

WHAT DOES 'AUTHENTICITY' MEAN IN JAPANESE CITIES? A CASE STUDY OF KANAZAWA CITY (1105)

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Abstract. This study examines the concept of urban authenticity in Japan, specifically focusing on Kanazawa City as a case study. Through analysing three urban development projects in Kanazawa, this study hypothetically visualises how the perceived urban authenticity among citizens fluctuates with urban development and is adapted as a new authenticity. The study identifies three influential factors affecting authenticity fluctuations: reference points to define authenticity, public input, and external factors. It highlights the importance of recognising that urban authenticity in Japan encompasses a variety of reference points, to comprehend the fluctuations in relation to these reference points and to consider how authenticity can be adapted through incorporating public inputs and external evaluations. These actions contribute to the adaptation process to newly emerging authenticity in Japanese cities.

Keywords: Authenticity, Local identity, Japanese city, Urban development.

1. Introduction

Japan has a unique form of urban authenticity. It has been maintained by preserving the historically formed urban space with wooden structures as well as by actively creating modern urban space during the post-war economic growth period. The authenticity continues to be established under dynamic equilibrium, while constantly being exposed to changes in people's perceptions and the potential for urban development. This is due to the interaction of the three authenticities discussed in previous studies which are 'objective authenticity', 'constructive authenticity' and 'existential authenticity' (Boorstin,1962; Bruner,1994; Cohen,1988; MacCanell,1973; Ning, 2017), whereby the perceived authenticity at a certain point in time is newly established as 'emergent authenticity' (Cohen,1988). This shift does not happen easily, because citizens prefer to preserve traditional authenticity and oppose new authenticity. Consequently, the

layered authenticity is formed despite initial rejection, as perceptions fluctuate and adapt with the public over time.

This study focuses on the processes of fluctuation and adaptation of authenticity, particularly in Japan, where such shifts have occurred rapidly and frequently in the post-war period. The concept of authenticity in Japan has been discussed in relation to local identity within three contexts.

Firstly, in the development of legislative plans for preserving historic urban spaces, each city government identifies its unique historical features and describes them as part of its local identity. For example, a previous study examined how the discourse on urban authenticity is defined in administrative documents related to landscape, tourism, urban planning, and historic preservation (Uchida, Sakamura & Sugano, 2022).

Secondly, local identity has been promoted to revitalise declining cities, differentiating them from others and attracting industry and tourism. The 'Act on Maintenance and Improvement of Traditional Scenery in Certain Districts,' enacted in 2008, provides support measures for the maintenance and improvement of historic environments and local revitalisation projects. Local governments are required to interpret the unique historical environment in their planning, leading to a widespread search for local identity throughout the country.

Thirdly, developers have cited local identity to gain public approval and administrative assistance for urban redevelopment. The 'Act on Special Measures concerning Urban Regeneration,' which took effect in 2002, deregulates redevelopment based on developers' proposed public contributions. Developers increasingly emphasise local identity as a justification for their public contributions, resulting in landscape-friendly spatial design and the preservation and utilisation of historic buildings. The 'Landscape Design Review' includes prior consultation to guide individual redevelopment projects in aligning with the landscape policies of each municipality. Through these consultations, the unique landscape of the city is discussed by developers.

In the Japanese context, the intersection of the aforementioned arguments has given rise to a unique discussion surrounding the concept of urban authenticity.

2. Methodology

This study refers to the three aspects of authenticity that were previously classified as 'objective', 'constructive', and 'personal' by Boorstin (1962), Bruner (1994), Cohen (1988), MacCanell (1973), Jamal and Hill (2004), and Ning (2017). 'Objective authenticity' refers to what is perceived based on objective, scientific evidence, such as chronology and historical facts. 'Constructive authenticity' refers to what is perceived based on societal

norms, which may vary across different societies and times. 'Personal authenticity' refers to what is perceived based on individual impressions and experiences.

Objective authenticity is narrowly interpreted and relies on scientific and historical evidence. On the other hand, constructive authenticity is influenced by social background and can be interpreted differently in various societies and eras. Personal authenticity allows for the broadest range of interpretation, as it is subjective and dependent on the individual interpreting it. In urban settings, these different interpretations of authenticity coexist within the same space. (Boorstin,1962; Bruner,1994; Cohen,1988; MacCanell,1973; Jamal and Hill, 2004; Ning, 2017) Therefore, when new spaces are created through urban development, diverse interpretations of authenticity emerge, leading to fluctuations in previously established notions of authenticity.

As Uchida (2020) also suggests, there is a process of 'familiarity' wherein newly created spaces are gradually accepted as part of the authentic urban experience over time. Building upon this notion, urban authenticity is defined as follows.

Allowing different categories of authenticity - objective, constructive and personal - to be interpreted in the same space, while mixing the roles of host and guest in the 'eye' to that interpretation, having a sense of 'familiarity' beyond true or false in the long time of involvement in the city, and always containing opportunities and crises of 're-interpretation' (Uchida, 2020, p.135).

Based on previous studies, this research posits that the perception of urban authenticity by citizens at a particular point in time fluctuates with urban development and gradually becomes accepted and adapted as a new form of authenticity over time. This phenomenon has been particularly prevalent and rapid in post-war Japan. Consequently, this study aims to hypothetically visualise the fluctuation and adaptation process of authenticity within Japanese-style urban spaces characterised by wooden structures, limited area for preservation, and development since the post-war period. This visualisation will be conducted through a case study in Kanazawa.

Kanazawa City, located in Ishikawa Prefecture within the Hokuriku region, has advocated for the 'harmony between preservation and development' of its urban spaces since the late 1960s. The city government and citizens have actively engaged in discussions on local identity (Yamade, 2013; Yamade, 2015).

This study focuses on analysing three urban development projects in Kanazawa that involved public discussions on authenticity within a complex context. The projects are as follows: the development of Kanazawa Castle Park, the redevelopment of Omicho Market, and the design of the 21st Century Museum of Contemporary Art, Kanazawa (hereinafter 21st Century Museum) (Figure 1).

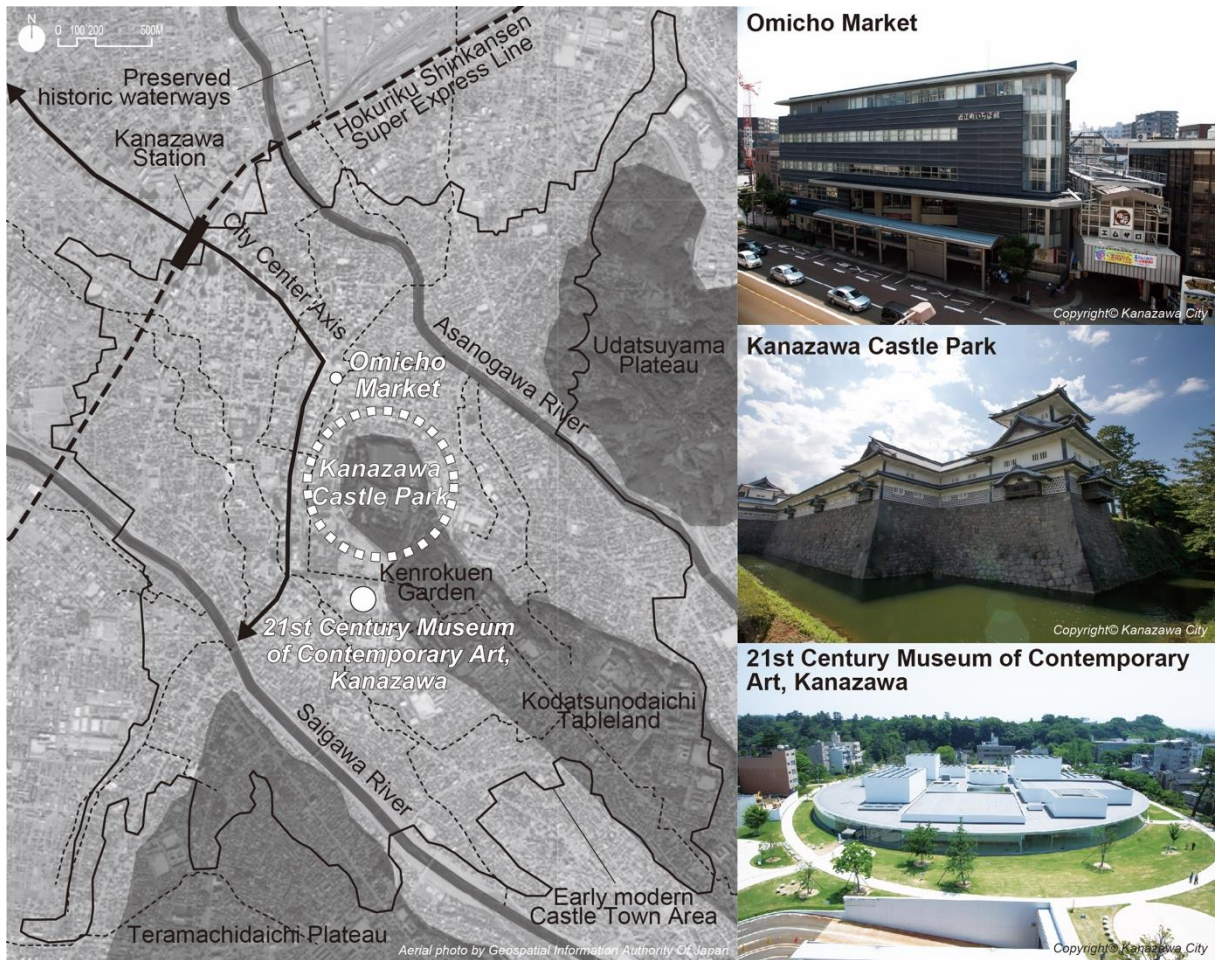


Figure 1. Location of the three subject sites

These three cases were selected because they are considered to have undergone different processes of authenticity fluctuation and adaptation, primarily due to the different 'reference points' used in urban development to define authenticity.

Kanazawa Castle Park referred to the land use approximately 150 years ago, creating a significant disconnect from the present situation. On the other hand, the redevelopment of Omicho Market was based on the existing land use at the time. As for the 21st Century Museum, it represents a completely new space and concept that had never existed in the city before, lacking any specific reference point.

The analysis in this study focuses on three perspectives in terms of 'fluctuation' and 'adaptation' of authenticity:

- 1) What triggered the fluctuations in perceptions of authenticity?
- 2) What was valued and what changes in authenticity were accepted?
- 3) How was the new authenticity accepted and adapted with citizens?

To achieve these objectives, this study organises the processes of fluctuation and adaptation in each of the three cases based on a literature review and previous studies. Subsequently, the differences between these processes are analysed and discussed, and a hypothetical method for visualising the processes is presented.

Figures 2 to 4 in chapter 3 depict a hypothetical visualisation of the fluctuation and adaptation processes in the three cases, with the horizontal axis representing time. Note that the line fluctuations expressed herein are relative to the three cases being compared.

The multiple curved lines correspond to different line types, contingent upon the stakeholders engaged in formation of authenticity. While the specific stakeholders may differ across projects, three cases commonly include the planners, responsible for designing the plans, and the citizens, who receive and interact with these plans. In the case of the Omicho Market, the property owners are additionally considered, as they contribute to the formation of authenticity through the content provided by the business.

The line representing the planner indicates the degree of understanding of authenticity by planners, while the line representing the citizen reflects the citizens' perception of authenticity. Similarly, the line representing the property owner signifies the property owners' perception of authenticity.

The range between each line illustrates a mutual discrepancy. The narrowing of the vertical axis signifies a decrease in the discrepancy, leading to the establishment of a certain evaluation. This phenomenon is referred to as adaptation in this study. Conversely, the expansion of the vertical axis indicates an increasing discrepancy, signifying a state of heightened fluctuation in the interpretation of authenticity.

This can be understood as a dynamic process in which planners' understanding of authenticity, citizens' and property owners' perceptions of authenticity interact and fluctuate, subsequently adapting over time or undergoing further fluctuations triggered by various factors.

3. Case study

3.1. Kanazawa Castle Park

Kanazawa Castle Park is an urban park located in the centre of Kanazawa City, and is now one of the city's most popular tourist destinations. It was originally the site where Kanazawa Castle was built (from 1583-1869), followed by a dramatic change in land use from Army base (from 1871-1945), to Kanazawa University (from 1949-1996), to the current park (after 2001). This paper focuses particularly on the period of change from the university to the park.

1) What triggered the fluctuations in perceptions of authenticity?

During the process of changing the land use from Kanazawa University to Kanazawa Castle Park, the authenticity of the site was challenged and fluctuated at two significant moments.

The first fluctuation occurred when Kanazawa University was considering relocating. The university operated in a unique environment where some of Kanazawa Castle's historical sites were preserved, allowing only about 30 percent of the site to be used for the university campus. Moreover, the weak ground of the site was unsuitable for high-rise buildings, making it difficult to expand the university facilities. As a result, when additional university facilities were needed, relocation was considered as an option in 1976 (Kanazawa University, 1993). However, the Faculty of Liberal Arts strongly opposed the idea of moving the university outside the castle site. The Dean of the Faculty at the time stated that 'Kanazawa University is more suited to being inside the castle' and presented the 'Forest of Liberal Arts' plan in 1979, which envisioned only the Faculty of Liberal Arts remaining inside the castle site and maintaining connections with the local community (Kanazawa University, 1993).

Some citizens also opposed the university's relocation. For instance, author Osamu Takahashi criticised it as 'a typical example of losing the cultural centre and turning the town into a ghost town' in a newspaper article (Asahi Shimbun, 1993). Despite these oppositions, in 1981, the university council voted 23 in favour and 7 against or undecided, and the relocation was officially decided (Kanazawa University, 1993). As above, the authenticity of the site was recognised by the unique presence of the university within the castle site and the connection with the local community, and when it was threatened to be lost, a heated debate arose.

The second fluctuation occurred during the deliberation of the site's subsequent use. Following Kanazawa University's decision to relocate, discussions regarding how to utilise the site were repeated among the city council, prefectural assembly, and citizens (Asahi Shimbun, 1992; Kanazawa City, 1989). Various proposals were suggested, including a music hall, art museum, conference centre, and more. Many of these proposals were based solely on the site's location characteristics, such as its large size in the city centre, and had little consideration for its historical background or other

relevant factors.

Amidst these intense discussions, Ishikawa Prefecture decided that the utilisation and development of the castle ruins and valuable space in the city centre should be determined based on opinions from various sectors of society. In 1991, the 'Committee for the Discussion of Kanazawa University's Vacant Site Utilisation' was established for this purpose (Committee, 1993). While the prefectural government handled the committee's administration, the 49 committee members included not only representatives from the local business and political sectors, but also university professors, architects, historians, and representatives from local community organisations and citizen groups.

The committee continued its activities, and in 1993, it released a set of proposals on the utilisation of Kanazawa University's vacant site. Subsequently, the number of discussions regarding the site's utilisation decreased, and the fluctuations in authenticity gradually subsided.

2) What was valued and what changes in authenticity were accepted?

In the committee's proposal, the basic concept for the site's use was to create a park-like cultural space that would preserve the natural environment and cultural heritage, and make it accessible to the public, utilising greenery and open space (Committee, 1993). The committee determined that the appropriate reference point for the restoration of cultural heritage was the late Edo period¹, as it provided the most abundant resources and existing buildings available for restoration. In this way, although there were many changes in land use over time, the project referred to one particular era with abundant objective historical records to clearly highlight its authenticity.

In the actual development of the park, buildings from the late Edo period were faithfully restored based on pictures and written materials (this is the preservation of 'genuineness' that Cohen (1988) refers to). The original stone walls that were preserved from that time are also utilised as they were (this is the preservation of 'originality' that Cohen (1988) refers to). On the other hand, most of the university-related facilities that conveyed the history after the late Edo period were removed (Committee, 1993). In addition, the route of the park path was changed, not replicating the castle's original paths, in order to create a more suitable space for public park use.

3) How was the new authenticity accepted and adapted with citizens?

In the context of the significant changes in land use and development that Kanazawa Castle Park underwent, three main efforts were made to accommodate the fluctuations in the authenticity.

First, as mentioned above, the committee was established with diverse stakeholders,

including citizens, to make discussions on the use of the site. This approach ensured citizen participation and may have reduced opposition to the plan.

Second, a development plan was proposed that allowed for future changes in land use by dividing the implementation period into three phases: immediate action, within 10 years, and long-term planning (Committee, 1993). This intentional allowance for future changes may have accommodated various opinions regarding the authenticity of the place.

Third, the entire region including the park was characterised as the ‘central district’ by the government, setting the goal of investigating and preserving cultural heritage sites based on their value (Kanazawa City, 2019). This authorisation by the government ensured the legitimacy of restoring historical ruins in the area.

The case of Kanazawa Castle Park highlights the challenges of achieving authenticity in urban planning when previous land use and authenticity are not inherited. In such cases, even if the legitimacy of the spatial design is supported by historical evidence, citizens who live in the city on a daily basis may feel discomfort. Therefore, involving citizens as participants of discussions and providing authoritative characterisation by the government can promote acceptance of the changes by the citizens. The case of Kanazawa Castle Park serves as an example of how these efforts can be successfully implemented.

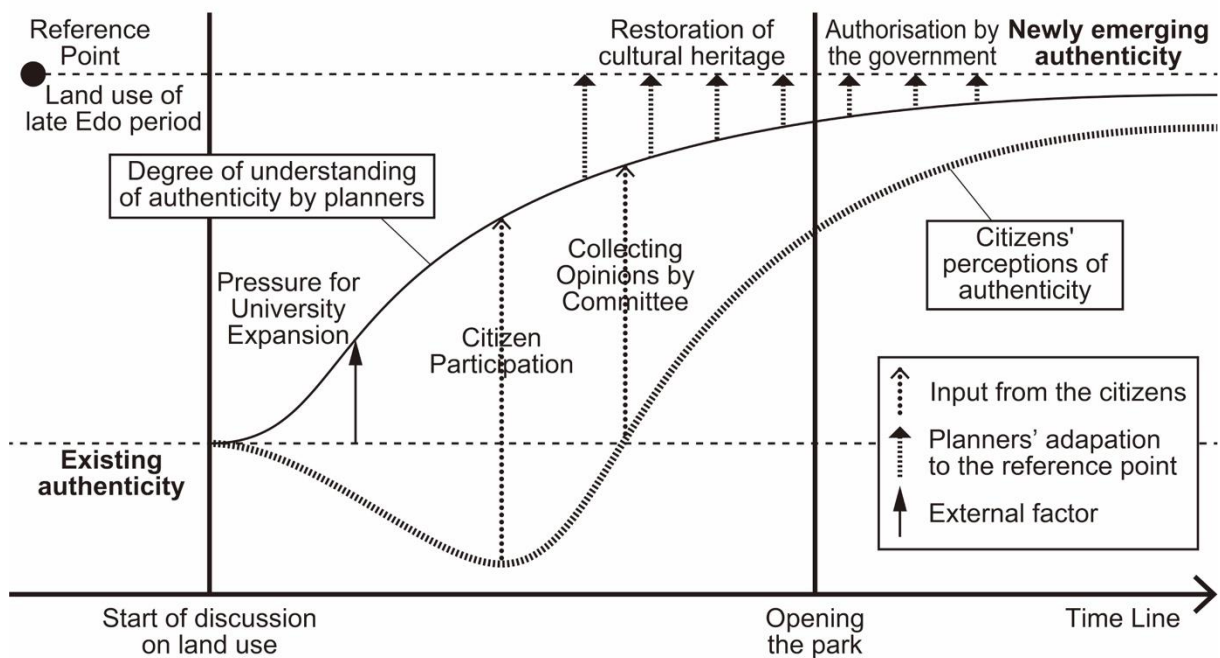


Figure 2. Processes of fluctuations and adaptations of authenticity in Kanazawa Castle Park

3.2. Omicho Market

The Omicho Market opened in 1721 and is located in the centre of Kanazawa City. In 2009, 'Mino-take (modest scale)' type of redevelopment project was completed and the arrival of the Shinkansen bullet train has led to a noticeable increase in the number of tourists to the market.

1) What triggered the fluctuations in perceptions of authenticity?

There were two 'fluctuations' in perceptions of authenticity in the Omicho Market.

The first is the fluctuation as a role. It was licensed as a public market in the Meiji period² (1899) and later specialised in the wholesale of fresh fish. After the post-war black market, it ended its role as a wholesale market in 1966 when a large-scale public market was built in the new downtown area, and subsequently Omicho market became a retail market (Fujishima, 1982). Since the late 1950s, it came to be called as a 'kitchen for citizens' (Omicho, 2011, p.211). The image of a kitchen for citizens is the recent authenticity of Omicho Market. However, the openings of modern supermarkets have shaken its position: in 1981, a large national-chained supermarket opened across the street. During this period, some people worked in the Omicho Market felt that the market was 'relying on tradition and make no effort' and 'lacked a modern sense of style,' but they also wanted to preserve its familiarity and nostalgia for the citizens (Kanazawa City, 1980), and they felt threatened by the fluctuation of its authenticity as a kitchen for citizens.

Secondly, the tourism aspect began to shake its authenticity as a kitchen for citizens. The first was the influx of group tourists triggered by publicity by the prefectural tourism federation in 1978. The tourism aspect was then accelerated by the arrival of the Shinkansen bullet train in 2015. On weekends, the number of visitors has doubled or tripled from before the Shinkansen, and the manner of tourists became a problem, which deterred citizens from visiting the area (Omicho, 2011, pp.256-257, p.308). Thus, there was a fluctuation between the authenticity as a kitchen for citizens and the demand for tourism.

2) What was valued and what changes in authenticity were accepted?

In the midst of these fluctuations in perception of authenticity, Omicho Market started a dramatic spatial change by a redevelopment project. The Omicho Ichibakan redevelopment project, known as the modest-sized type of project, was completed in

2009. A planner who was responsible for the planning of this redevelopment described the market district like the following: 'Although the Omicho Market has a long history, the number of new visitors, excluding tourists, is declining, and both the number of visitors and sales were declining in proportion to the ageing of regular customers.' (RIA, 2011 p.28). The report points out the fluctuation of the authenticity as the citizens' kitchen and indicates that 'the Architectural Institute of Japan requested the preservation of the bank building on the corner of the national roadside intersection, which was constructed in the early Showa period (RIA, 2011). As for the latter, the building was relocated to enhance its spatial authenticity and incorporated as part of the redevelopment.

The planner also states that he emphasised the following spatial configuration during the redevelopment process:

(1) Maintain the street configurations of the market. (2) Maintain the atmosphere of the market. (3) Preserve the familiar landscape. (4) Retain the function of the market as a kitchen for citizens while adding new functions. (RIA, 2011, p.29)

Based on the then mayor's thought that the idea of a new market should be discussed by local people rather than by consultants from Tokyo (Yamade, 2013), and in part due to the collapse of the bubble economy, the redevelopment of the market was undertaken on a modest scale. The new market was designed carefully with maintaining the traditional scale, width of frontage, and layout of stores, with a 'two-story vaulted arcade-like space' and 'an intricate network of alleyways' (Shinken-chiku-sha, 2013, pp.51-52). Also, with the preservation of historical buildings, the project was able to maintain the integrity of the market. The busy and diversified atmosphere and human scale of the market remained successfully, making it a rare example that redevelopment did not detract from the atmosphere of the market. The planners' interpretation of the authenticity of the space as an important element led citizens to embrace the significant change.

3) How was the new authenticity accepted and adapted with citizens?

While the spaces in the redevelopment project were planned in such a way that citizens could easily embrace the new market, it was the contents that were just as important as the space. Regarding the contents, there was a statement made by a business owner before the redevelopment project, and he mentioned three keywords as Omicho's market character like the following: (1) hustle and bustle (not crowding), (2) seasonal product selection, and (3) frank and honest services. He emphasised the need to maintain the simple appearance of the market, saying that there is no need to spend too much money on equipment and said, 'As long as the products and people selling them do not change, the market's character will be maintained. There is no need to worry.'

(Monthly Hokkoku Actus, 2005, p.10) It seems that the redevelopment has preserved the spatial configuration and contents of the market, and that there was not much need to worry about the acceptance by citizens, as the redevelopment considered the business continuity. On the other hand, the increase in the number of tourists is still in the process of acceptance by local people, according to news reports and other information. In response to this, a business owner stated, 'If the locals do not come to the market, the tourists will definitely stop coming,' (Omicho, 2021, p.340), and it is important to strike a balance between locals and tourists. It is expected that this balance will eventually be maintained and that the local people will be more receptive to tourists.

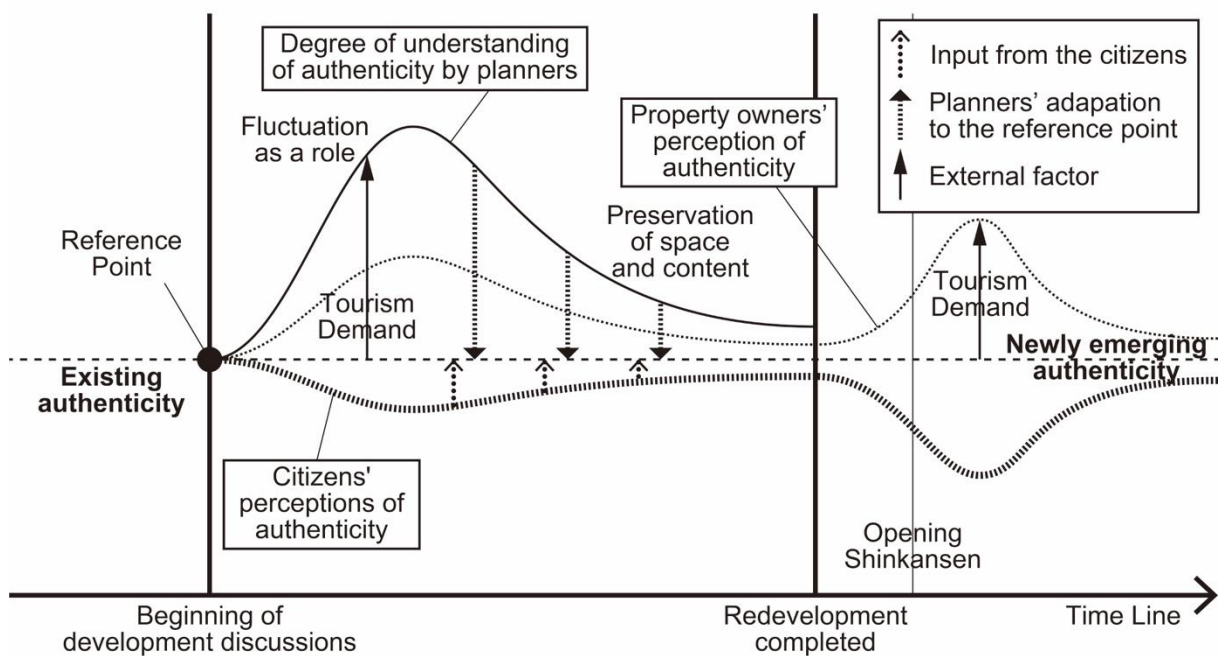


Figure 3. Processes of fluctuations and adaptations of authenticity in Omicho Market

3.3. 21st Century Museum

The 21st Century Museum was established in the historic city centre of Kanazawa in 2004.

1) What triggered the fluctuations in perceptions of authenticity?

The announcement made by the city government regarding the construction of a contemporary art museum in a historically significant city, reflecting the early modern period, served as the catalyst for the fluctuation in authenticity. In 1998, Kanazawa City

introduced the 'Hirosaka Art Street' initiative, which aimed to develop a cultural facility. As part of this initiative, the city government expressed its intention to build a contemporary art museum. The artworks in the museum's collection were categorised as 'modern and contemporary' (Hokkoku Shimbun, 1999) from the late Meiji period onwards, aiming to complement the Ishikawa Prefectural Museum of Art, which houses numerous works from the Edo period. The architectural design, presented in 2000, featured a circular plan with fully glazed walls, which had a significant influence on subsequent contemporary architecture. In response, the Hokkoku Shimbun, a leading local newspaper, expressed concerns about the transformation of the entire area into a space dominated by 'modernity' (Hokkoku Shimbun, 2000). Similarly, citizens voiced opposition, believing that a museum of modern art would not align with the historical nature of the city (Yamada, 2018). The announcement of the Museum of Contemporary Art construction raised concerns among citizens about potential fluctuations in the city's authenticity due to the introduction of contemporary spaces.

2) What was valued and what changes in authenticity were accepted?

During the planning process, the planner proposed a new urban authenticity, which was a city where tradition coexists with contemporary art. This was reflected in the spatial design and the selection of artworks to be included in the museum's collection.

First, in terms of spatial design, the planners integrated the museum into the urban framework based on the early modern period. For example, they designed several parkways that provided multiple access points from different directions, connecting them to the surrounding historical streets. The circular façade, which has no frontality, was designed with four entrances. Additionally, in response to requests from residents of the nearby Kakinokibatake shopping street, an entrance was added to the architectural design near the shopping area. Thus, the relationship between the museum and the city was shaped through citizen input in certain cases. Furthermore, the city of Kanazawa preserved the historical irrigation canal that runs through and around the museum site and relocated the tea house affiliated with the Maeda family, who governed Kanazawa during the Edo period, to the site, creating a space that 'embodies the richness and dignity of the traditions that Kanazawa has accumulated since the Edo period' (Hokkoku Shimbun, 2000).

Secondly, in terms of the artworks collected, the initial plan focused on modern and contemporary works from the late Meiji period onwards. However, in 2001, Kanazawa City revised its policy to include crafts that inherited traditions from the Edo period as an integral part of the collection, without favouring modern and contemporary works exclusively (Hokkoku Shimbun, 2001). The museum's distinct feature was defined as a 'dialogue between crafts and modern and contemporary art' (Hokkoku Shimbun, 2001).

This shift ensured that contemporary art was not detached from historical traditions but connected them within a multi-layered historical context.

3) How was the new authenticity accepted and adapted with citizens?

The acceptance of the museum by citizens can be observed from three perspectives.

First, the museum's architecture received international acclaim and became a symbol of the city. The design was highly praised by academic societies, and its architects were awarded the prestigious Pritzker Prize. This external evaluation helped citizens realise the value of the museum and take pride in it as a symbol of their city.

Second, the museum gained recognition as one of Kanazawa's prominent tourist attractions. Since its opening, the museum has attracted an annual average of 1.5 million visitors and has garnered attention as one of Japan's leading museums. Following the opening of the Shinkansen in 2015, the number of visitors exceeded 2 million for three consecutive years. During this period, volunteer citizen tourist guides began introducing the museum alongside other historical landmarks, allowing citizens to share the museum's value as a tourism resource.

Third, the new urban authenticity advocated by the mayor was successfully established. Tamotsu Yamade, the mayor of Kanazawa at the time, who actively pushed for the museum's construction, provided a rationale for building a contemporary art museum in a historically significant city through various council discussions. As a result, a new urban authenticity emerged, characterised by the coexistence of tradition and contemporary art. In the mayoral election held two years after the museum's opening, Yamade was re-elected with a wide margin over other candidates, signifying the acceptance of the new urban authenticity by the citizens.

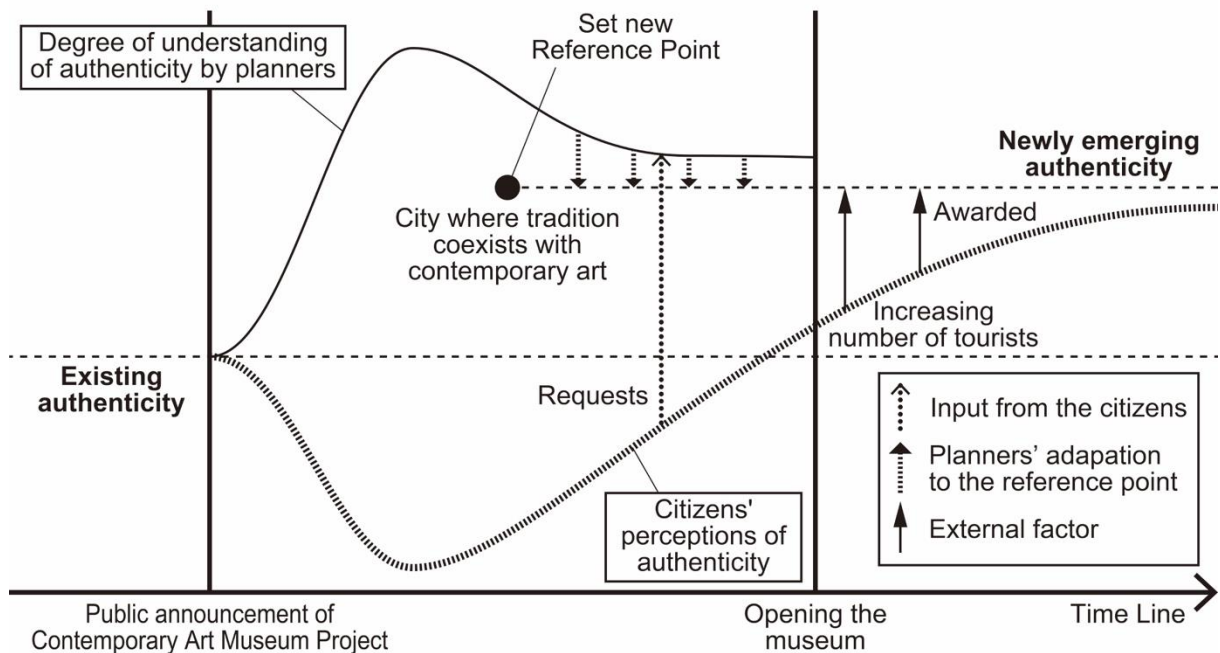


Figure 4. Processes of fluctuations and adaptations of authenticity in 21st Century Museum

4. Discussion

Three distinct characteristics can be interpreted from figures 2 to 4 regarding the fluctuation and adaptation process:

1) Three phases in the fluctuation and adaptation process

The timeline can be divided into three primary phases. The first phase involves the fluctuation of the initially established authenticity, resulting in a discrepancy between the planning and citizens' perception of authenticity. The second phase corresponds to the planning stage, during which various efforts are made to address the discrepancies that arose in the first phase. The third phase encompasses the post-development process, where adaptation often takes place over time; however, external factors can reintroduce discrepancies.

2) Factors influencing the fluctuations

The factors influencing the fluctuations (represented by arrows in the figures) can be categorised into three main types. First is the reference point, i.e. what was referred to as authenticity in urban development. Planning efforts strive to align the planning's content with this reference point. Secondly, input from the public plays a part in

reconciling perceptions of authenticity within the planning process. For instance, in Kanazawa Castle Park, fluctuations were managed by incorporating opportunities for citizen participation in the planning process. Thirdly, external factors have an impact. For example, in the case of Omicho Market, the increase in tourists following the opening of the Shinkansen led property owners to cater to the demand, causing a fluctuation in citizens' perception. Conversely, in the case of the 21st Century Museum, the museum's value was shared by the citizens and promoted an adaptation process as a result of awards from academic societies and an increase in tourists. This aligns with Uchida's argument that the roles of host and guest are intertwined in interpreting authenticity (Uchida, 2020). This study demonstrates that guests may contribute to both the emergence of discrepancies in authenticity interpretation and the promotion of adaptation processes.

3) Characteristics of fluctuation and adaptation processes based on different reference points

Among the three factors mentioned in point 2), the different reference points of authenticity during the planning phase characterise the fluctuation and adaptation processes in each case.

Kanazawa Castle Park refers to a past authenticity that significantly diverges from the planning time period. The new authenticity referred to in the planning process relates to land use during the late Edo period, approximately 150 years prior. Referencing land use from the long distant past, which did not exist at the time of planning and whose reference point is open to interpretation, has caused significant fluctuations in planning and citizens' perceptions. Following the park's opening, the government designated the area as one to preserve and enhance its historic character, ensuring the legitimacy of the restoration of historical ruins in the park.

In the case of Omicho Market, existing reference points were preserved as the basis for the applied authenticity in development. The fact that these reference points exist as physical spaces and content limits individual interpretations of authenticity. It is considered that planners incorporated citizens' perceived authenticity into the planning process, contributing to an adaptation process without significant fluctuations.

The 21st Century Museum had no pre-existing reference point during the planning phase. Instead, a new urban authenticity was proposed, creating a reference point during the process. This was a process of giving a new site-scale authenticity to the contemporary art museum, which diverged from the authenticity on an urban scale at the time of planning as a historic city. In addition to a substantial shift in authenticity, the fluctuations in both planning and citizens' perceptions were the most pronounced among the three cases due to the absence of a reference point during the planning

phase.

5. Conclusions

This study presents a hypothetical visualisation of the fluctuation and adaptation processes of authenticity, aiming to explore its significance in Japan through three urban developments in Kanazawa. This perspective is crucial for understanding how urban renewal, particularly in wooden cities, can contribute to the creation of a new sense of authenticity in the city.

To achieve the adaptation of authenticity, a series of processes from the planning stage of urban development to post-development becomes essential. However, it is particularly critical to concretely comprehend the fluctuations during the planning phase and be mindful of how to adjust them by involving citizens' input.

Furthermore, the visual representation and communication of external evaluations play a major role in regulating the fluctuations in authenticity. By making these external evaluations visible, it becomes possible to assess and adjust the perception of authenticity in urban development projects.

In addition, the concept of authenticity in urban development can encompass various reference points. It is necessary to consider how to adapt authenticity according to the distance from these reference points. This perspective is particularly significant in the context of Japanese-style authenticity, as it exhibits diverse reference points due to their structural characteristics caused by the rapid pace of urban renewal.

Drawing upon the case study of Kanazawa City, this study presents a hypothetical methodology for visualising the fluctuation and adaptation of authenticity over time. The interpretation of authenticity in Japan is fluid, characterised by frequent updates, dialogues, planning, and reference points with the stakeholders involved in fluctuation and adaptation. The definition of vertical axis indicators in hypothetical visualisations is a task that remains to be addressed in the future.

It is important to note that while this study does not extensively address the matter, there exist various perceptions of 'personal' authenticity among citizens. By expressing the fluctuations and discrepancies in these perceptions across multiple stakeholders, it could serve as a planning indicator in future endeavours, particularly in shaping post-planning adaptations.

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encompasses 'fluctuation' in urban space' (Principal Investigator: Naomi Uchida).

Notes

¹ The Edo period in Japan, which spans from 1600 to 1868, is commonly referred to as the early modern period in Japanese history.

² The Meiji period in Japan encompasses the years from 1868 to 1912 and marks the beginning of modernization in the country.

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