996) affirmed that space refers to the structural and geometrical qualities found in any physical environment, whereas a place is a concept that also includes the dimensions of lived experience, interaction and the use of a space by its inhabitants. Hence, a place can be regarded as a space with function and meaning. In this sense, a successful public space is a lively place that is secure and distinctive and contributes to the needs of the people who use it. Cilliers et al. (2012) added, successful places as a space enriched with the presence of numerous functions and activities regarding community life, where people inhabiting this place possesses a feeling of ownership and connectedness. The creation of place is by integrating and delivering a variety of functions and activities within a mere space. The activity occurs in urban public spaces is a complex set of forms and functions, therefore these spaces must be capable to contain diverse behavior, uses and activities such as cultural interaction, periodic festivities and events (Jalaladdini, 2011) . Since a place and culture are persistently intertwined with one another (Srinivas, 2000) hence, place is a locus of dense human interrelationship and culture is a phenomena that have intensely local characteristic helping to differentiate places from another.

Human interactions in the public space are intensely relevant for supporting livability, safety and control, economic development, identity and participation (Newman, 1973; Gehl, 1987; Whyte, 1988). Move forward, Cowan et al (2006) pointed out involving the inhabitant in participatory planning process very crucial in transforming a space into a successful place. According to Agenda 21 one of the fundamental prerequisites for the achievement of sustainable development is broad public participation in decision-making - "… decisions, particularly those which potentially affect the communities in which they live and work" (UNCED, 1992). Arnstein (1969) produced a seminal work which critiqued and defined participation in terms of power relationships. She developed eight "ladder of Power participation" which defined different degrees of involvement of participants in relation to the delegation of decision-making power (fig.1). The bottom rung of the ladder are (1) Manipulation and (2) Therapy, the objective is not to enable people to participate or conducting program but enable power holders to educate and cure the participants. Rung (3) Information and (4) Consultation, a progress to level of tokenism. Allow people to hear and be heard but have no influence to ensure follow-through or assurance of changing the decision. Rung (5) Placation, a high level of tokenism. Citizens have the right to advice but no decision making right or power. Further up, the ladder are citizens power with increasing degrees of decision making. Citizens can enter the (6) Partnership that enables them to negotiate and engage in trade-offs with traditional power holders. At the top most rung (7) Delegated Power and (8)) Citizen Control, citizens obtain the majority of decision-making seats, or full managerial power.

There is limited literature that focuses on social sustainability. Mc Kenzie (2004) defines social sustainability as "a life enhancing condition with communities, and a process within communities that can achieve that condition". In this understanding, social sustainability is a system of cultural relations in which the positive aspects of disparate cultures are valued and promoted and there is widespread participation of citizens not only politically but also socially in all areas of urban life environment. In addition, a study by the OECD (2001) points out that social sustainability is currently dealt with in connection with the social implications of environmental politics rather than as an equally constitutive component of sustainable development. A more comprehensive definition of social sustainability with a special focus on urban environments is provided by Polese

and Stren (2000). They emphasize the economic (development) and social (civil society, cultural diversity and social integration) dimensions of sustainability, highlighting the tensions and trade-offs between development and social disintegration intrinsic to the concept of sustainable development. Chiu (2003) interpreting social sustainability as an improving the well-being of people and the equitable distribution of resources whilst reducing social exclusions and destructive conflict.

Figure 2 City center of Fukuoka & head quarter of festival

At a more operational level (Table 1), social sustainability stems from actions in key thematic areas encompassing the social realm of individuals and societies, ranging from capacity building and skills development to environmental and spatial inequalities (Colantonio, 2007). In this sense, social sustainability blends traditional social policy areas and principles such as equity and health, with issues concerning participation, needs, social capital, the economy, the environment, and more recently, with the notions of happiness, well-being and quality of life. Additionally, Chan and Lee (2008) provided an operational explanation of success factors for socially sustainable urban development projects: 1) Provision of social infrastructure, urban open space facilitates social gathering and public interaction; 2) Accessibility, aspiration to live, work & participate in leisure and cultural activities; 3) Preservation of local characteristic-cultural festival, historical building, statue, etc-, local characteristic and distinctiveness in existing community has to be conserved; 4) Ability to fulfill psychological needs, safe, sense of belonging in a place & community.

Regarding satisfaction in the context of festival, Cole and Chancellor (in Crompton and Mckay, 1997) noted that programs, amenities and entertainments are the three major components which affect the experience quality, overall satisfaction and revisit intention in the context of a festival. Satisfied festival attendees may become repeat visitors and provide positive advertising to family and friends, which ideally translate into new visitors and an overall increase in tourism revenue to the community. Additionally, we revealed that visitors come from within and across the city or even from other countries. They have difference ways to reach the festivals location. In this paper accessibility operationalized in terms of distances to festival location and the ease in reaching
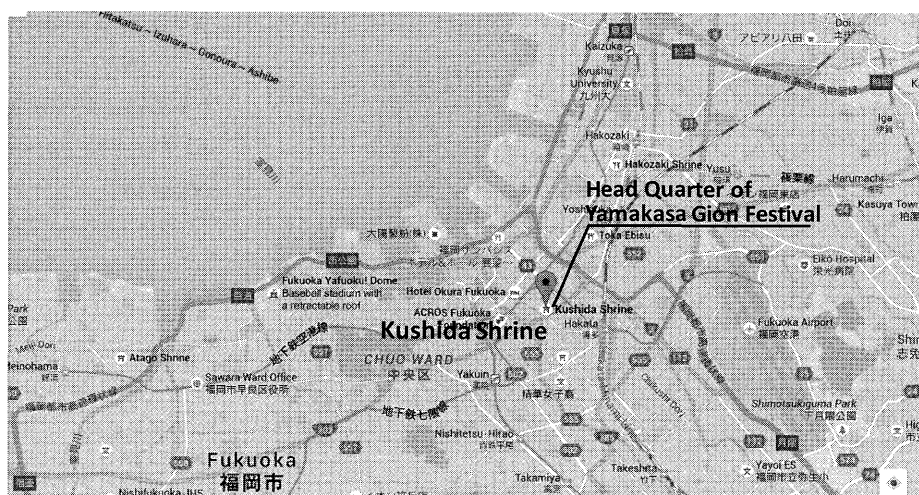
the destinations, whether by car, walking, biking, or public transit. The theory that has been frequently used to explain the relationship between urban form and travel behavior is discrete choice theory (Boarnet and Crane, 2001). The theory suggests that an individual makes decision on what mode of transportation depending on the utility of that choice. This theory can also be applied to the concept of accessibility in travel behavior.

3. OBJECTIVES AND METHODOLOGY
3.1 Objectives

This research aims to assess the practice of social sustainability in urban spaces through festival. The specific objectives are described below.
1. To explore valuable lessons from the best practice of social sustainability through festival in Fukuoka, Japan, based on the perspectives :
    1.1 Provide opportunity to access the festival as a social resource
    1.2 Enhance social cohesion and raise quality of life
    1.3 Establish active participation of local community
2. To recognize visitors' satisfaction on urban amenities and accessibility to festival space.

3.2 Methodology
1. Data Collection

This study had been done by reviewed literature, pamphlets, brochures and interviewed with stakeholders to explore the lessons of sustainability practice in Yamakasa Gion Festival. Meanwhile, visitors perceived satisfaction on amenities and accessibility revealed by questionnaire survey and field observation. Data gained analyzed with descriptive qualitative and combine with frequency analysis using Lickert Scale.
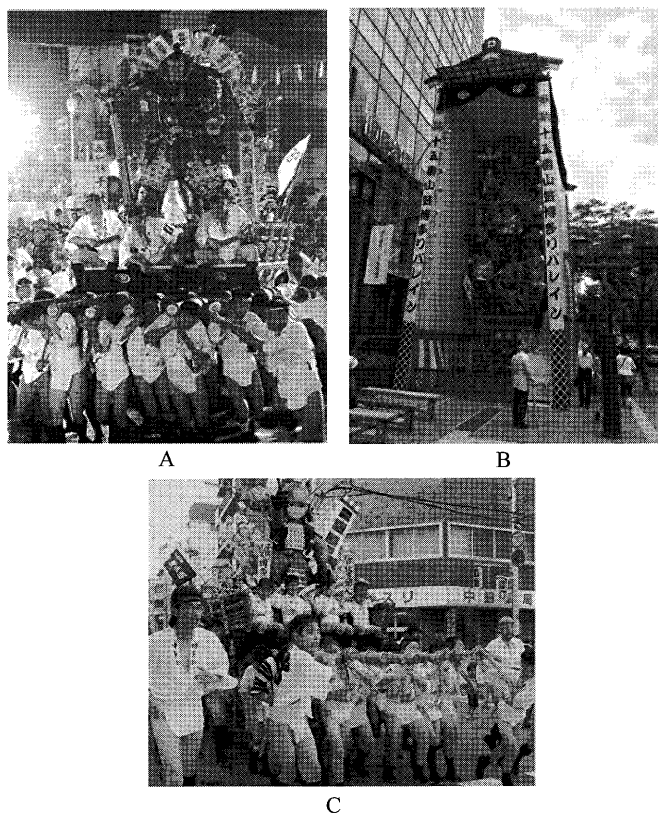
Figure 3 Kakiyama or floating doll was carried on along the routes (A) ; One of kazariyama or decorated dolls (B); Children carried on kakiyama (C)

2. Site Area

The study was conducted in Fukuoka City (fig.2 A). It is the de facto capital of Kyushu Island, one of the ten largest cities in Japan. This city represents as a city with a good balance between people, environment and urban vitality which enhance the quality of life, for both residents and visitors. Because of that, on 2014 Fukuoka was ranked as the 10th most liveable city in the world by Monocle, additionally on 2010 awarded as a compact, dynamic and liveable city by UN-Habitat and voted by Asiaweek as the most liveable city in Asia.

In terms of festival, Fukuoka serves plenty of it as the city's drawing point for visitors. Hakata Gion Yamakasa, Hakata Dontaku and Hojoya Festival are the big three festivals in Fukuoka. In this paper, we focused on Hakata Gion Yamakasa one of the biggest community festival which held in Fukuoka urban open space and also recognized as one of the oldest festivals in Japan.

The festivity of Yamakasa Gion Festival could be found in the entire space of Fukuoka City. Particularly in Kushida Shrine as the head quarter (fig.2B) and in the seven districts called nagare, who organized the festival. The display dolls or kazariyamakasa not only located in each districts but also spread in others 13 points mainly in Hakata and Tenjin. Both of Hakata and Tenjin are downtown areas in Fukuoka City.

4. LESSONS FROM HOJOYA FESTIVAL

4.1 Provide opportunity to access the festival as a social resource

This festival categorized as one of the big three festival in Japan and very famous among Japanese even foreigner. It has received an "Important Intangible Folk Cultural Property" designation from the national government. It was firstly started since the Kamakura period in 1241, as a ritual to wipe out the plague and drought which stricken Hakata. Kokushi Seichi Hitoshi a high Buddhist priest, was the one who developed Yamakasa ritual as a faith that capable to wipe away the disasters by dedicated a nectar - the food and drink for the God- and sprinkled the holy water at the worship. Moreover, a local towns people consisted of a group of men, carried out the high Buddhist on a short of platform called ''segakidana'' throughout Hakata city while spraying a holy water everywhere and when the activities ended the disaster went away.

The Hakata Gion Yamakasa that organized today was evolving from those events. It is dedicated to Hakata shrine, as a spiritual barrier against evil for the city of Hakata. The shrine which was originally built on 757 AD is the center & starting point of "oiyama" or kakiyama race , as the main activity in Yamakasa Gion. During the festival there are two kinds of Yamakasa doll represented. Firstly is "kazariyamakasa or kazariyama" a decorated magnificent dolls with approximately 16 m (17.5 yd) high, illustrate a various historical or legendary tales (fig.3.B) . Displayed in different parts of the city, where people can look at them throughout the festival period (fig.3.A). Secondly is "kakiyamakasa or kakiyama" which is used since 20th century onwards. The development in urban area such as power line's presence caused a difficulty to get around the city carrying a giant kazariyama. Even in In 1872 the moment of civilization in Japan, Yamakasa festival was banned by the government who obsessed with a western modernization. There were two contention, firstly about the giant decorated float or kazariyamakasa that wrecked the city's infrastructure and bothering the citizens, secondly was related to the primitive presence of the bare torsos of participant. The local community overcame central government attempt to interfere their communal worship of Hakata God's. Their effort was not vain, Yamakasa permitted to be fully revived a decade later. The performance of Yamakasa Festival had been done a trial & error within a decade. The float was resized into a smaller shape which called kakiyamakasa and the participant avoided the charge of nakedness by wearing a loin cloth and

mizuhappi coats. Finally, in July 15th 1910, for the first time after some revisions, the festival held based on solar calendar. However in 1945 when the airstrikes hit Japan, this festival could not be held until 1947. Yamakasa Festival start to be held again in 1948 and even participated in the Aloha week festival, the biggest festival in Hawaii at 1980.

Nowadays, when the festival of Yamakasa Gion started at 1st of July end up at 15th July, it is the signal that summer is coming in Fukuoka city. However, the organizer and participants still remain Yamakasa as sacred rite. Before, during and after the festival take place, they have some rituals such as soul & body purification, pray for the safety during the event and gratitude The God for the ease. During the practice time, the participants walk or run around the city and yield 'oissa oissa' and sprinkled the water to the participants. Additionally, children also involved in this festival as an early introduction to their local tradition (fig.3.C). So that, today Yamakasa Gion categorized as a cultural festival ,which parade and race running are the main activities, have a long established association with Fukuoka city and inhabitants.

Clearly appears the social movement of grassroots promoting the sustainability of the Yamakasa festival. It revealed the high commitment of local citizen's ancestors to maintain the tradition as an important cultural practice. The festival represents religious activity as manifestation of culture in the ancient time to the current generation by maintaining its authenticity. As Quinn (2005) pointed out, the festival contributed to the process of reaffirming and educating of cultural value to the urban community. Local citizen & the visitor could feel the emotional ties that were created by organizer and participants. Huang (2003) posited that, the emotional bound during the festival could encourage the audience to have repetition in attending the same festival. Our questionnaire survey revealed (fig.4.A) that majority of visitors (61%) were repeat visitors and (94%) of respondents stated that they either strongly satisfied or satisfied with the festival program (fig 4.B). It is indicated that the visitors already has an emotional attachment with the festival space and enjoyed the event atmosphere. The implication for social sustainability under this condition is the Yamakasa festival has given the access of social resource to the local community and the visitor, to participate and witness the cultural richness of Fukuoka city.

4.2 Enhance social cohesion and raise quality of life

Since Yamakasa Gion Festival has several kinds of activities and involves local communities, for these purposes the organizer divided the districts based on nagare concept (fig. 5.A). The nagare concept firstly conducted by Toyotomi
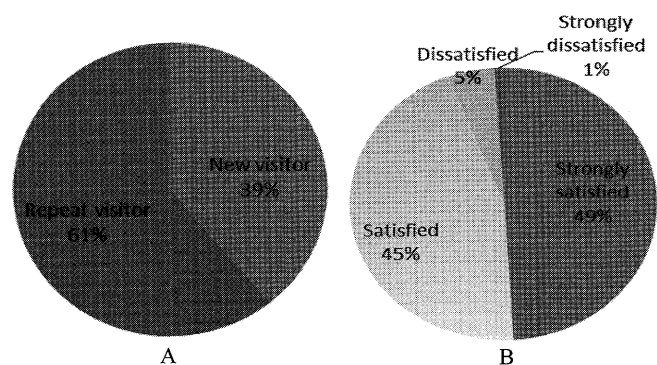

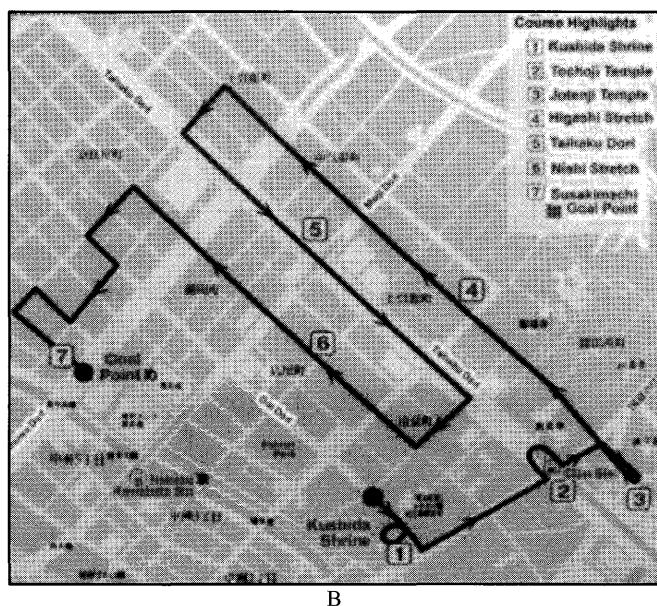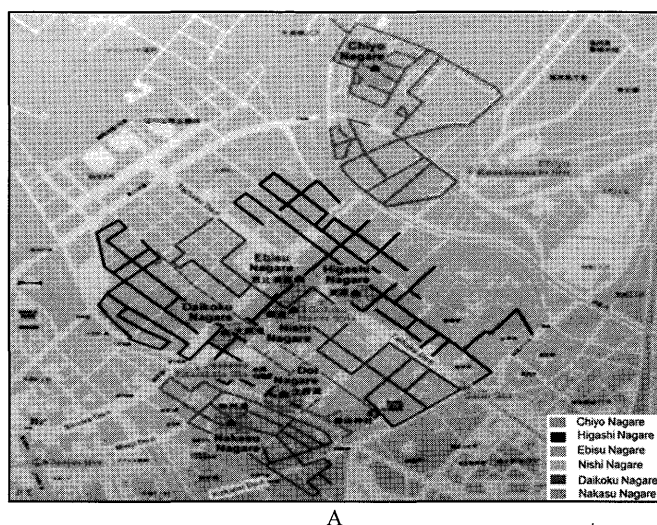Figure 4 Chart of frequency attending festival (A) ; Visitors' satisfaction on festival program (B)

Figure 5 Area of nagare for festival purpose (A) ; Course of oiyamakasa, main agenda of festival (B)

Hideyoshi the sixteenth century warlord, originated from the urban redistricting in 1587. Fukuoka city was reorganized into several blocs consist of Ebisu, Daikoku, Doi, Higashi, Nishi, Nakasu, and Chiyo, those units were called nagare. The
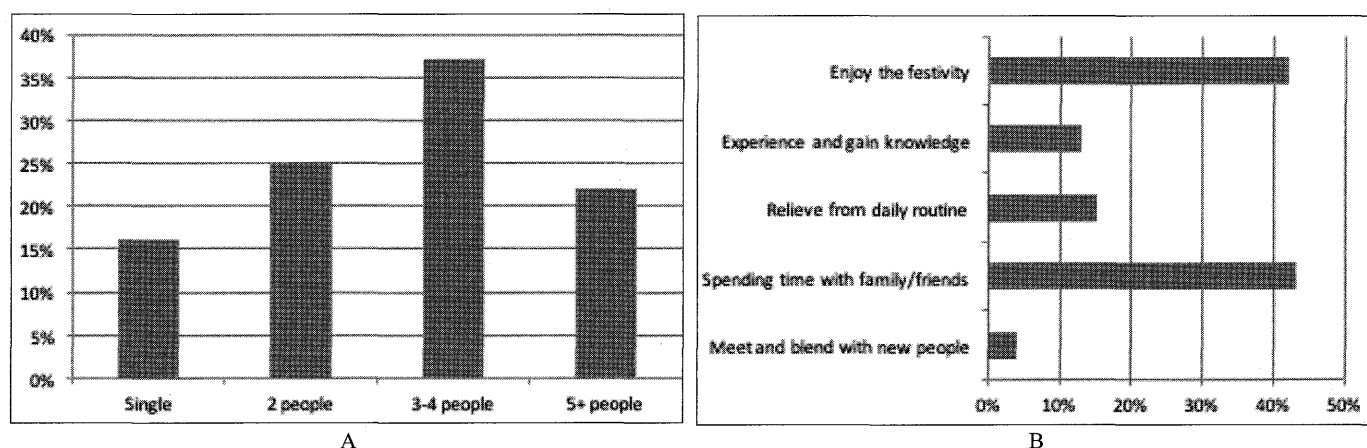
Figure 6 Visitors' number of group visiting festival (A) ; Visitors' motivation coming to festival (B)

geographical organization of the nagare is based on the street layout, recognized as the concept of street-based urban district. In the past, Hakata was the first port of call for contact, trade and diplomatic missions to Korea and China. Being one of the first ports for foreign trade, made Hakata prosperous on the other hand it brought many invaders and wars as well. Finally, Hideyoshi decided the concept of nagare, he remapped and rebuilt everything.

During Nagare kaki, the event where each nagare practice oiyama in their territories, automatically that moment in particular time, some streets are closed. Each nagare are responsible to regulating the traffic during that period. Experiencing Yamakasa Festival in July, urban spaces particularly some streets, building or shrine yards are transformed to be staged and witnessed experiences. As Jamieson (2004) declared, this situation is framed play a contrast situation than a routine everyday life. That ordinary spaces turn to be a festival spaces that accommodating the kakiyamakasa parade and displaying the kazariyamakasa statues. Urban spaces suddenly change, presenting a uniqueness which can only be seen in Fukuoka.

The activity of nagare kaki which occupied some streets in the seven nagare, provide an opportunity to the local community to visit another place in this city that they have not been there before or they did not visit on normal days. Furthermore, the concept of street based urban-district which connect people easily, encourage a social interaction among community. Mitchell (2003) noted, social interactions in public spaces are influenced by many factors, including how the spaces connect and the design, maintenance and management of the natural and the built environment.

Afterward, the next activity is sudan yamamise a racing practice activity in day 13th take a places in Tenjin area.

This activity start on 1960 which is aimed to bring the closer relationship between old town of Fukuoka, Tenjin & Hakata. The route stretch 2,6 km from the Gofuku machi intersection through Meiji Dori street and reach the goal point at the Tenjin's Ward Office. Moreover, according to (Johansson, 2011) festival is an intentional vehicle for a city redevelopment and to unifying the various element of the city. This statement reflected by sudan yamamise activity. In this event, the parade of kakiyamakasa take place in Tenjin areas which is an effort to bring a sense of cultural pride to the community in Tenjin because in the past Hakata people claimed that Yamakasa Festival is belongs to them.

Meanwhile routes flow for oiyama narashi and the oiyamakasa are using almost the whole same street space except the last destination . The race goal of oiyama narashi is in Nishi stretch while oiyamakasa is in Susaki machi (fig.5.B). This two activities also differentiate by the time schedule, oiyama Narashi in the afternoon and oiyamakasa in the early morning. Toyota, a vice president of Hakata Gion Yamakasa Promotion Board, affirmed that the routes for oiyama since it was held for the first time in 1241 up to today, are still the same routes. These routes deliberately remain to keep the originality of the festival so the present people could also have ties to the festival place.

In the context of festival venue or location, based on the finding, Yamakasa Gion is a festival that promotes a social sustainability in urban spaces. This cultural festival creates a distinctiveness of Fukuoka city by presenting a unique atmosphere and activities which would enhance a sense of space belonging of the citizen. In addition, Yamakasa Gion becomes a brand or identity of Fukuoka city. Anholt (2008) affirmed, cultural activities are a device that conceives a brand of city.
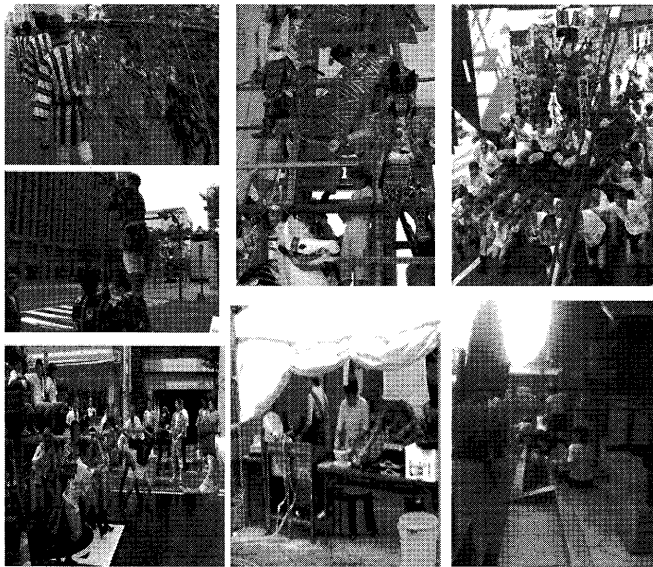
Figure 7 Community participation on Yamakasa Gion Festival

Apart from place differentiation, Yamakasa Festival also encourages a social cohesion among citizens during the event. In 15th July, 2012 there were about 1,000,000 people (Yamakasa Gion Promotion Association, 2012) flocked on the festival spaces. Organizer and visitor could feel the emotional ties that would strengthen sense of togetherness in urban space. Our questionnaire survey revealed (fig. 6.A), majority of the visitor (61%) came to the festival in group of 2-4 people. Additionally, most of the spectators stated their motives (fig.6.B) to attend Yamakasa Gion are to spend time with family/friends/group (42.94%) and to enjoy the activities and any kind of unpredictable things in the location (41.76%). The different type of event are likely to be able to satisfy the visitor in different need (Iso Aloha in Crompton, 1997). The spectators in Fukuoka majority stated their motives to attend Yamakasa Gion are to spend time with family/friends/group (37%) and to enjoy the festivities and any kind of unpredictable things in the location (36%). The visitor which mostly local citizen wants to enjoy the unique activity with a familiar face companion. Through this event they enhance sense of togetherness with family or friends.

This festival bring a sense of togetherness and communal in the public spaces. IJECESS (2008) affirmed "the ability of culture to nurture the sources of cohesion & commonality, recognizing it to be the glue that grounds our sociability". Yiftahel & Hedgehock (1993) supported, that a socially sustainable city marked by vitality, solidarity and common sense of place. It characterized by the intense activities which promote a positive interaction and social cohesion. Furthermore, those enjoyable activities in urban spaces have positive relations to the citizen's quality of live that would

increase their productivity. In line with Chan & Lee (2008) that enjoying the leisure activity is one of significant success factors in socially sustainable urban development projects.

4.3 Establish Active Participation of Local Community

Yamakasa Gion festival is an ideal model of festival based community, bottom up and run by local citizen. In this event, community plays important roles in organizing festival activities and funds. Sense of autonomy and competition among nagares are developed since the event started. They can be distinguished by the float design, the happi coat & lettering design and to recognize the duty of festival workers by differentiation color of their tenogoi cloth.

The nagare which comprised with some districts has its own autonomy government and the community treated it respectfully. A district supervisor or tobancho selected every year depend on each nagare. The tobancho , has to be fully in charge in these tasks: estimating the budget operational, negotiation with the police for the traffic matter of their daily schedule, decided the theme float & choose the doll maker to decorate the floats, mediate if there is any problem among the districts and lastly, in general tobancho should responsible for the nagare overall and coordinates the efforts with other supervisors from all nagare. In order to help the supervisor tasks, there are some positions below the tobancho which has their own responsibilities. The entire organization member and the participants of the festival originate from each nagare where they live.

Although male is the main actor in Yamakasa Gion Festival but the female also supports this events. Mainly they help in preparing food for all of the participants. Meanwhile, many volunteers group involve in cleaning up the festival spaces. Furthermore, in terms of festival funding, community of each nagare takes responsibility on it. They raised the fund by voluntary donation, especially from the business owner and generally from the community in their nagare. The donation they received not only fresh money but also staple food for their consumption during the festival. Additionally, apart from the role as a spiritual supporter, Kushida shrine also in charge raising the fund from anyone who interested to sponsor the event and organize a Hakata Gion Yamakasa Promotion Association. This association hosted several meeting regularly to strengthen the bond between nagare.

The initiative of Fukuoka's citizen to volenteerly organize a cultural event is in the highest level of community participation based on Arnstein (1969) namely citizen control. In this level citizens obtain the majority of decision-making or full managerial power. A highly civic participation (fig. 7) during festival could strengthen the relationship and
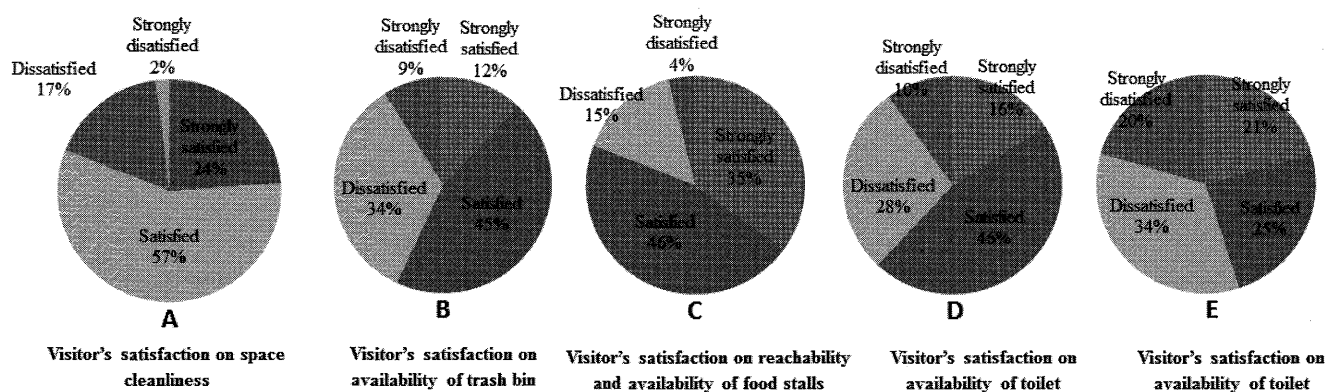
Figure 8 Visitors' satisfaction on space cleanliness(A) ; Visitors' satisfaction on availability of trash bin(B); Visitors' satisfaction on reachability and availability of food stalls(C) ; Visitors' satisfaction on availability of toilet (D); Visitors' satisfaction on availability of seating space (E)

togetherness among citizen which create a social capital that affected the citizen quality of life (Putnam, 1994).

Furthermore, through this festival, community in urban area of Fukuoka becomes sustainable. According to Innes and Booher (2000), sustainable community is ability of community to collaborate with multi-stakeholder, encourages citizen participation and improves citizen quality of life by creating value-added of products and services in the local economy. One of the benefit from a festival led by community is could generate more visitor to come again (Opperman in Huang, 2010). Ultimately, this festival significantly improve the life quality of urban community.

5. VISITORS' SATISFACTION

Visitors satisfaction in this paper refers to the quality of tangible dimensions in the event. Firstly, we revealed their satisfaction on cleanliness and availability of the comfort amenities in the festival space. Result of this analysis identified majority of the visitor (81%) were satisfied about the location cleanliness (fig.8.A) and showed the same response (57,5%) with the availability of trash bin at the festival venue(fig.8.B). In Fukuoka, local resident played a significant role through their cooperation and understanding of the importance of the beauty and the hygiene of their town. Therefore, when there is a festival, the organizer only need to provide trash bins because the urban community already have a high awareness which indicating a sense of belonging to their city.

Reachability and availability of food/drink stalls at the festival venue, is one of important variable that support visitor satisfaction. As Maslow (in Crompton 1997) said that the appearance of one need depend on the satisfaction of a more fundamental needs, after having a satisfaction in the physiological need such as food, then other needs ex social

activity will be fulfilled. 81% of respondents agree that on Yamakasa Festival this facility could satisfied them(fig.8.C). Besides the availability of vending machine and convenient store, the organizer provided spaces for street stalls. During the festival, visitor can easily find food or drink stalls in the Kushida Shrine as the headquarter of Oiyama (kakiyamakasa race competition) activity also in some streets space or corner which become a unity with festival site. Their presence added a vibrant in the urban space as the festival venue, which is not an everyday occurrence (Tschopik, 2003).

Based on (62%) visitor response , toilet availability in the festival space are satisfied(fig.8.D). However 72 % of them dissatisfied with the availability of sitting space in the event location(fig.8.E). Those festival spaces (street and shrine yard) has some functions as an urban space such as accommodating public facilities (benches, public toilet, drinking fountain, telephone booth, etc), providing physical set up for leisure and cultural activities such as sitting and relaxing, eating and drinking, as well as ceremonies and parade, art performance and exhibition, etc. In the festival moment there were a lot of people come to the space, around millions of people. The organizer provided a paid temporary sitting space at the Kushida Shrine yard for the visitor but to get this seat it is very high competition makes these seats virtually impossible. The rest of spectators enjoy the Oiyama race in the pedestrian space which in the festival time the function turn to be sitting spaces.

Eventually, we confirmed visitors' satisfaction on accessibility to festival space. Since the main event of Yamakasa Gion held in the early morning, transportation mode became a crucial issue. The results found that large number of visitor (70%) prefers public transport ,bus and train, as their vehicle to reach the festival venue. Moreover, 10,5% of the

visitor came to the festival by foot. The visitor in prefer to choose public transport to reach the location is simply due to its efficiency and low cost. All modes of public transportation are very reliable and on time, well maintained and very clean. However based on the research, the train user 43,5% larger than bus 26,5%. The fact that buses are limited in their ability to follow the early schedule of festival and cannot hold many passengers. The research also found that most of spectators (69%) resided 1-10 km from the festival venue and 22% of them have to pass through more than 16 km to reach the festival location. Travel character & behavior should be considers if the organizer would like to predict the attendance and presence of the spectators in the future event.

6. CONCLUSION

The impact of urban development not only concern about environmental and economic issues but also social problems such as lack of social cohesion, weaken sense of place, history and cultural distinctiveness, etc. There is an urgent need towards integrated approach of sustainable urban development which combines the environmental, economic and social aspects proportionally. Cultural festival recognized as one of activities that could boost social sustainability in urban space. In that sense, Yamakasa Gion Festival in Fukuoka, Japan, possesses various characteristics that can inspire as one of the best practice to enhance social sustainability.

Based on the research finding, this festival: (1) Provides access and opportunity to discover, experience and learn more about traditional culture as a social resource. In 1872 the moment of civilization in Japan, Yamakasa festival was banned by the government. The local community overcame central government attempt to interfere their communal festival. It revealed the high commitment of local citizen's ancestors to maintain the tradition as an important cultural practice. Clearly appears the social movement of grassroots promoting the sustainability of the Yamakasa festival, so then the present generation could experience and learn about it. (2) Enhance sense of place belonging, strengthen social cohesion and raise quality of life. This cultural festival creates a distinctiveness of Fukuoka city by presenting a unique atmosphere and activities which would enhance a sense of space belonging of the citizen. Yamakasa Festival also encourages a social cohesion among citizens during the event. In 15th July, 2012 there were about a million people flocked on the festival spaces. Organizer and visitor could feel the emotional ties that would strengthen sense of togetherness in urban space. Those enjoyable activities in urban spaces have positive relations to the citizen's quality of live that would

increase their productivity. (3) Establish active participation of local community. The citizen plays important roles in organizing festival activities and funds. Their initiative to voluntarily organize the event is in the highest level of community participation namely citizen control.

Regarding satisfaction, in overall the spectators revealed positive impressions on festival program, the space cleanliness and availability of trash bin, toilet and food stalls. However they stated less satisfied with the availability of temporary sitting space. Majority of them were revisit spectators and accessed the festival space using public transportation mainly train.

REFERENCES

1) Boarnet, M & Crane, R. (2001). Travel by Design : The influence of urban design and travel. New York: Oxford University Press

2) Chisaki, T. (2005). International Urban Culture and Policy of Fukuoka City having been cultivated under long history.

3) Chan,E & Lee, G.K.L (2008) Critical factors for improving social sustainability of urban renewal projects. Social Indicators Research.

4) Cilliers, E.J., Timmermans, W., van den Goorbergh, F. & Slijkhuis, J.S.A. (2012). The Lively Cities (LICI) background document: LICI theory and planning approaches. Part of the LICI project (Lively Cities, made possible by INTERREG IVB North West Europe, European Regional Development Fund, European Territorial Cooperation, 2007-2013. Wageningen University of Applied Sciences, Van Hall Larenstein).

5) Colantonio A. (2009). Social Sustainability: a review and critique of traditional versus emerging themes and assessment methods.

6) Crompton, JL and McKay, SL (1997) Motives of Visitor Attending Festival Events, Annual Tourism Research, Elsevier Ltd.

7) Gehl, J. (1987) Life between Buildings: Using Public Space. New York: Van Nostrand Reinhold.

8) Harrison, S. and Dourish, P. (1996), Re-Place-ing Space: The Roles of Space and Place in Collaborative Systems. Proc. ACM Conf. Computer-Supported Cooperative Work CSCW'96 (Boston, MA). New York: ACM.

9) Jalaladddini S & Oktay,D (2011) Urban Public Space & Vitality, Asia Pacific International Conference on Environment-Behavior studies, Elsevier B.V

10) Judith E. Innes & David E. Booher (2000) Indicator for Sustainable Communities, Planning Theory & Practice Vol. 1, No. 2, Taylor & Francis Ltd.

11) Montgomery,J. (1998), Making a City : Urbanity, Vitality and Urban Design. Journal of Urban Design.

12) Nancy R. Tague (2004). "Seven Basic Quality Tools". The Quality Toolbox. Milwaukee, Wisconsin: American Society for Quality.

13) Newman, O. (1973) Defensible Space: Crime Prevention through Urban Design. New York: Collier Books.

14) Official website of Yamakasa Gion Festival http://www.hakatayamakasa.com/index.php

15) Robert D. Putnam (1993) Making Democracy Work: Civic Traditions in Modern Italy. Princeton: Princeton University Press.

16) Sennett, R. (1994). Flesh and stone: the body and the city in Western Civilization, New York: Norton.

17) Srinivas, Hari (2003) Proritizing Cultural Heritage in the Asia-Pacific Region:Role of City Government.

18) Trisutomo,S. Towards Sustainable Urban Identity: A Comparative Study of Johor Bahru and Fukuoka.

19) Van Aalst, I. & Boogaarts, I. (2002) 'From museum to mass entertainment: The evolution of the role of museums in cities', European Urban and Regional Studies 9 (3) 195-209

20) WCED (World Commission on Environment and Development) (1987). Our Common Future (Brundtland Report), Oxford: Oxford University Press.

21) Whyte, W.H. (1980) The Social Life of Small Urban Spaces. Washington, DC: The Conservation Foundation.