

**INTRODUCTION: a guide to urban night visions**

**Preparing fieldwork: identifying potentials of the night space**

<b>1.  ORIENTATIONS FOR URBAN NIGHT DESIGN</b>	<b>WHY SHOULD URBAN DESIGNERS INVESTIGATE THE NIGHT</b>		
	<b>A PLACE FOR DREAMS</b>	<b>A PLACE OF INSIGHT</b>	<b>A PLACE FOR RE-BALANCE</b>

**Nocturnal investigation: collecting material for the design**

<b>2.  NIGHT LANDSCAPE</b>	<b>TRANSIENT STATES</b>	<b>TYPES OF LIGHT TYPES OF SHADOWS</b>	<b>MATERIALS OF THE URBAN DARKNESS</b>
<b>3.  NIGHT PERCEPTIONS</b>	<b>HOW THE DARK EFFECTS URBAN LIFE</b>		<b>TYPICAL NIGHT SCENES</b>
<b>4.  NIGHT FUNCTIONS</b>	<b>NIGHT PRACTICES</b>		<b>NIGHT INFRASTRUCTURES</b>

**Composition of the night project: shaping the material**

<b>5.  NIGHT VISIONS</b>	<b>ORIENTATIONS FOR URBAN DESIGNERS</b>		
	<b>DESIGN TACTICS</b>	<b>NIGHT REPRESENTATIONS</b>	<b>THE ROLE OF THE NIGHT DESIGNER</b>

**APPENDIX: INDEX / CASE STUDIES**



## INTRODUCTION: a guide to urban night visions

### 1. ABOUT THE NIGHT

Nightfall transfigures the world. It produces a new territory, under-explored, always changing, remaining ever so resistant to maps and guides. It makes familiar places strange, tame spaces wild. The primal nest of illusion and discovery, the night can enchant the most ordinary of settings. Limits and edges may disappear, horizons appear infinite. Every day, night falls and shifts our certainties, it jostles common logic and toys with rational modes of thinking. Not only does it challenge human perceptions of reality, it also changes the composition of reality. A new set of places emerge with dusk. These alternative configurations subvert the organisations of daily life, merging the real and the imaginary and allowing us to see the world through a different lens.

Each place has its own night that is not like the day, and each place has its own way of going in and out of the night. But what is it that makes the night place so different? What is it like

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### Night and day are different places.

Each place has its own night that is not like the day, and each place has its own way of going in and out of the night. But what is it that makes the night place so different? What is it like to be in the night, here or there, then and now? How to notice and capture its particular qualities? Can we consider these qualities in visions of urban futures? These are some of the questions that this guide sets out to answer.

"NIGHT IS THE PLACE OF VISIONS, NOT OF SIGHT" J.P.C.

## Overview of guide

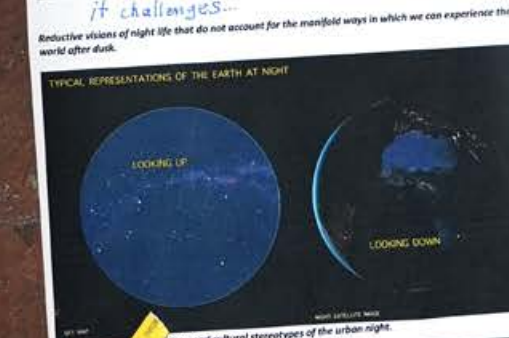


Nightfall transfigures the world. It produces a new territory, under-explored, always changing, remaining ever so resistant to maps and guides. It makes familiar places strange, tame spaces wild. The primal nest of illusion and discovery, the night can enchant the most ordinary of settings. Limits and edges may disappear, horizons appear infinite. Every day, night falls and shifts our certainties, it jostles common logic and toys with rational modes of thinking. Not only does it challenge human perceptions of reality, it also changes the composition of reality. A new set of places emerge with dusk. These alternative configurations subvert the organisations of daily life, merging the real and the imaginary and allowing us to see the world through a different lens.

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it shows ways to capture...  
What cannot be captured in fixed plans.





What cannot be captured in fixed plans.



Reductive visions of night life that do not account for the manifold ways in which we can experience the world after dusk.



Planning tools used in urban design are not fit to account for the spatial qualities, deep perceptual changing atmospheres of place after dark.



#### Visual Design Tools

The Visual Design Tools are a set of web-based tools that allow users to get quick answers for many common lighting scenarios while they are selecting products online. Below are links and descriptions for each design tool.



##### AREA TOOL

The Area Tool will calculate the optimal pole spacing between 4 poles. This is a scenario typical of parking lots or other open areas.



##### ECONOMIC TOOL

The Economic Tool allows for the comparison of three lighting systems' life time cost following IEEE-31.



##### FLOODLIGHT TOOL

The Floodlight Tool can calculate the number of light fixtures required to illuminate a surface based on your criteria.



##### INTERIOR TOOL

The Interior Tool will calculate the number of light fixtures needed to meet an average amount of illumination across the workplace for an enclosed rectangular room.



##### PHOTOMETRIC TOOL

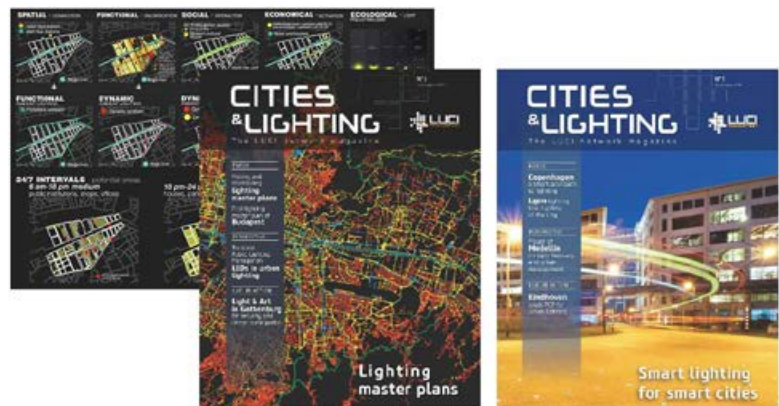
The Photometric Tool provides a rich array of charts and tables summarizing the photometric performance of a light fixture.



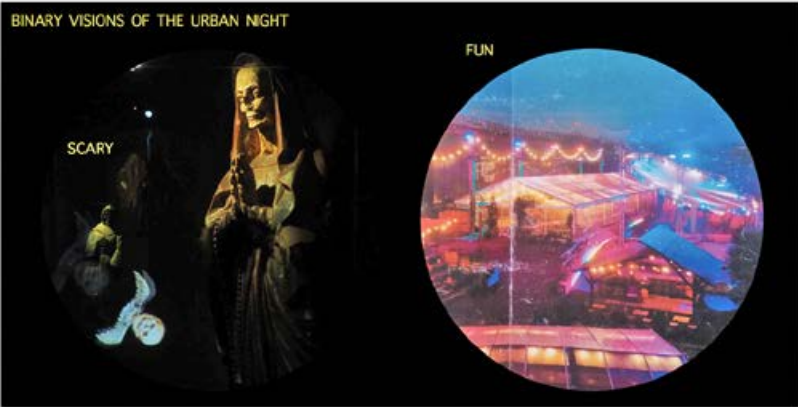
##### ROADWAY TOOL

The Roadway Tool will find the optimal spacing for poles along a roadway using the criteria and procedures set forth by the IES for Roadway lighting.

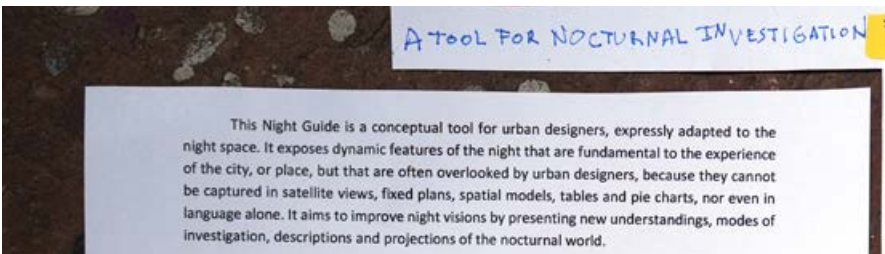
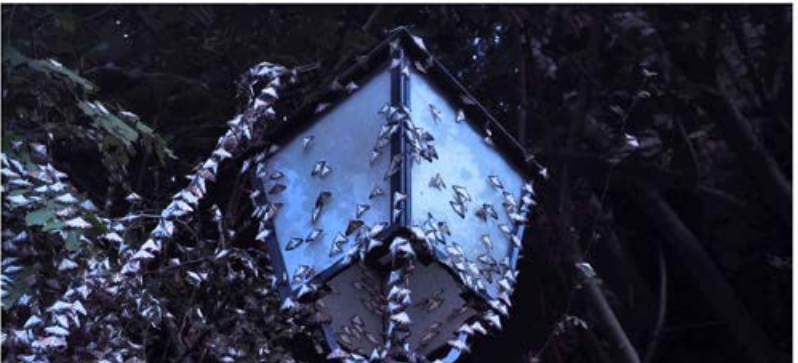
Urban design for the night time is mostly focused on artificial lighting technology.



Widespread cultural stereotypes of the urban night.



Loss of connection with the natural cycles of light and dark, and increasing disruptions caused by excessive artificial illumination at night, calls for new considerations, understandings skills to preserve the night qualities, through new conceptual tools, expressly adapted to keep spaces after dark, dark.



## 1. ABOUT THIS GUIDE:

This Night Guide is a conceptual tool for urban designers, expressly adapted to the night space. It exposes dynamic features of the night that are fundamental to the experience of the city, or place, but that are often overlooked by urban designers, because they cannot be captured in satellite views, fixed plans, spatial models, tables and pie charts, nor even in language alone. It aims to improve night visions by presenting new understandings, modes of investigation, descriptions and projections of the nocturnal world.

This guide will orientate the user on a journey through multiple realities of the Earth after nightfall, where personal experience allows one to understand the night as a result of complex interactions between physical, atmospheric, perceptual and cultural factors. These dynamic interactions give each nocturnal space its own specific quality. Knowing these qualities may allow the designer to better compose with the urban night.





### BATTY

The baby bat  
Screamed out in fright,  
"Turn on the dark,  
I'm afraid of the light."



Primarily orientated towards urban design fields, this guide may serve practitioners dealing with nocturnal matters of the public space; architecture students, artists, geographers, researchers in night studies or urban studies. The visual media used to communicate information makes this device suited to creative practitioners, but use may be extended.

This guide is focussed on collections of identifiable features of interest: cultural imaginaries, night scenes, night effects, social aspects. It displays tactics and ideas how place after dark may be modulated and re-composed in order to enhance its existing qualities, mitigate apprehension of darkness at night, and address issues specific to context, propose ways to preserve the natural qualities of the night. It helps the designer to develop a nuanced and site-specific, nocturnal approach to the design project.

### What this guide aims to do to

To develop a night expertise for urban design disciplines.

To bring together knowledge from other areas of culture and expertise in a legible form, adapted to a designer's approach.

To propose new forms of representation of the night spaces that account for the multiple dimensions of the nocturnal world, communicable to a public outside of design or planning spheres.

### Limits of the guide

This guide is more a travel guide than a manual for urban design. It is not solution-based because solutions must be adapted to each user and each site.

The themes of the night proposed here are not exhaustive. The guide covers some key dimensions of the nocturnal condition but it omits others. This artefact remains open to alterations, evolutions, additions, subtractions, adjustments and re-configurations.

It is a visual-centred approach This may not be adapted for every user and to every context. Other approaches are not discussed here: legal (policy), ecological, economic... there are many entries to urban night design.





How to use the guide: ("lens to see the night world" diagram)

...a tool for night investigation



When night falls... a new place: exploring nocturnal phenomena and cultures of night



Mapping night space : tools and vocabularies to describe place after dark



Composing with the materials of the urban night: principals and strategies for urban night design.



new visions for the urban night

Handbook / IMAGINARIES OF THE URBAN NIGHT  
Fieldguide / A VISUAL VOCABULARY OF THE Night  
Playbook / TACTICS FOR URBAN NIGHT DESIGN



1. night potentials  
7 items



2. lexicon of night scenes  
4 items



3. night effects  
6 items



4. typologies of light and shadows  
3 items



5. materials in the dark



6. dusk,dawn and dark night design tactics



7. role of the night designer



8. Appendix

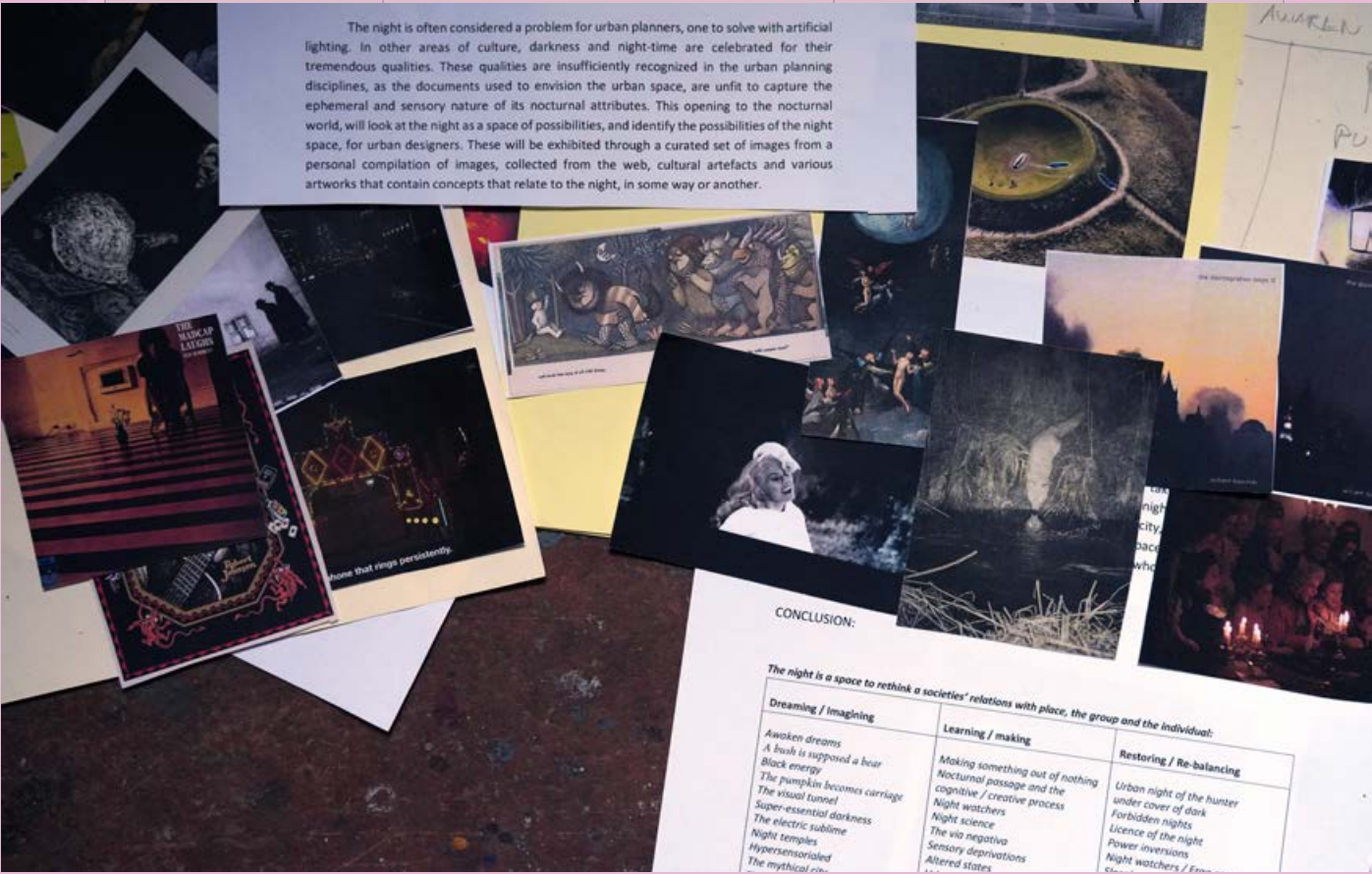
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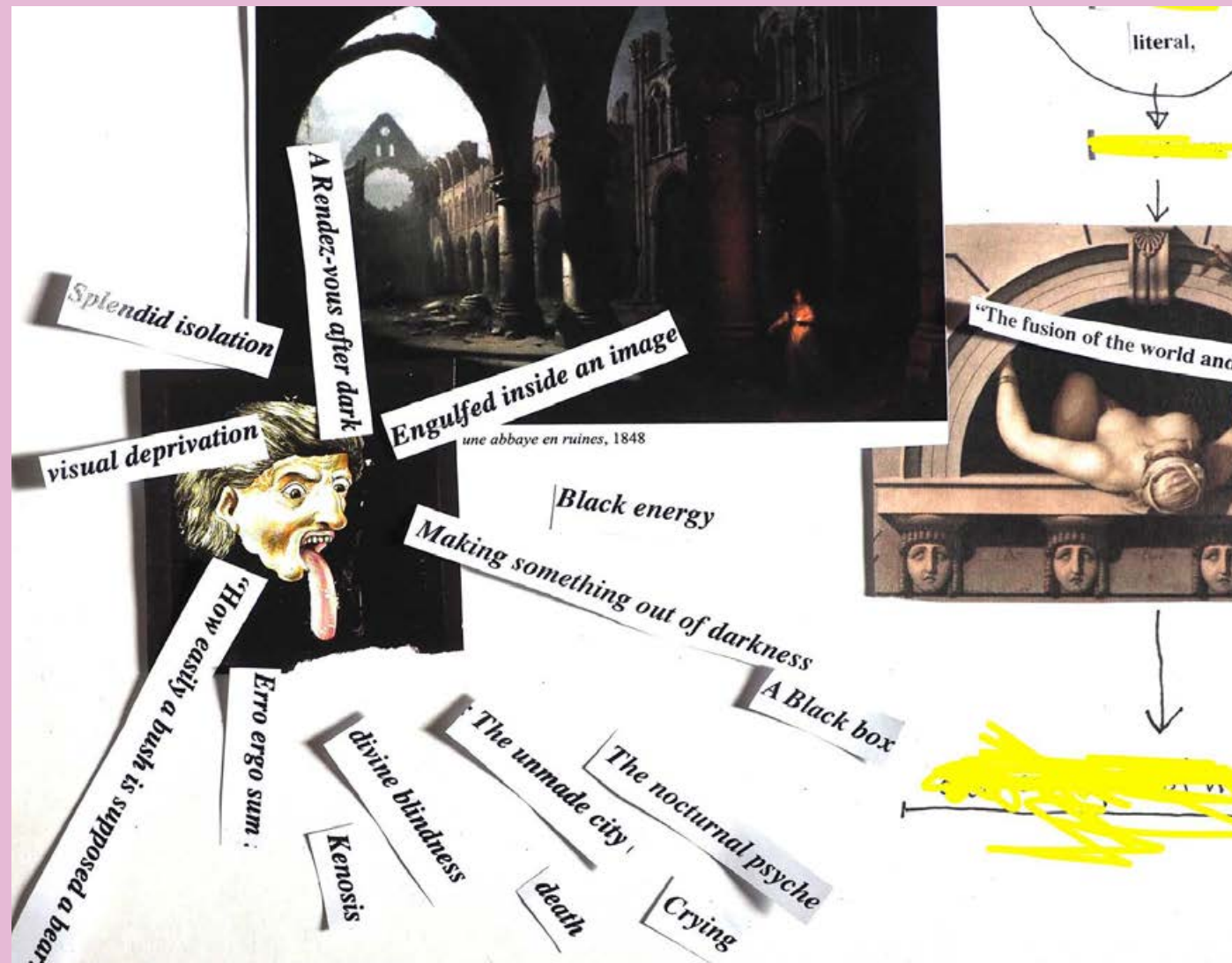
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## A typology of night possibilities

The night is often considered a problem for urban planners, one to solve with artificial lighting. In other areas of culture, darkness and night-time are celebrated for their tremendous qualities. These qualities are insufficiently recognized in the urban planning disciplines, as the documents used to envision the urban space, are unfit to capture the ephemeral and sensory nature of its nocturnal attributes. This opening to the nocturnal world, will look at the night as a space of possibilities, and identify the possibilities of the night space, for urban designers. These will be exhibited through a curated set of images from a personal compilation of images, collected from the web, cultural artefacts and various artworks that contain concepts that relate to the night, in some way or another. This exhibition is composed of thematic 'constellations' of ideas in visual form, as metaphors, loosely inspired by Aby Warburg's Atlas Mnemosyne, which attempted to capture the fundamental concepts of the Western psyche through its iconographic productions over history. In a similar manner, these night 'constellations' regroup visuals that span over epochs, places, and forms of human expression, capturing the diversity of cultural associations with the nocturnal condition. Three groups of visual concepts are made and explored as areas where the night space offers creative opportunities for urban designers. Each contain a set of concepts describing different aspects of what the night can do for cities.



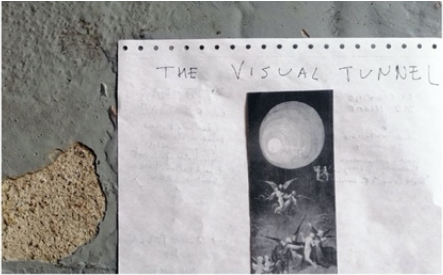
## NIGHT VISIONS IN VISUAL CULTURES

Each image is selected for the idea it conveys (see right image), metaphorically or directly.





Each of these three areas of night potential contain a set of related concepts to explore different aspects.



the privileged space of imagination and storytelling  
the theatrical space of the urban night  
awaken dreams



revelatory spaces :  
night reveals place  
process of gaining knowledge  
a dark journey to understanding  
night a rite of passage



nature exhales  
refuge from the city  
restoration of bodies and spaces  
inversions of power  
break from daytime repressions  
invisible societies  
a nocturnal arcadia

Place of dreams and imagination:

Darkness transfigures the urban space into a theatrical space. Public spaces after dark are privileged settings for contemplative activities and for storytelling. Within this space, boundaries between the real and the imaginary, the self and the environment are less clear. The human body enters a receptive state for illusion, allows the urban designer to become both a dramatist and a stage designer, considering the night space as cinematic space where a new narrative unfolds.

Place of restoration / re-balance:

Here the nocturnal space is seen as an ecosystem, a political space and a social space. As such, it restores and re-balances the world on biological/environmental, social and political level. In the dark, some forces, power structures and social orders are inverted. Creatures and landscapes rest, the forest exhales, temples of silence and darkness emerge for the diurnal creatures to take refuge, as a new set of inhabitants arise and the ecological turnover begins: the night offers a space for some invisible societies, margins, human infrastructures of the city, individuals escaping from diurnal repressions and those who are silenced in the civic space. There are rules of the day and there are rules of the night. These are not the same, but who decides on these rules, and who rules the night?

Place of discovery and invention:

In the night space many discoveries can be made that trigger human invention. Firstly, the night reveals place. One can more fully apprehend place by knowing it's night. New atmospheres, inhabitants and practices change the composition and the dynamics of a place. Secondly, the inescapable passage through the dark is both a physical and metaphorical process towards human understanding and creativity. This is a fundamental concept in both Western and non-Western philosophies leading to artistic and philosophical currents. Thirdly, the night space is an instructive space, where night design may allow the denizen to become more aware of time and place: movements of the planets, cycles, natural changes, more than human life, historical process, if we consider the urban space as a space of civic instruction and enhancement of individual awareness.

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3. NIGHT CITY	HOW THE DARK EFFECTS		TYPICAL

AWAKEN DREAMS

“How easily a bush is supposed a bear?” (imagination complements vision)



Maurice Sendak, *Where The Wild Things Are*, 1963, a popular children's bedtime book.

Nocturnal scenes as stage for dreams, hallucinations, creation of imaginary worlds. Instability of Light characterises the night. Light, flickering, moving through inside spaces, transforms shapes and shifts attention ; for example, the powerful visual effect of a car passing through the street at night, suddenly lighting up the room.



Monica Vitti nightwalking in scene from *The Eclipse*, Michelangelo Antonioni, 1962



Illuminated Tram Parade

To celebrate Blackpool's unique tramway history, this Parade is a tribute to the rich heritage of our Illuminated Trams. Back by popular demand, are Spark! the original and best LED drummers.

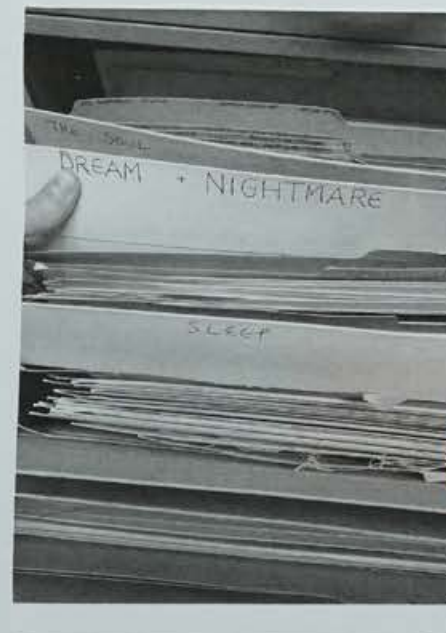
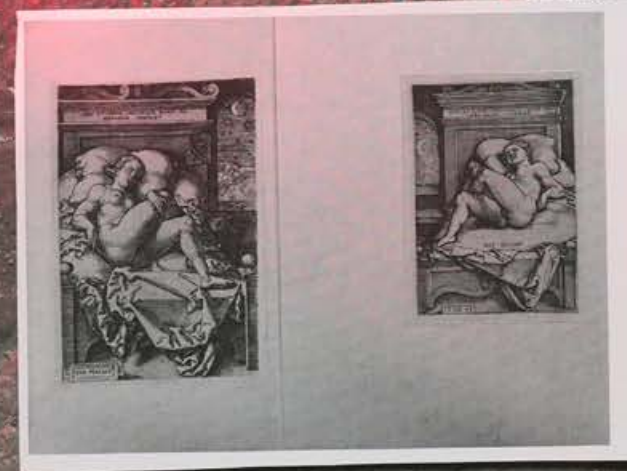
DESIGNERS

THE ROLE OF THE  
NIGHT DESIGNER



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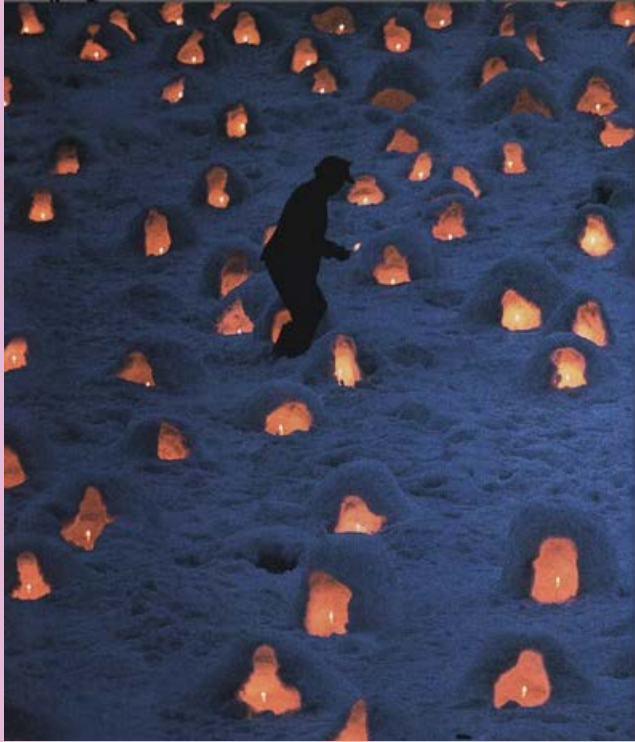


DREAM  
SLEEP  
NIGHTMARE

LANDSCAPES  
(evening / night)  
NIGHT







geoarchive\_ • Follow

geoarchive\_ During Kamakura festival in Yokote small caves in the snow hold flames as an offering to suijin, the god of water, to bring a plentiful rice harvest, Japan. Photo Peter Essick. September 1994 #natgeo #nationalgeographic

1w

almadevi\_ truly beautiful ✨

1w Reply

allensnotes @rickypaves winter basecamp ambiance

1w 1 like Reply

usedhoody Cold photo. September '94 is my birth year and month.

1w Reply

cilviakim I love this so much.

3,143 likes

JANUARY 8



# THE VISUAL TUNNEL

Jerome BOSCH, Heaven and Hell, 1505-1515

night allows effective illusion (sense of presence of the unseen.)

BLACK ARTS

occult photography

Popper Chest Illusion

"atypical darkness" x (ref.) magicians

George Melies, development of special effects





AWAKEN  
DREAMS.

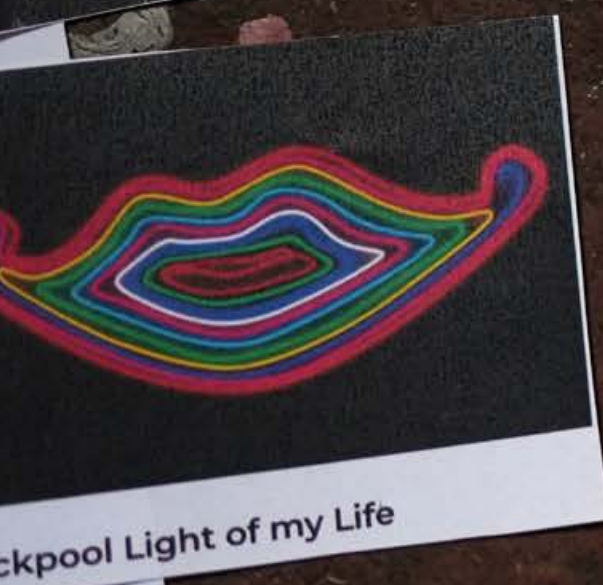
↓  
espace  
scénique



collage



Caravaggio, "Conversion of Saint Paul", c. 1601, oil on canvas, Rome, Santa Maria del Popolo, Cerasi Chapel  
photo: © Scala Art Resource Ltd



Backpool Light of my Life




geographic, + Follow  
geographic, Fire engulfs Grouse Mountain in 2002, Colorado  
Photo Thomas Cooper, October 2006. #imagery  
#nationalgeographic  
alexshazue  
1,872 likes  
Like · Comment · Share

Eternally Yours Tattoo Co. - EYTC INK  
20 November 2019  
NYX, the Greek goddess of the night, and the name of John's new granddaughter. Congrats brother!







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Preparing fieldwork: identifying potentials of the night space

1.

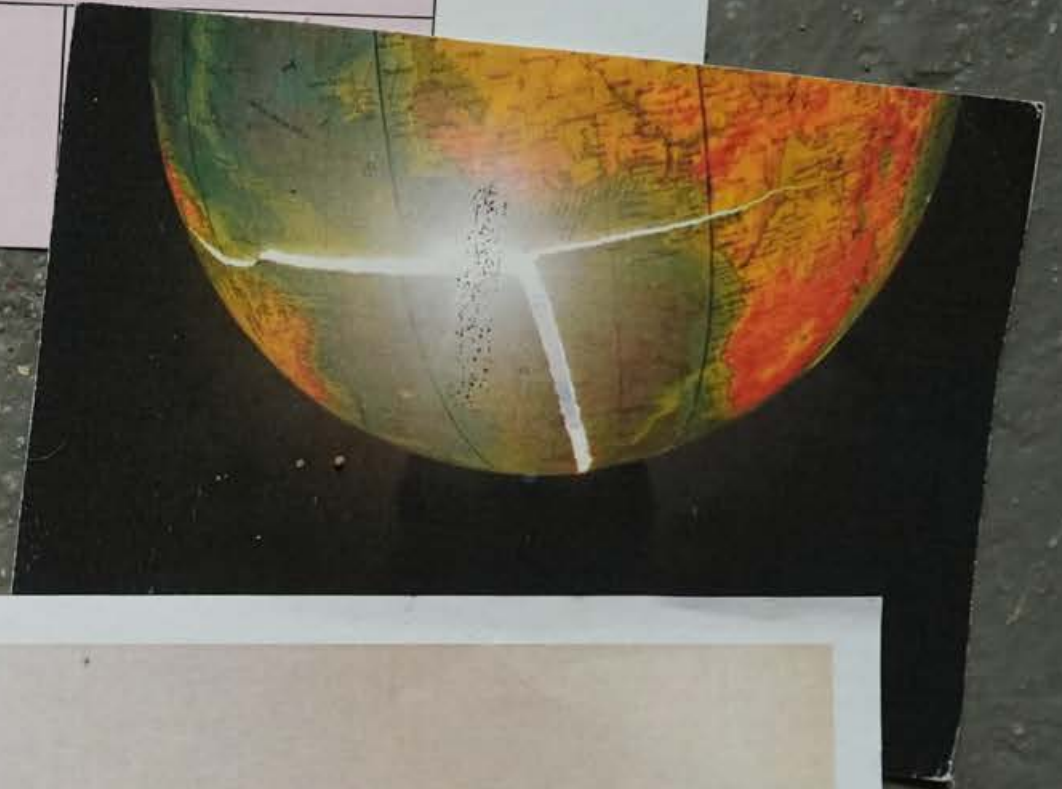
WHY SHOULD URBAN DESIGNERS INVESTIGATE THE NIGHT

ORIENTATIONS  
FOR URBAN DESIGN

MAGICA AND SCIENCE  
Light and Darkness  
Engraving by Monogrammist MZ

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Lehrs VIII. 371. 19a

A PLACE OF  
INSIGHT



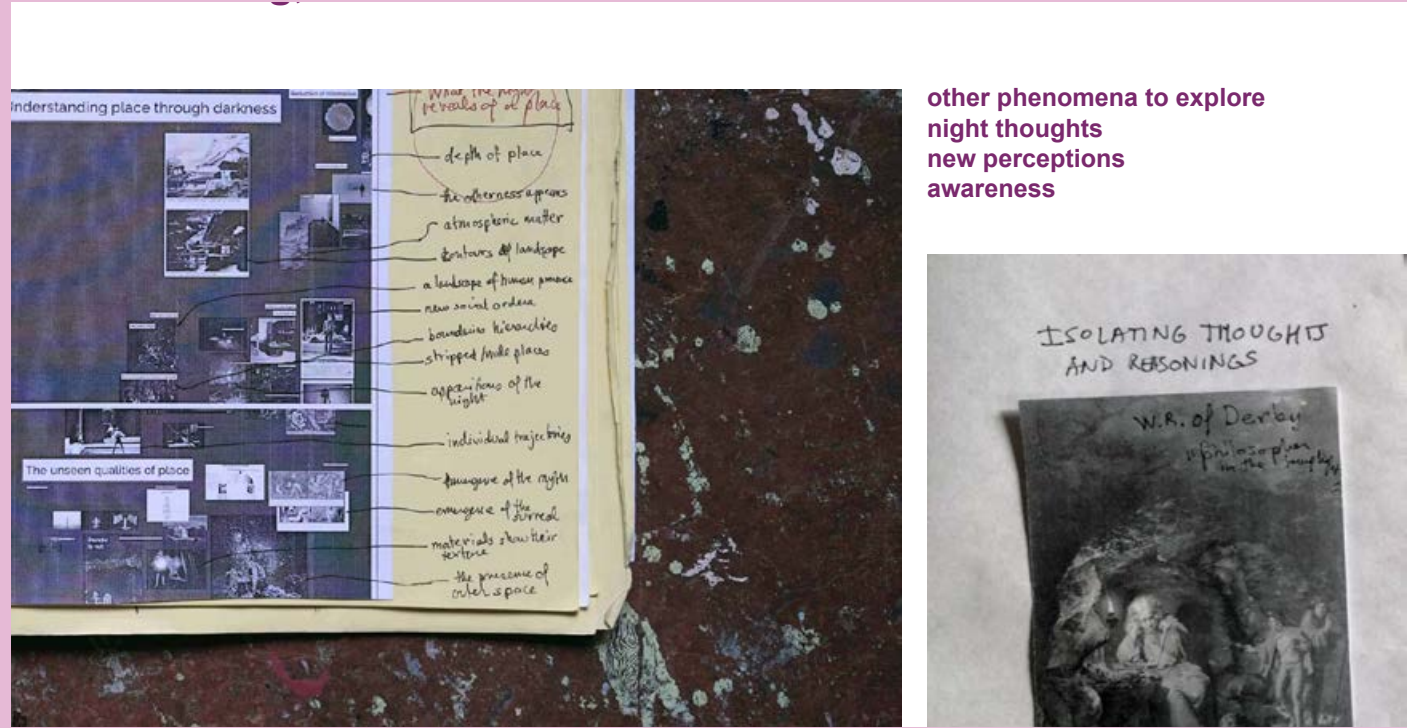
night

Sounds of Ruins

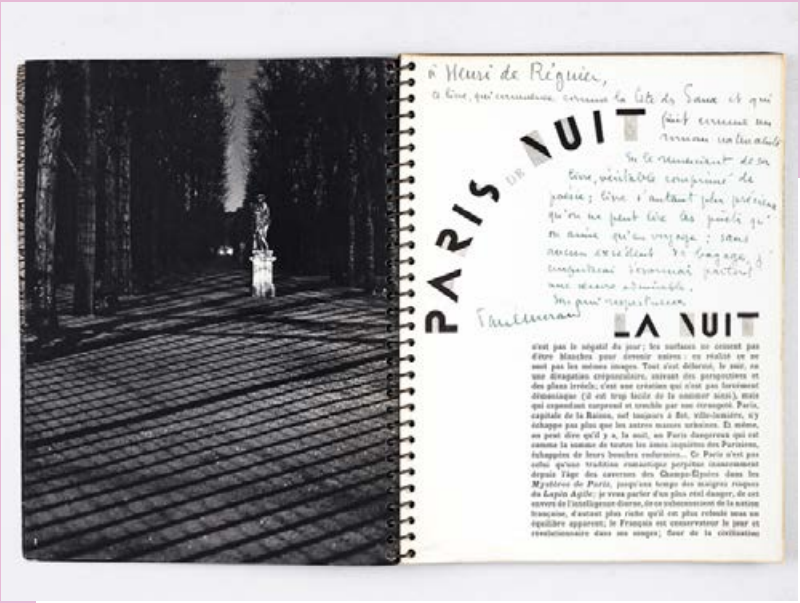
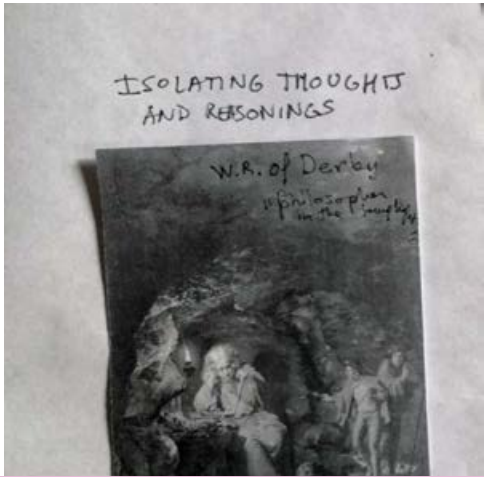
rain  
birds  
leaves  
echoes  
whispers  
footfalls  
stonefalls  
windfalls  
silence  
falls

SILENCE

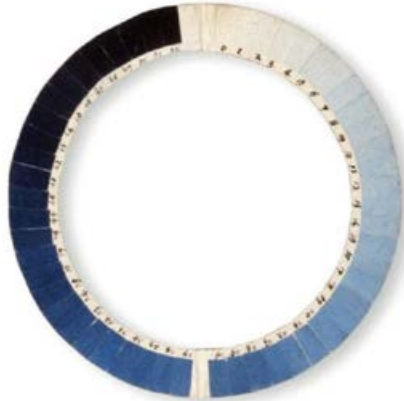




other phenomena to explore  
night thoughts  
new perceptions  
awareness



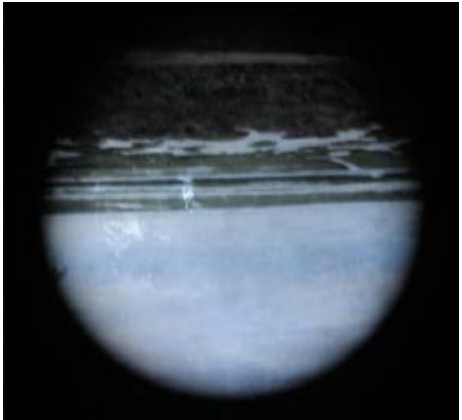
Horace-Bénédict de Saussure's cyanometer, instrument for measuring "blueness," 1760



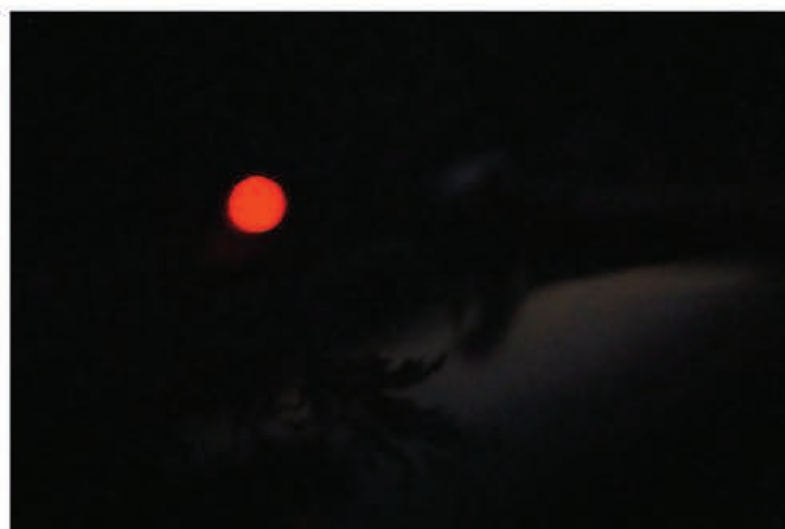
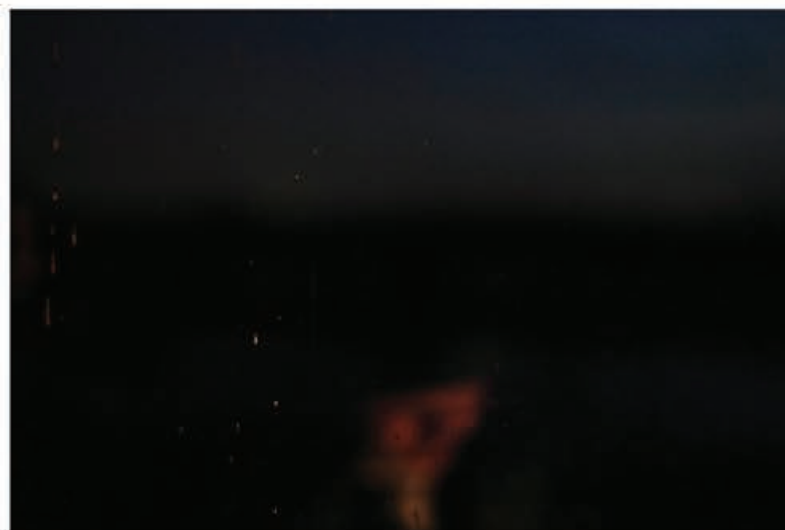
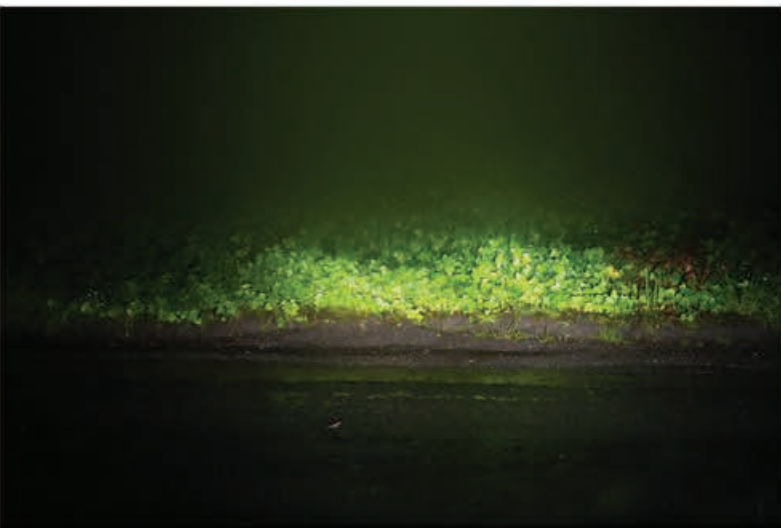
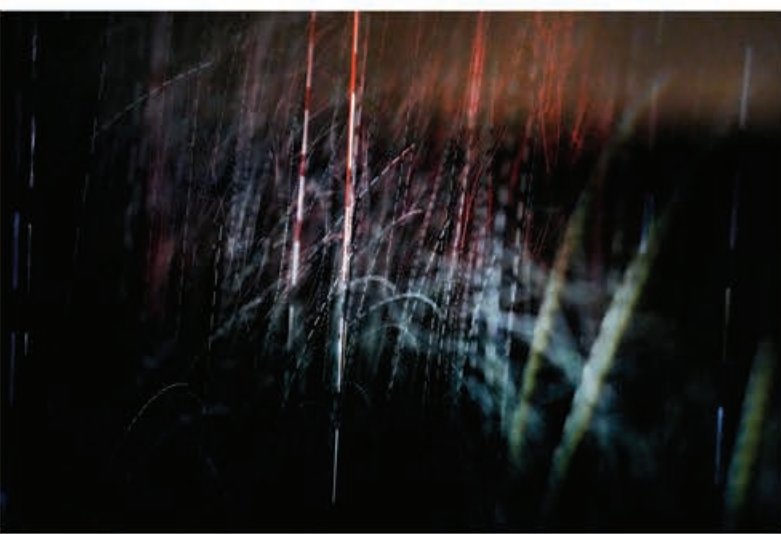
David A Hardy, Space artist, see International Association of Astronomical Artists (<https://iaaa.org/>)



Chris Drury, Horizon Line Chamber, Sunderland Point, Morecambe Bay, a small lens projects an ever changing image of sky, horizon and sea, 2018







I.  
NIGHT REVEALS  
PLACE<sup>D</sup>

GROUP SPACES USED DIFFERENTLY



≠ RULES OF PLACE  
≠  
SOCIAL  
ORDERS



BY OTHER OCCUPANTS

Film scene from "Barry Lyndon", S. Kubrick.



HOW WE OCCUPY SPACE  
IN UNEQUAL WAYS, → reveals  
social constructs.

NIGHT REVEALS COSMOS/POSITION IN UNIVERSE

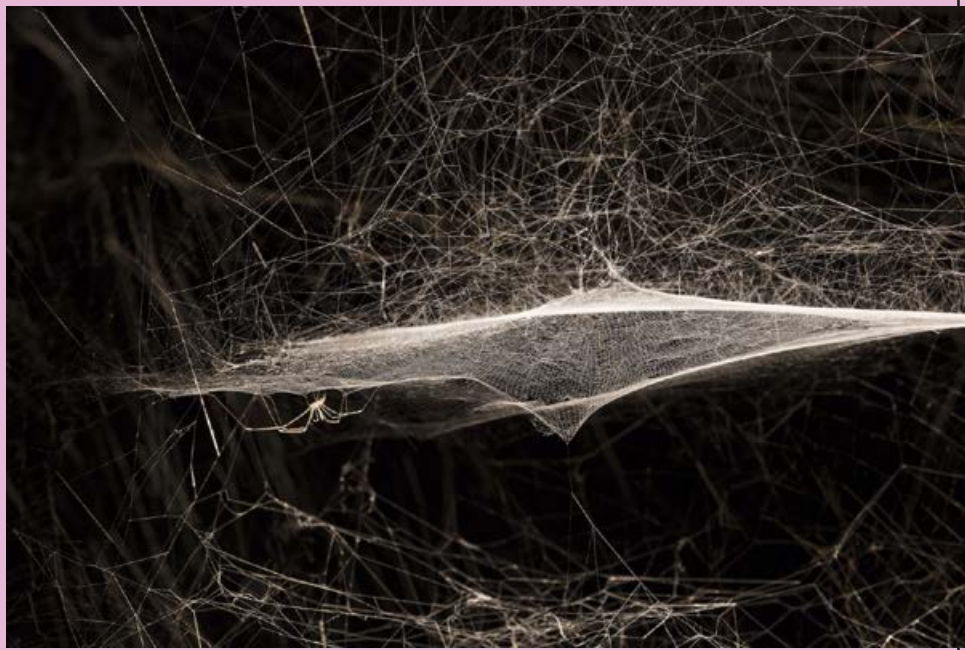


I.  
NIGHT REVEALS  
PLACE



HOW WE OCCUPY SPACE





geoarchive\_ • Follow

geoarchive\_ Canine teeth of the musk deer catch the light in Sagarmatha National Park, Nepal, Himalayan Mountain Range. Photo William Thompson. November 1988 #natgeo #nationalgeographic

4W

leuv

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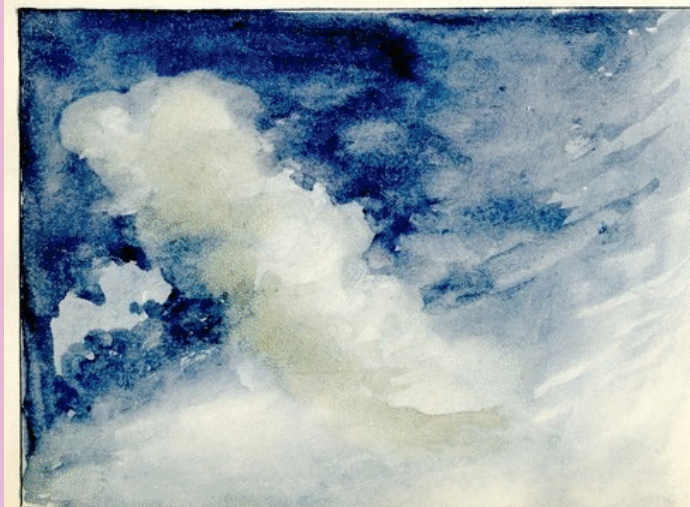
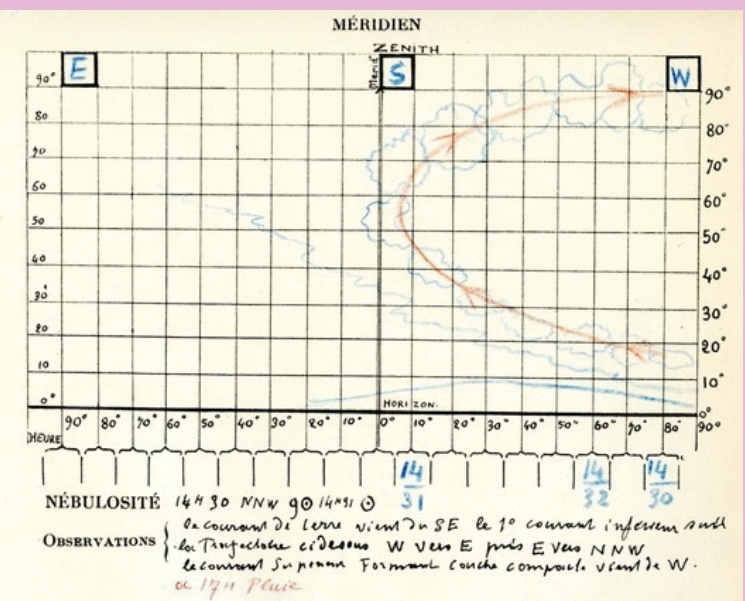
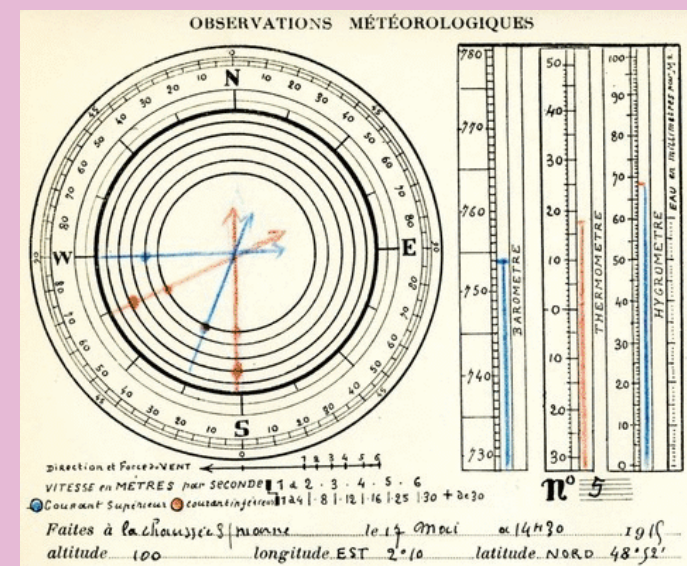
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1,598 likes

DECEMBER 21,

Add a



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14 31 S



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re-balancing

Changes the rules of the pots/public space


POTENTIAL CITIES

• Murray Webb: "Night is 'the last piece of wilderness to be assimilated in the business of an ordinary day'"



Stage design by Josef Svoboda, The Street Scene, storage of a city projected on a wall of umbrellas from ground to sky, where what can go through, 1967


Dark arrangements with power : night tactics of the underdog



a political space  
new social licence  
nature restores itself  
pastoral fantasies  
new creatures emerge  
a place to imagine  
a better society  
night Arcadia

Ergo ergo sum : The unmade city (hanging out at night, wandering in ruins)

Richard Co. Salomon, Exhibition of new soldiers on horses, 1908



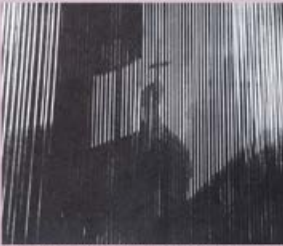
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re-balancing

Changes the role of the pots/public space


**POTENTIAL CITIES**

• Josef Svoboda: Psycho-plastic space ; fluid scenography as reflection of changing mindsets and moods of characters and dramatic switches of the play.






Stage design by Josef Svoboda, The Three Sisters, (image of a city projected on a wall of cords tied from ground to flies, where actors can go through), 1967

Dark arrangements with power : night tactics of the underdog



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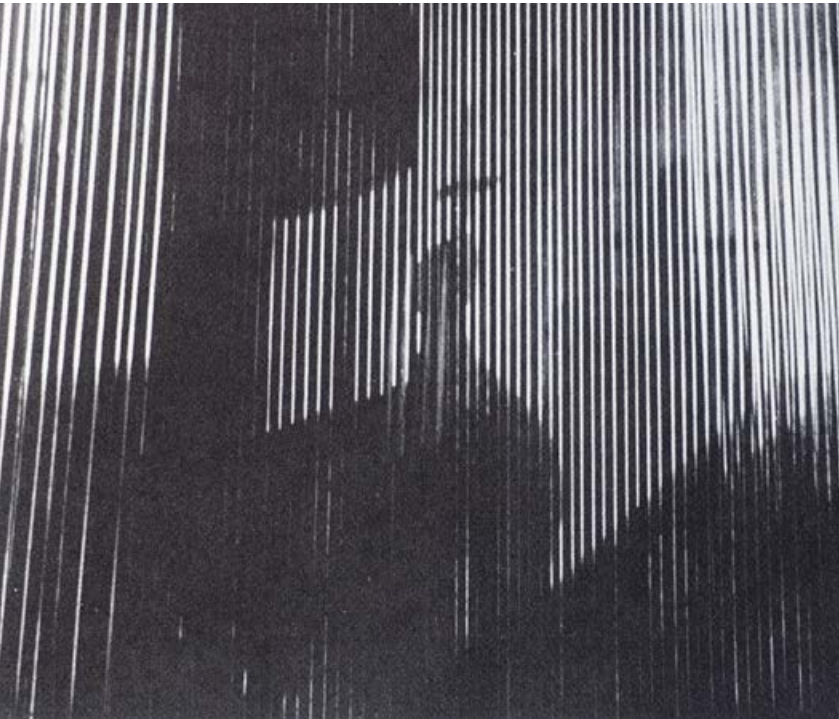
Erro ergo sum : The unmade city (hanging out at night, wandering in ruins)



POTENTIAL CITIES

• **Josef Svoboda:** Psycho-plastic space ; fluid scenography as reflection of changing mindsets and moods of characters and dramatic switches of the play.

• **Murray Melbin :** Night is “The last piece of wilderness to be assimilated to the business of an ordinary day”



Stage design by Josef Svoboda, *The Three Sisters*, (image of a city projected on a wall of cords tied from ground to flies, where actors can go through), 1967

Erro ergo sum : The unmade city (hanging out at night, wandering in ruins)

Hippolyte Sebron, *Intérieur d’une abbaye en ruines*, 1848





ORIENTATIONS

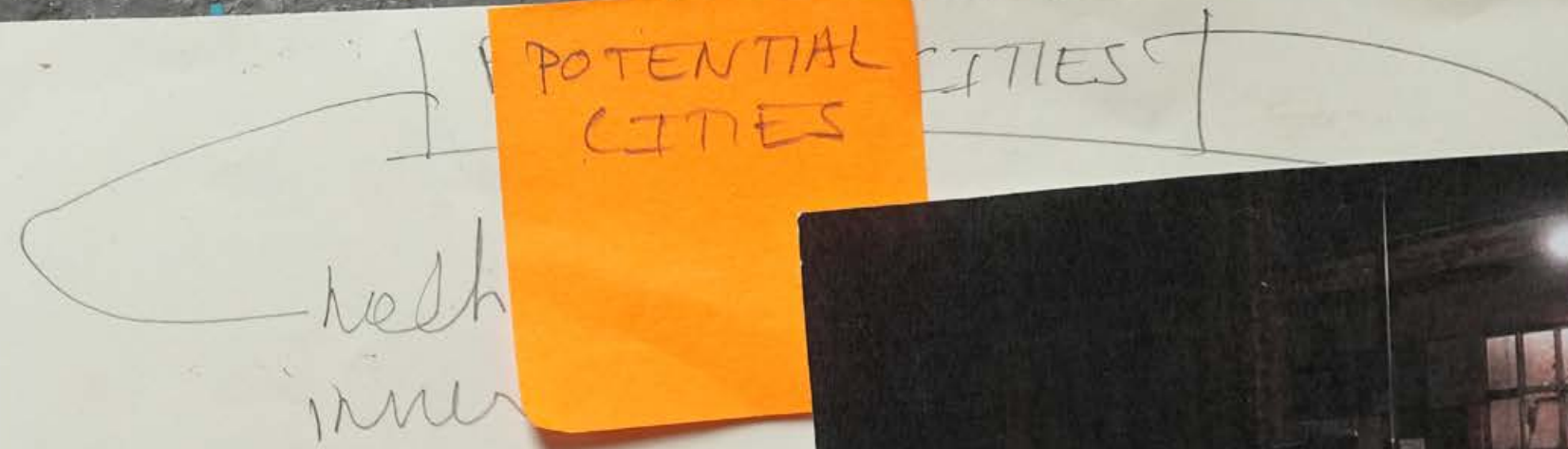
A PLACE FOR  
RE-BALANCE

Preparing fieldwork: identifying potentials of the night space

"ZANGBETO"  
night creature that  
restores order in the  
world.



POTENTIAL  
CITIES



"L'Eclisse", Michelangelo Antonioni (1962) - Silenzio





1



N. C. G. Schilling, A Party of Impoles, from Schilling, Flashlights in the Jungle (New York, 1960), 50



1. **Making something out of darkness** (the obscure creative process)

2. **Black energy** (symbolic, poetic, seductive substance of darkness)

3. **Kenosis and Paul's blindness** (the via-negativa)

4. **Intensive perception with visual deprivation** (sensoria of blindness)

5. **"How easily a bush is supposed a bear?"** (imagination complements vision)

6. **Erro ergo sum : The unmade city** (hanging out at night, wandering in ruins)

7. **Light matters** (swimming in colors)

8. **Engulfed inside an image** (ecstatic or nothing)

9. **Crying at God** (aesthetics of sadness)

10. **Messing around with death** (the Sublime, looking at fate straight in the eye)

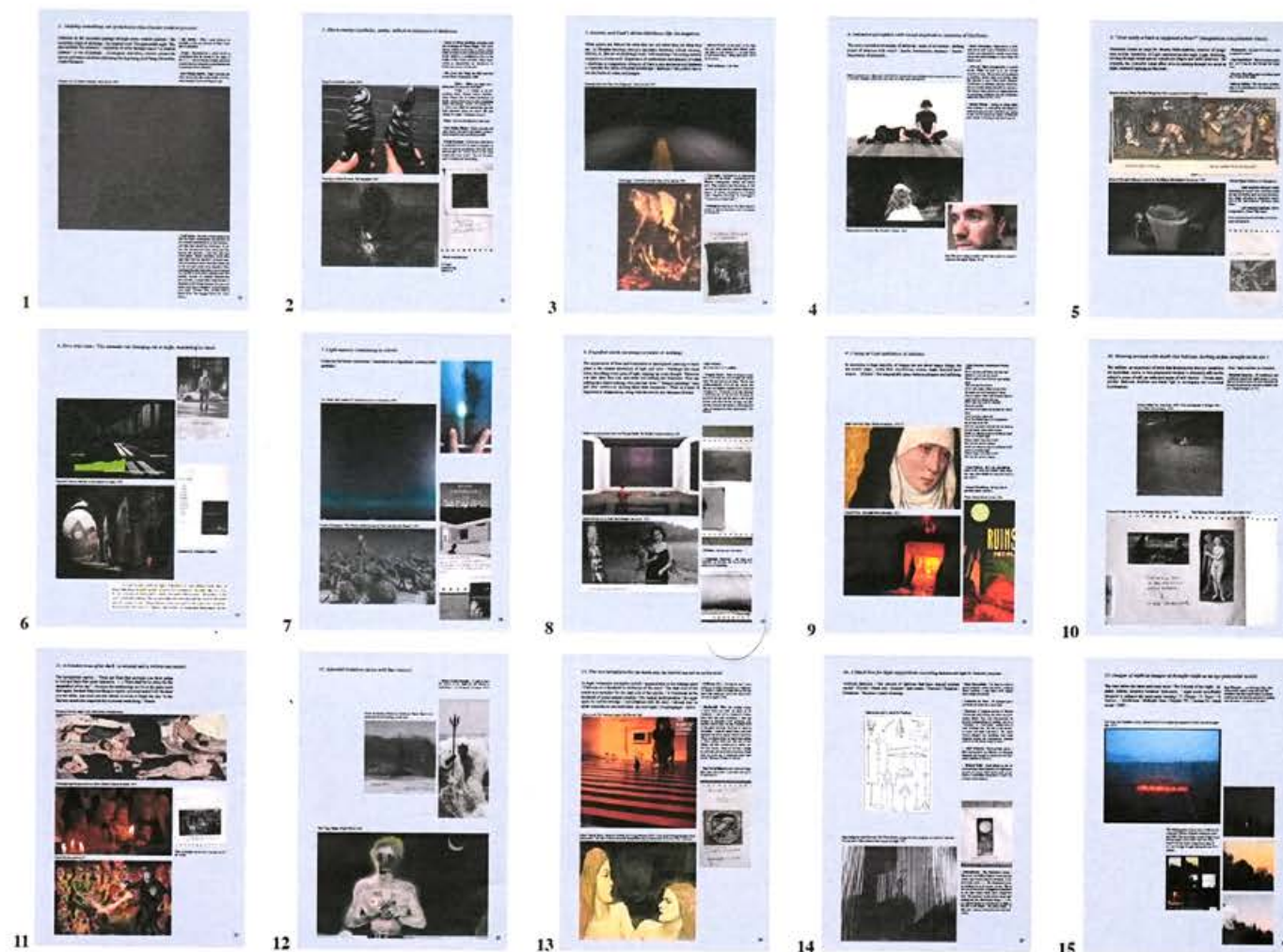
11. **A Rendez-vous after dark** (a sensual and a violent encounter)

12. **Splendid isolation** (alone with the cosmos)

13. **The nocturnal psyche** (the double man, the doubtful man and the mobile mind)

14. **A Black box for light suggestions** (controlling darkness and light for dramatic purpose)

15. **Images of night as images of thought** (night as an ego-permeable world)



9



### 13. The nocturnal psyche (the double man, the doubtful man and the mobile mind)

At night, identities are highly unstable / superimposable to the waking mind / Darkness as a threshold to territories of the mind / The dark side of the planet as a metaphor for the dark side of the psyche / A Watchman at the threshold of consciousness (Kafka) / The radical doubt position / The night quest for self-knowledge / conversations with the dead / external man vs. internal (coincides in our individual, day and night) / Doppelgänger / mirror



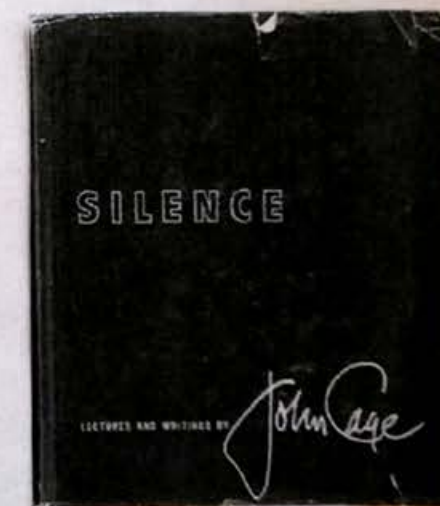
### 14. A Black box for light suggestions (controlling darkness and light for dramatic purpose)

Artificial darkness : "the curtain of darkness that have shaped modern myths" (Derrida) / Black Arts / cinema / darkness / shadows / Theatre / Darkness / Theatre = place of seeing



night  
Sounds of Ruins

rain  
birds  
leaves  
echoes  
whispers  
footfalls  
stonefalls  
windfalls  
silence  
falls





This table is the outline for an exhibition that introduces the creative practitioner to the conceptual night space, one that is culturally and socially constructed. It demonstrates how cultural associations, collective myths and social imaginaries impact the way the urban night is effectively shaped and used. It is the structure of a thematic sequence (visual or literary) to provide the user of this guide with a cultural background, as arguments to challenge widespread stereotypes and binary visions of the urban night.

**The night is a space to rethink a societies’ relations with place, the group and the individual:**

Dreaming / Imagining	Learning / making	Restoring / Re-balancing
<i>Awaken dreams</i> <i>Black energy</i> <i>The visual tunnel</i> <i>Super-essential darkness</i> <i>The electric sublime</i> <i>Night temples</i> <i><u>Hypersensorialed</u></i> <i>The mythical city</i> <i>The cinematic city</i> <i>A potential city</i>	<i>Making something out of nothing</i> <i>Nocturnal passage and the cognitive / creative process</i> <i>Night watchers</i> <i>Night science</i> <i>The via <u>negativa</u></i> <i>Sensory deprivations</i> <i>Altered states</i> <i>Urban cosmos:</i> <i>cosmic time and space</i> <i>Nothingness</i> <i>Night reveals thoughts</i> <i>archaeology of the day</i>	<i>Urban night of the hunter under cover of dark</i> <i>Forbidden nights</i> <i>Licence of the night</i> <i>Power inversions</i> <i>Night watchers / Ergo <u>erre sum</u></i> <i>Sleepless cities / sleeping cities</i> <i>Splendid isolation /night flaneur</i> <i>The right to risk</i> <i>Invisible societies</i> <i>Sexual opportunities</i> <i>streetlamp performer in the glow</i> <i>Mask of darkness</i> <i>Dark arcadia</i>

The night is a space to rethink a societies’ relations with place, the group and the individual:

This framework can be used to reflect on nocturnal possibilities in a site, in the initial stages before urban intervention (see Appendix for example of this table is applied to process photographs from fieldwork in Cythera, Greece and in Mumbai, India).










This representation of the night place is a provocation to incite designers to seek beyond the obvious and to conduct local research. It allows the designer to consider the night as a resource, which darkened spaces have the qualities and potential to improve, repair, re-configure some aspects of the city. By identifying the potentials of a nocturnal site based on this framework, the urban designer may use these as creative possibilities to protect, enhance or activate 1) a metaphorical and cinematic space, 2) positive urban narratives, 3) a restorative process and 4) a new social space.

The (dark) night, no longer portrayed as a problem, becomes more than an unruly, ambivalent place, or a fragile eco-system that needs to be protected. It also becomes a powerful, pro-active tool to enhance the quality of life in the city. In this perspective, the framework of this thematic exhibition may serve as material for critical discussion between urban planning instances that seek to imagine common visions for the future of a place.













The following tables show how this themes can be used in different contexts (here taken from the case studies). By using this framework, the designer can build a first overview of night design possibilities, adapted to the night potentials and cultural associations of a specific place and time.

Cythera

Dreaming	Learning	Re-balancing
<p>Natural theatres</p> 	<p>Historical structures</p> 	<p>Isolation (night reveals human presence)</p> 
<p>Symbolic representations</p> 	<p>Values of inhabitants</p> 	 <p>- There is a side of the village that contains all the chapels and sacred places. This one is kept in the dark at night to preserve its symbolic force.</p> <p>- The natural darkness allows for the culturally important elements to stand out.</p>
<p>Changing colours of the landscape</p> 	 <p>The darkness reveals details that are less visible during the day.</p>	
<p>Nostalgic landscapes</p>  <p>The natural dynamics of light and dark, shaped by the wind, creates a theatrical landscape, associated to myths and stories.</p>		

This allows for a first representation of the night place to emerge, one that is both descriptive and prescriptive.

Mumbai

Dreaming	Learning	Re-balancing
<p>Night temples</p> 	<p>Human infrastructure of the night: hidden urban process</p> 	<p>Social disparities</p>  <p>Invisible trades that glow in the dark</p>
	<p>Reserves of nature in the city</p> 	<p>Urban density</p> 
	<p>Cultural practices</p> 	<p>Hybrid structures: shared spaces</p>  <p>Sensory overload</p>
<p>Cinema city</p> 		



INTRODUCTION: a guide to urban night visions
--

Preparing fieldwork: identifying potentials of the night space

1.  ORIENTATIONS FOR URBAN NIGHT DESIGN	WHY SHOULD URBAN DESIGNERS INVESTIGATE THE NIGHT		
	A PLACE FOR DREAMS	A PLACE OF INSIGHT	A PLACE FOR DREAMS

Nocturnal investigation: collecting material for the design

2. NIGHT LANDSCAPE	TRANSIENT STATES	TYPES OF LIGHT TYPES OF SHADOWS	MATERIALS OF THE URBAN DARKNESS
3. NIGHT PERCEPTIONS	HOW THE DARK EFFECTS URBAN LIFE		TYPICAL NIGHT SCENES
4. NIGHT FUNCTIONS	NIGHT PRACTICES		NIGHT INFRASTRUCTURES

Composition of the night project: shaping the material

5. NIGHT VISIONS	ORIENTATIONS FOR URBAN DESIGNERS		
	DESIGN TACTICS	NIGHT REPRESENTATIONS	THE ROLE OF THE NIGHT DESIGNER

APPENDIX: INDEX / CASE STUDIES
--------------------------------



*A new geography between dusk and dawn...*

**Nocturnal investigation: collecting material for the design**

**2.  
NIGHT LANDSCAPE**

**TRANSIENT STATES**

**TYPES OF LIGHT  
TYPES OF SHADOWS**

**MATERIALS OF  
THE URBAN  
DARKNESS**

## 2. TRANSIENT STATES

- *Always the same, always changing*
- *How night falls: table of micro/macro changes*
- *The mood swatch: colours, emotions, spaces*

Every nightfall and every sunrise are different. They vary with latitudes, cities, climate, seasons, cultures, events, rituals, practices...They are more than just the increase or decline of light as the world moves in and out of sunlight. They are a rich moment marked by instability of many phenomenological conditions. A series of micro and macro alterations occur in the environment, shifts in human and non-human activity, social dynamics, atmospheres, ambiance, areas of intensities, colours, sounds...Therefore, nightfalls, sunrises and the whole dynamic range of the light cycles, bring both new qualities and insight on a site.



isregarded,

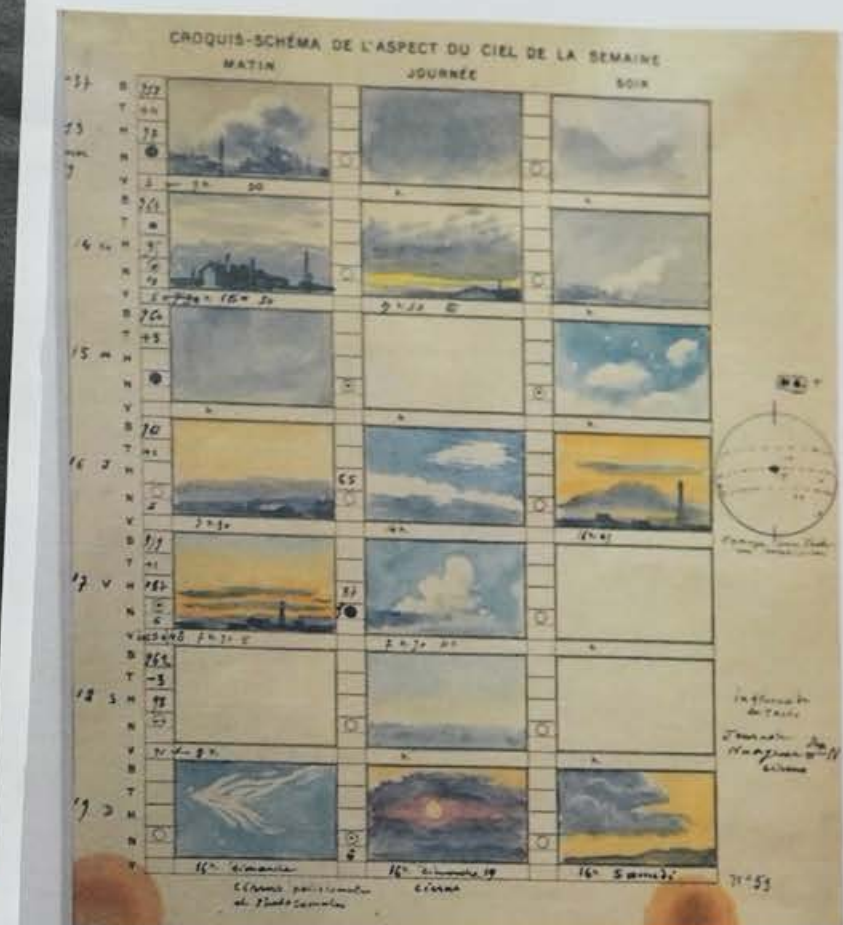
night place.  
qualities on  
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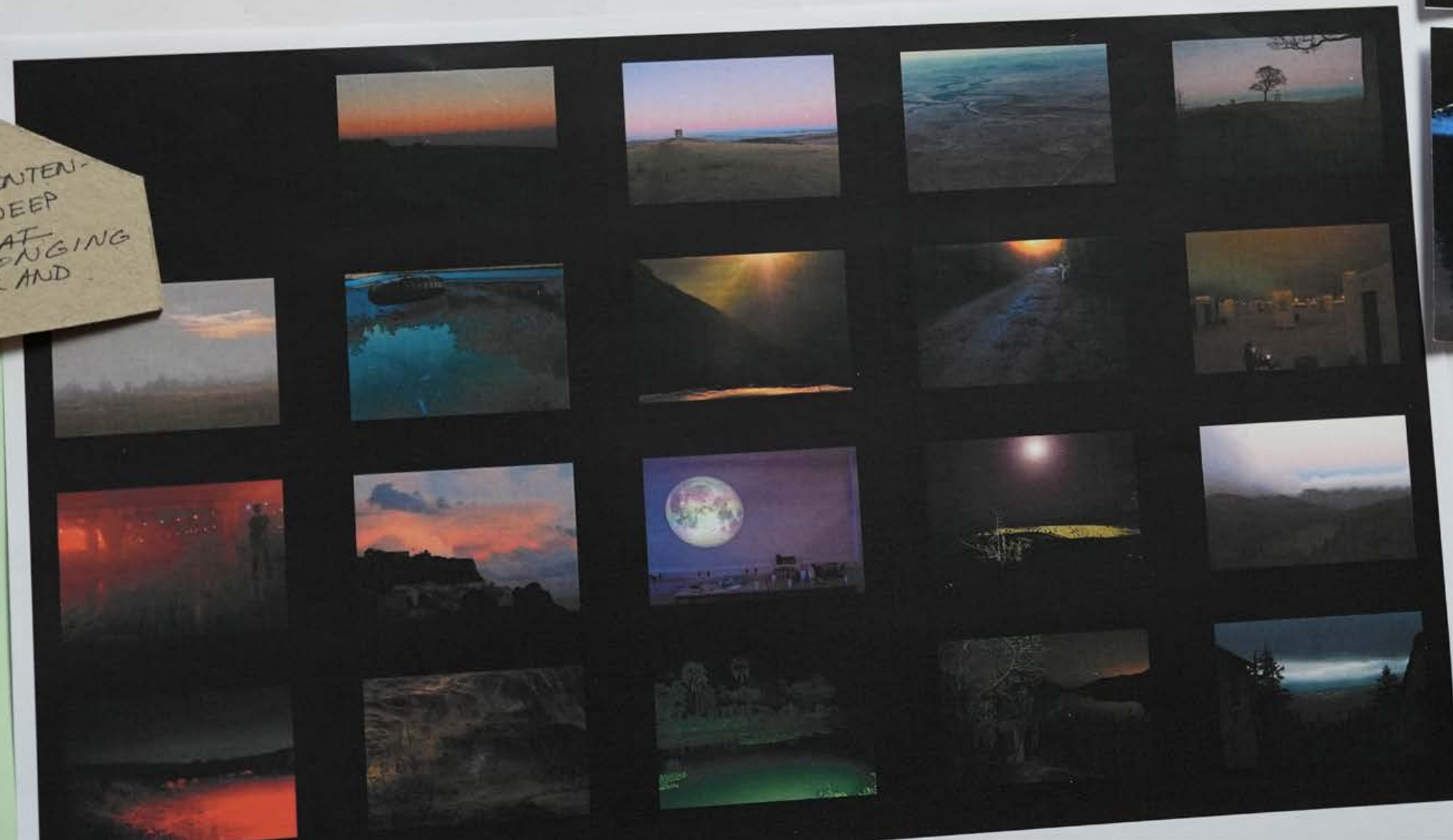
WHEN NIGHT FALLS : (A TABLE OF AMBIANCES)

golden hour		magic hour		twilight	astronomical twilight		darkness		sunrise		
				blue hour	nautical twilight		night		blue hour		magic hour





**SUPERNATURAL  
TRANSITIONS.**  
THE MOVEMENT OF  
LIGHT IN THE STATE  
OF CHANGE: FROM  
NIGHT TO DAY, HIGH TO  
LOW, BLUE TO RED...  
GOLDEN HOUR, THE INTEN-  
SITY OF COLOR AND THE DEEP  
LONGING INSTANTS THAT  
CHARACTERIZE DUST AND  
DAWN.

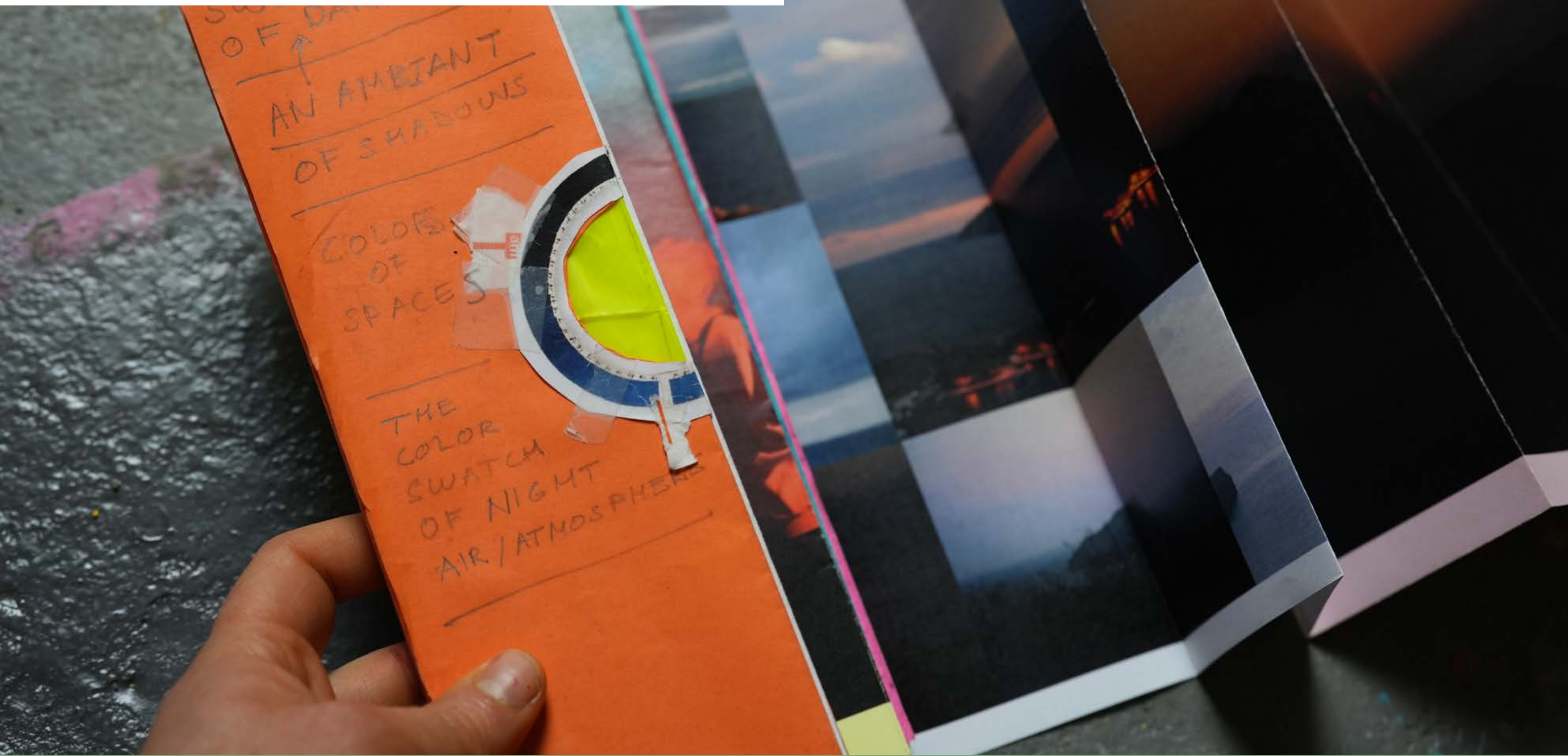




+

DESIGN PROCESS	INVESTIGATION PROMPTS
Mapping the places of dusk / dawn (See table of changes)	Where are these moments the most visible? What spatial potentials for the golden hour, twilight...
Proposing a scenario for nightfall	Storyboard of urban/social/spatial events in relation to the sunset and the sunrise
Devices, typologies of day/night transition	Time markers (sun dials, <u>moonlocks...</u> ) Urban observatories for these moments Urban stage designing elements for sunset/sunrise (squares, specific streets) ...

□





*A new geography between dusk and dawn...*

**Nocturnal investigation: collecting material for the design**

**TYPES OF LIGHT  
TYPES OF SHADOWS**



**LIGHTING TYPES**

Coloured cities  
Dusk light  
Light imprints  
Pavilion light  
Pointed finger light  
Dark sunlight  
Figurative lights  
Sweeping light beams  
Apocalyptic light in the dark  
Fire light  
Candle light  
Symbolic lights  
Differed light  
Live light  
Light stones  
Light borders

Dusk light



Dark sunlight



Figurative light



Light imprints



Colouring lights



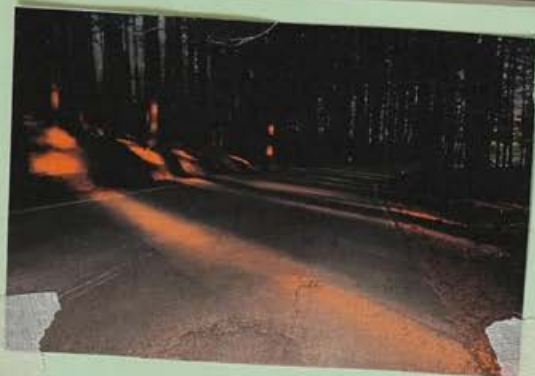
Pointed finger light



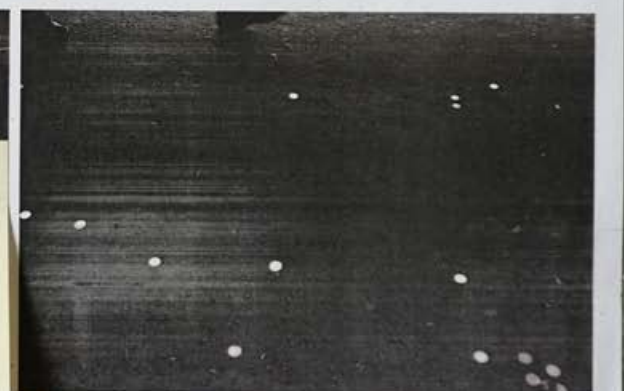
Sweeping light beams







FORESTS  
SPILLS  
REFLECTIONS



STARRY INTERIORS



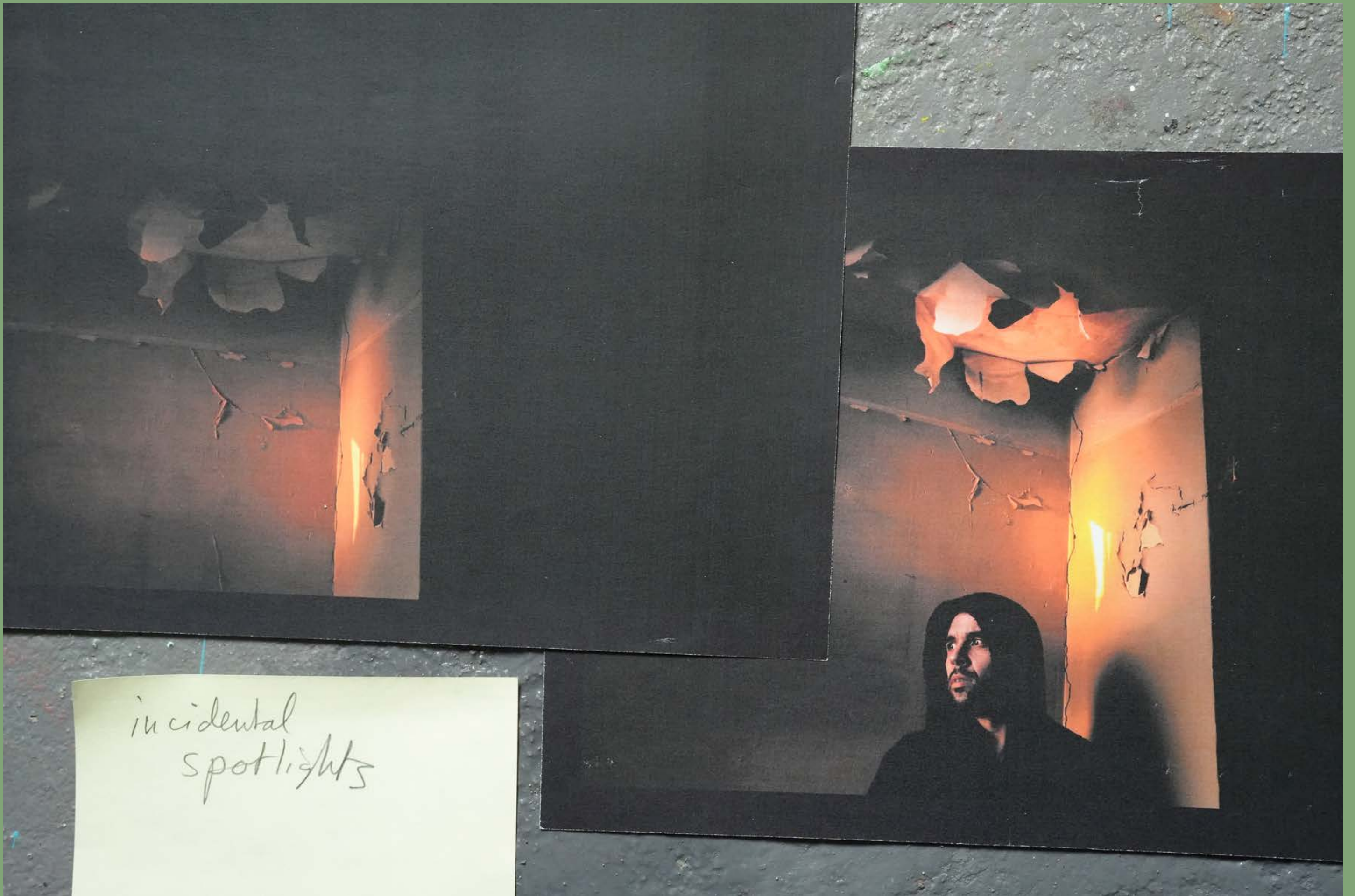




THE LONELY LAMP

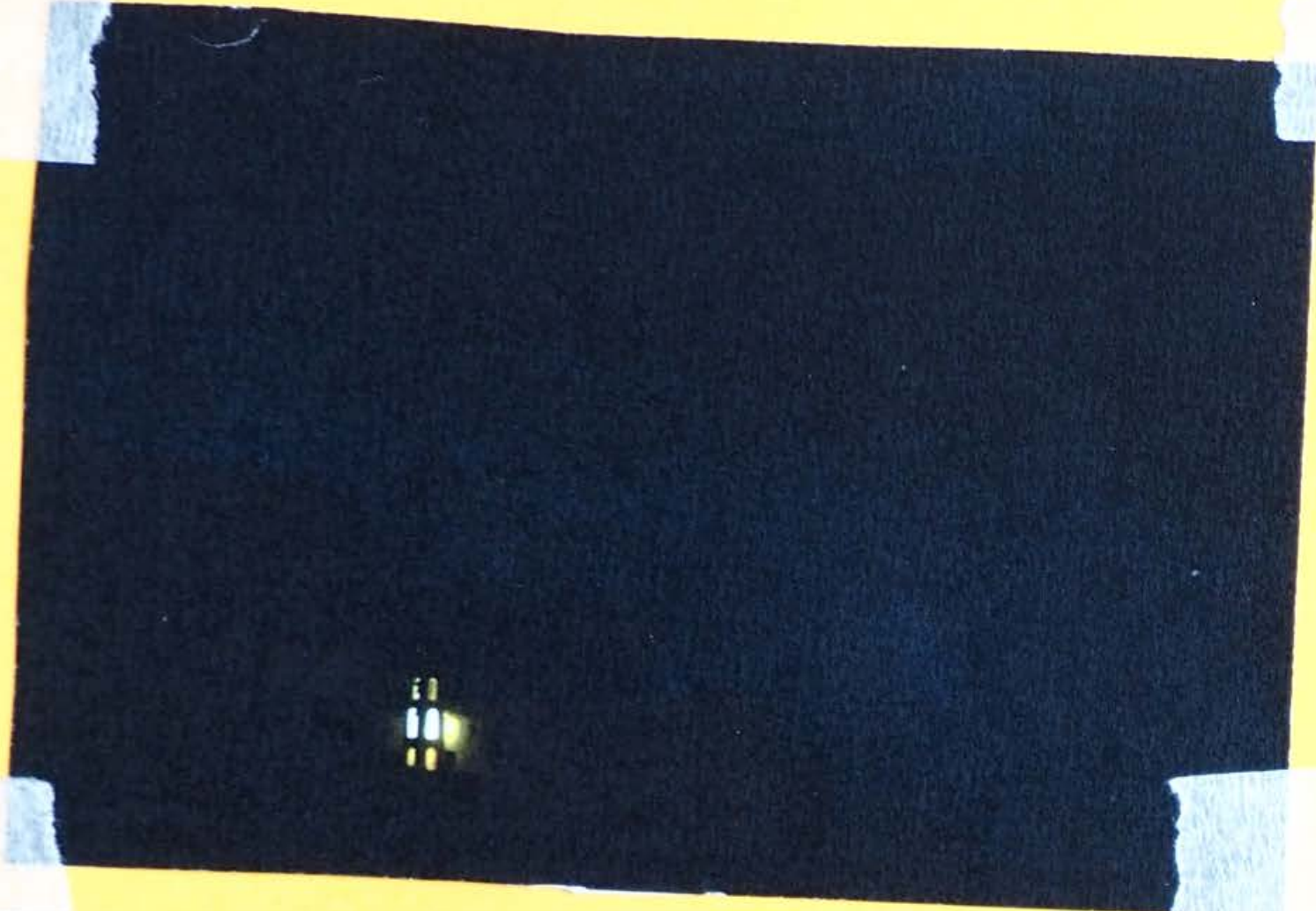
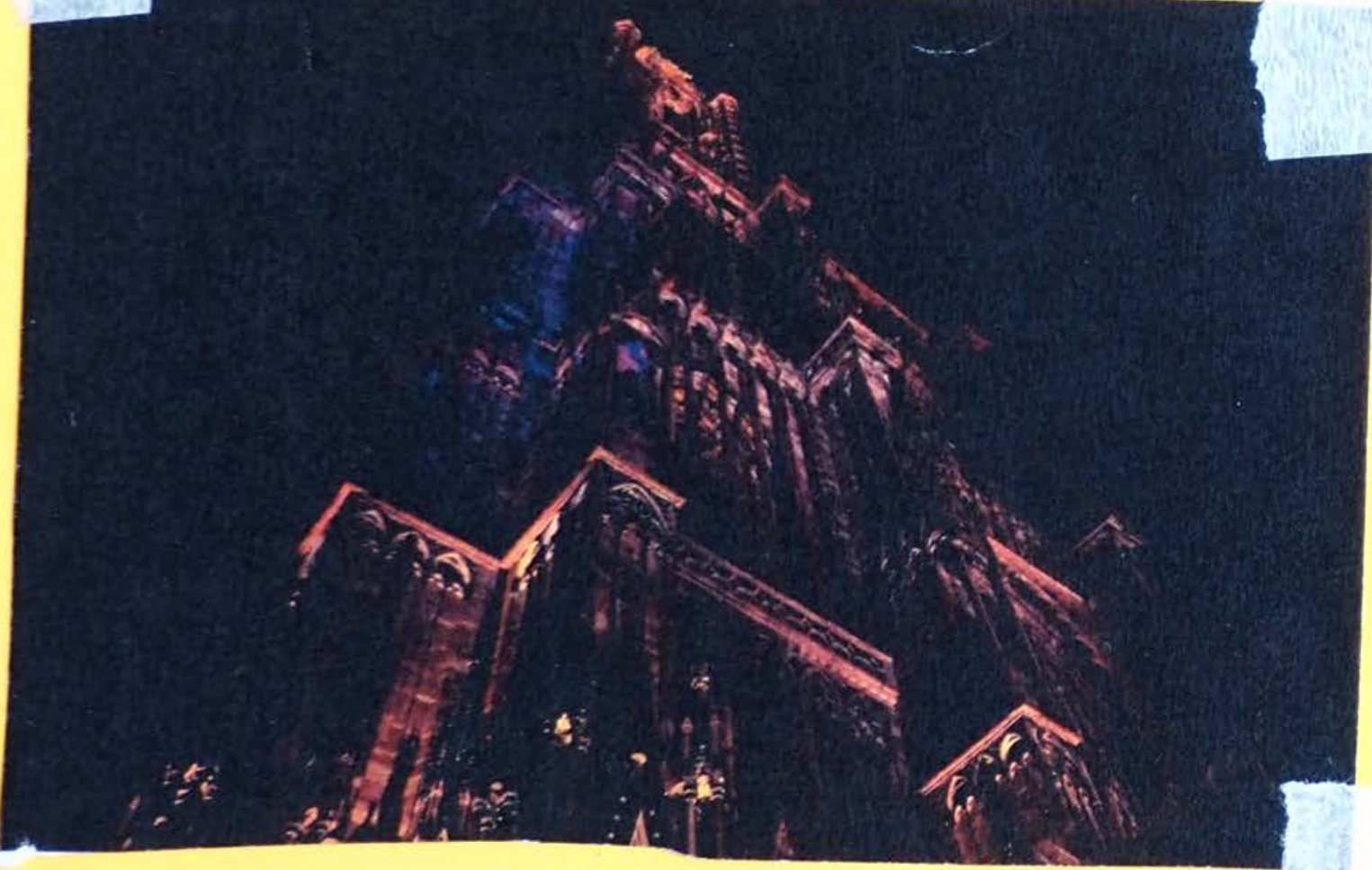






incidental  
spotlights





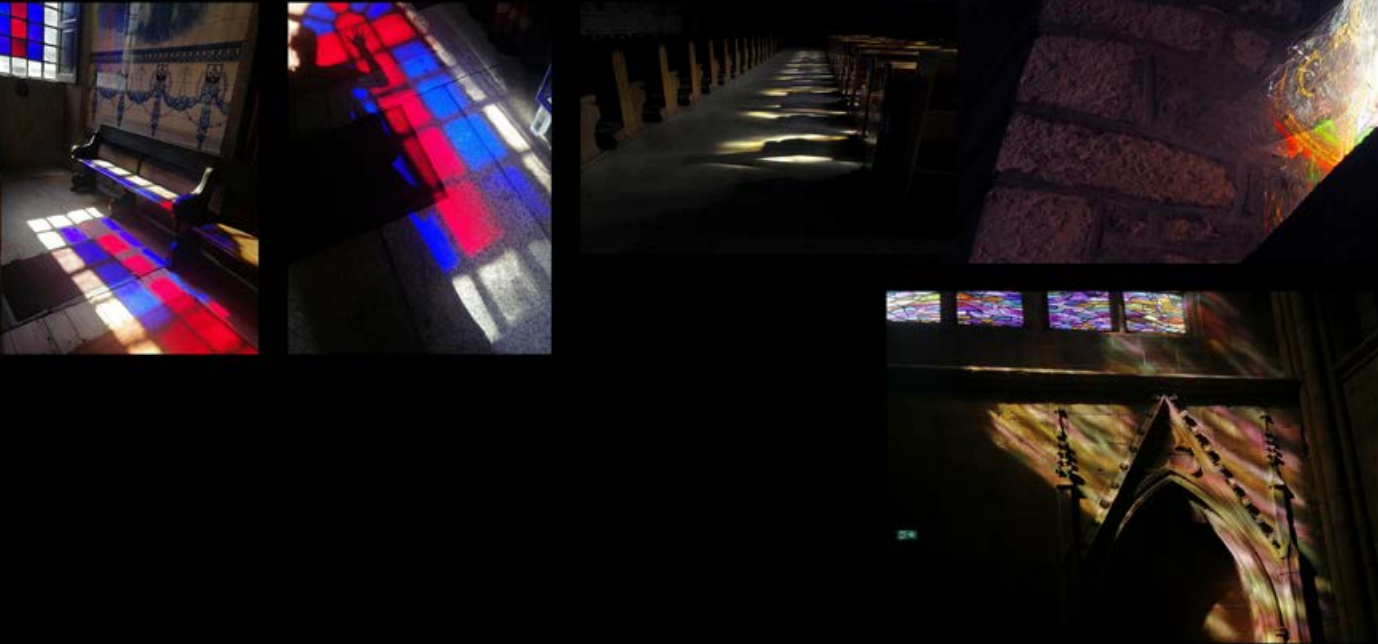


Coloured cities  
Dusk light  
Light imprints  
Pinhole light  
Pointed finger light  
Dark sunlight  
Figurative lights  
Sweeping light beams  
Apophatic light in the dark  
Fire light  
Candle light  
Symbolic lights  
Differed light  
Live light  
Light stories  
Light borders

Dark sunlight



Light imprints



Figurative light



Pointed finger light

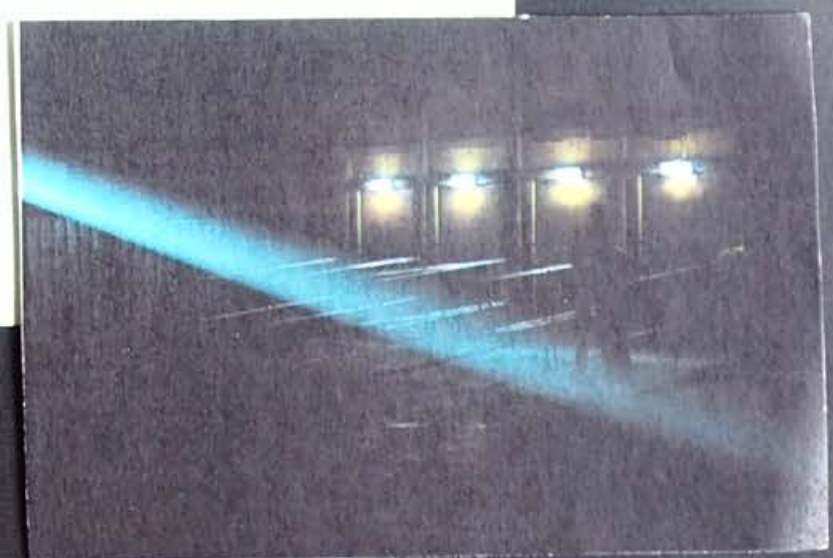
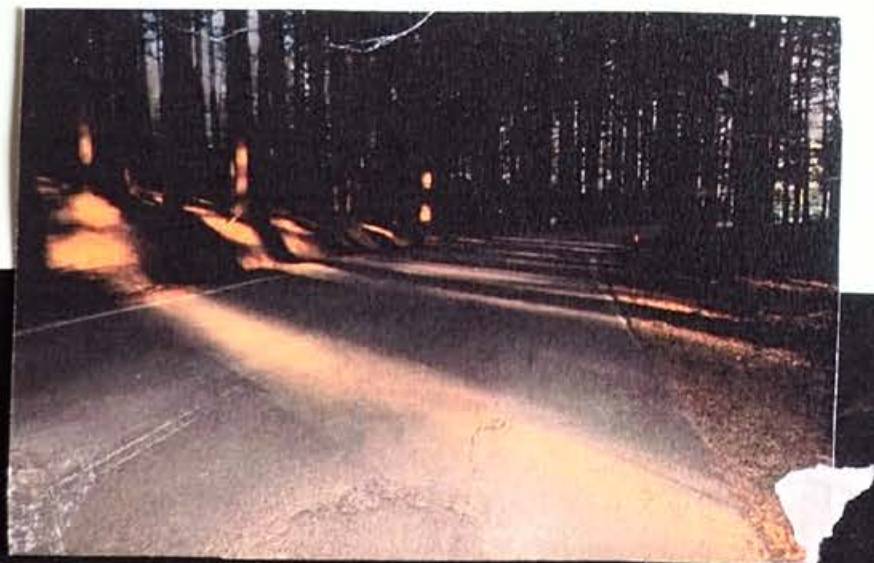
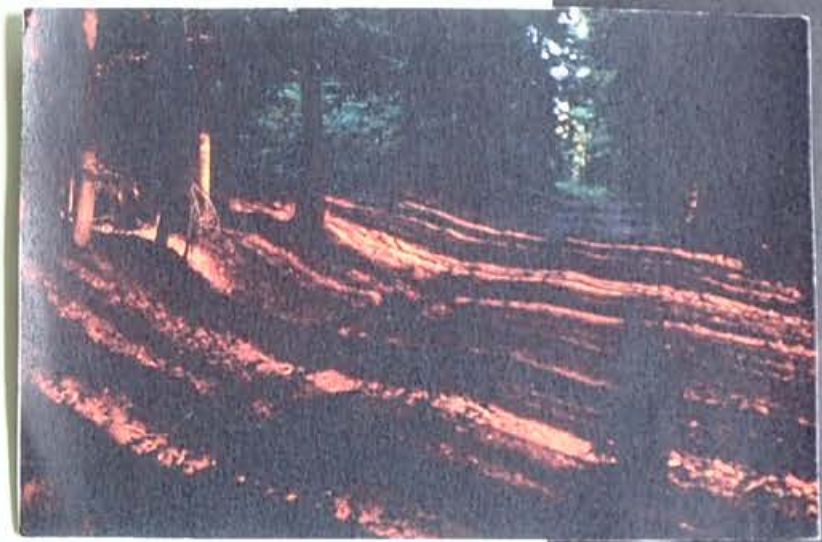
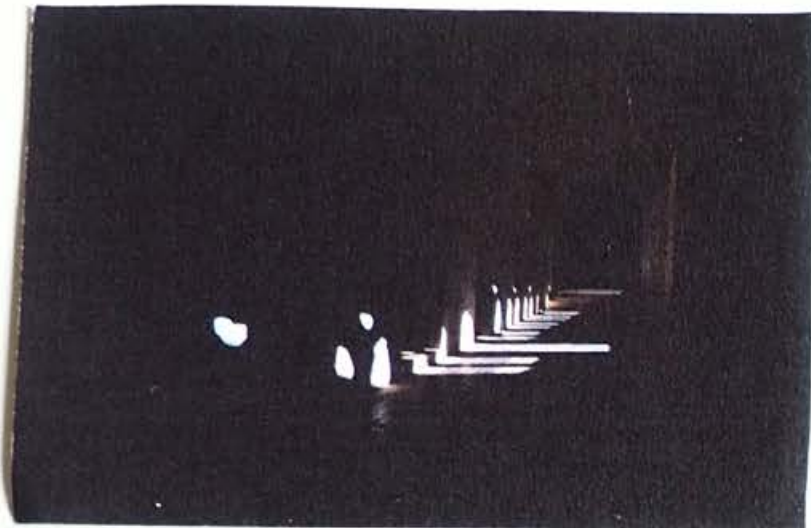


Sweeping light beams





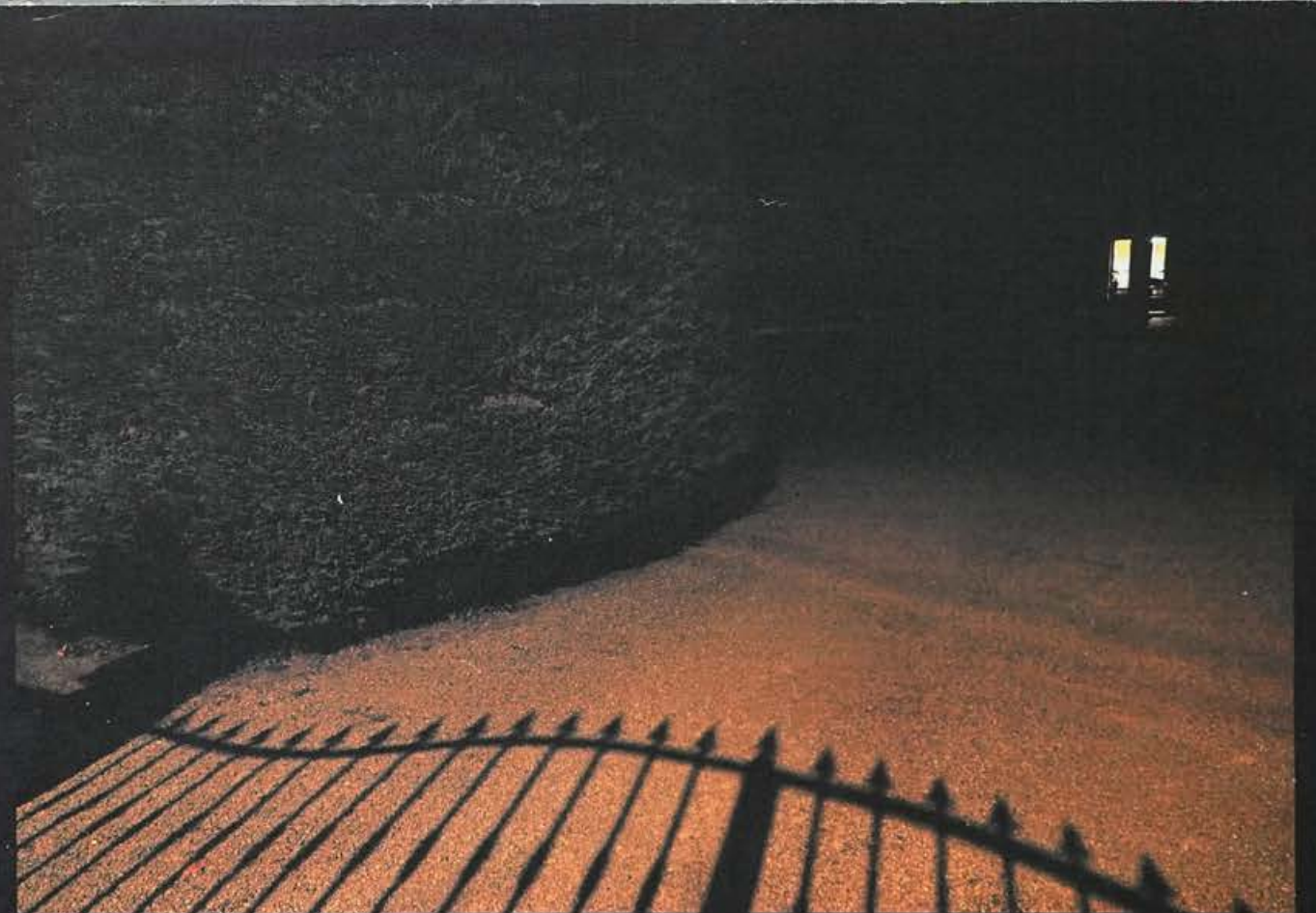
FOREST LIGHT / FOREST SHADOW





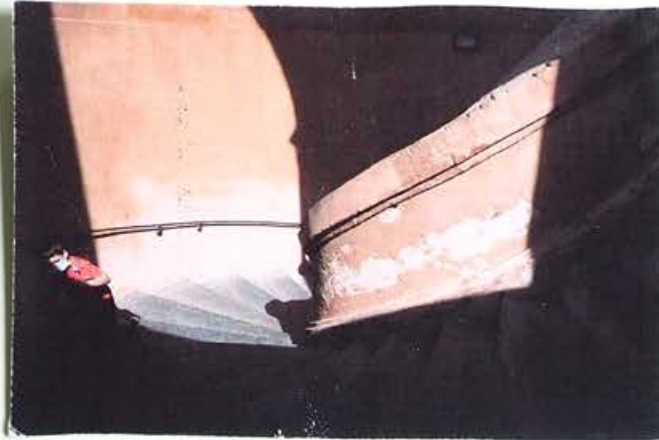
TYPES OF LIGHT  
TYPES OF SHADOWS

MATERIALS OF  
THE URBAN  
DARKNESS





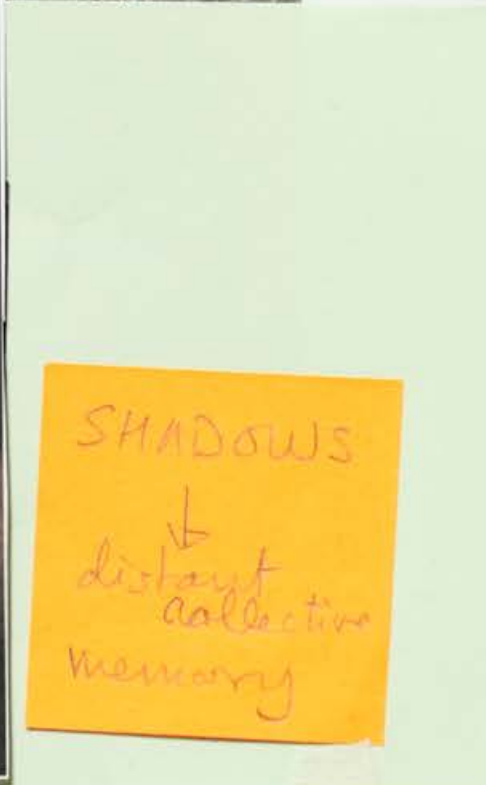
LIGHT PORTALS AND THRESHOLDS.



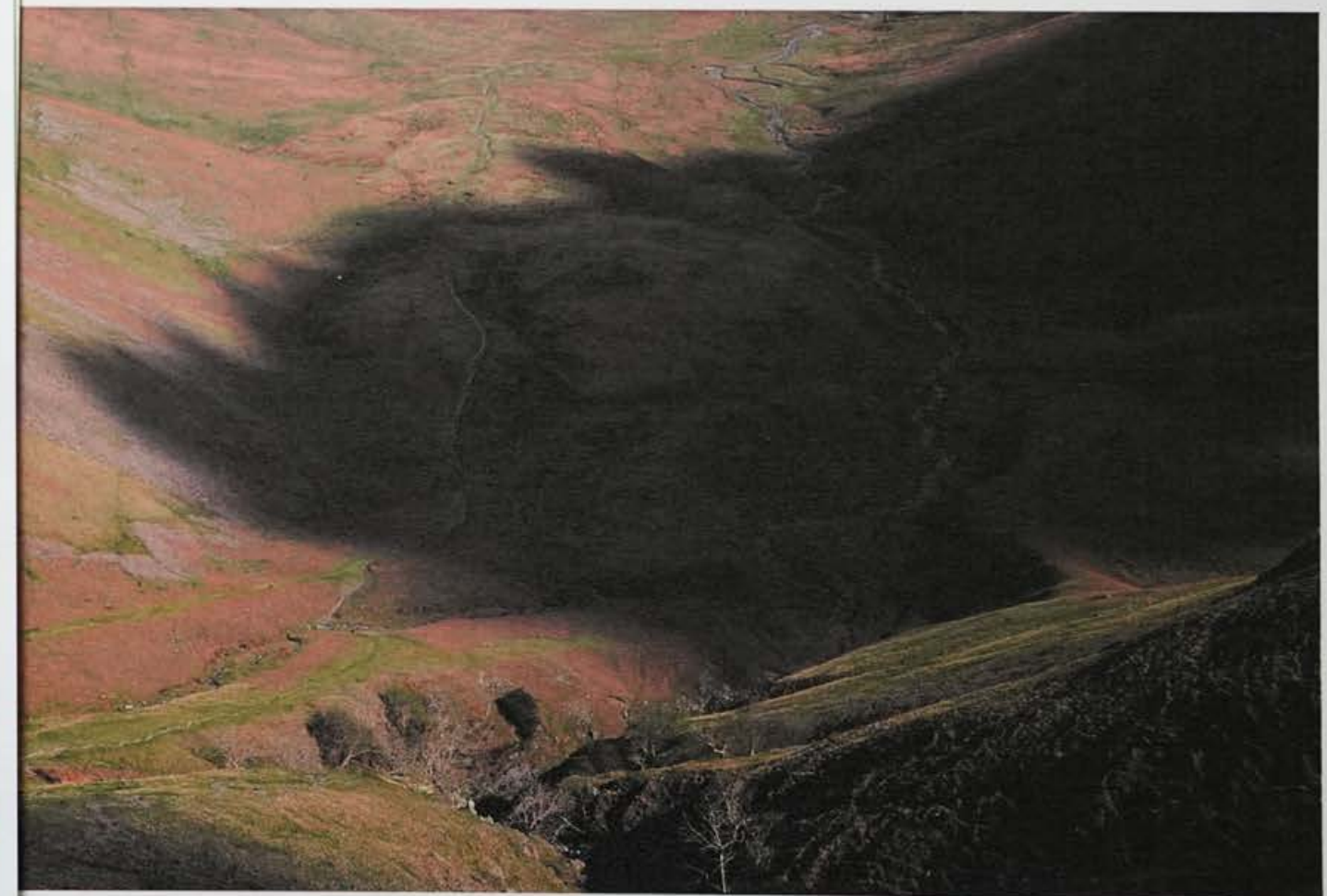




## SHADOW TYPES



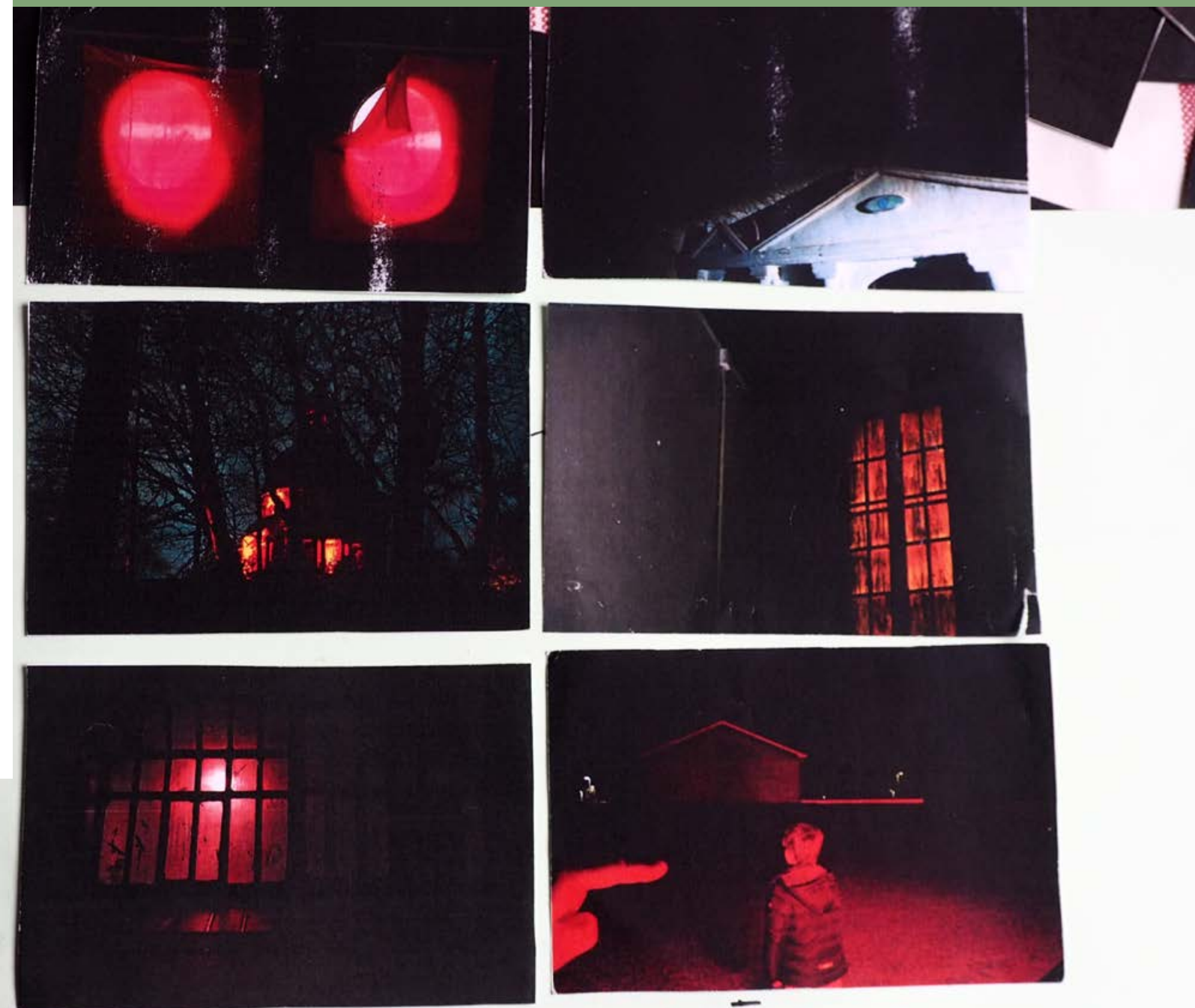
Forest shadow/cloister shadow  
Narrative shadow  
Pictorial shadow frames  
Aeolian shadows





## Elements for scenographic compositions

FRAMING SCENES OF REALITY	<ul style="list-style-type: none"> <li>• WINDOW STAGES: THE INVERTED CITY</li> <li>• (STREET-STAINED GLASS)</li> <li>• SCENES OF THE PUBLIC SPACE</li> <li>• URBAN MOVING PICTURES</li> <li>• BLURRING IMAGE AND SUBSTANCE; DEEP LOOKING ...</li> <li>• NIGHT SCULPTURES</li> <li>• THE ARTIFICIAL INFINITE</li> <li>• SUPERNATURAL SPACES: UNREAL REALITIES</li> </ul>	(See visual examples in Section III, Part 2 of this chapter)
SHADOW WORKS FOR LIGHT DESIGN	<ul style="list-style-type: none"> <li>• AFGHAN SHADOW</li> <li>• NARRATIVE SHADOW</li> <li>• PICTORIAL SHADOW</li> <li>• FOREST SHADOW / CLOISTER SHADOW</li> </ul>	Shadow frame, silhouettes, shadow scenes, shadow figures, patterned surfaces, shifting shadows --
LIGHT WORKS FOR DARK DESIGN	<ul style="list-style-type: none"> <li>• FOREST LIGHT / CLOISTER LIGHT</li> <li>• SWEEPING LIGHT BEAMS</li> <li>• COLOURED LIGHTS</li> <li>• SECRET LIGHTS / SACRED LIGHTS</li> <li>• SYMBOLIC LIGHTING</li> <li>• LIGHT FIGURES OF THE NIGHT</li> </ul>	Oculus, cave light, starmy effects, firefly effects --
URBAN MATTERS AND DESIGN TACTICS	<ul style="list-style-type: none"> <li>• LIGHT PORTALS AND THRESHOLDS</li> <li>• BACKDROPS OF LIGHT</li> <li>• BACKDROPS OF DARK</li> <li>• CREATING VISUAL DEPTH</li> <li>• FILTERS/ TRANSPARENCIES</li> <li>• THE UNIT MONUMENT</li> <li>• LIGHT CATCHERS: SHINY PROPS FOR DARK SPACES</li> <li>• THE GLOW OF BLACK</li> </ul>	Passages, dark corners, white surfaces, perspectives, wires, plants, structures, waterbodies, trees, dark reflective matters (plastic, glass, black painted) --
VISUAL NOTATIONS FOR PROJECTING NIGHT SPACES	<ul style="list-style-type: none"> <li>• SUCCESSION OF FRAMES</li> <li>• SEQUENCE MAPS</li> <li>• PICTORIAL NIGHT RENDERINGS</li> </ul>	<u>Sundarwala</u> and <u>James Turrell</u> drawings for St Louis, choreographic notations, mental maps, <u>Appia's</u> drawings, <u>Sinhada</u> stage models --



NOCTURNAL INTRIGUES



# LIGHT AMPLIFIERS



LIGHTS WITHOUT ADDING LIGHTING ---

MATERIALS OF  
THE URBAN  
DARKNESS

natural mirrors



white matters



black glowing matters



Flower lanterns





STRATEGIES FOR THE URBAN NIGHT. HERE, WE CAN FIND  
VARIOUS EXAMPLES OF LIGHT AMPLIFYING TECHNIQUES  
BASED ON SPATIAL ORGANIZATION AND MATERIAL \*  
PROPERTIES, WITHOUT THE USE OF ARTIFICIAL LIGHT.  
(\* BRIGHT OBJECTS / COLORS, WATER, REFLECTING MATERIALS,  
PAINT, ...), EXAMPLES OF BORROWED LIGHT, AND  
OTHER FORMS OF ENHANCEMENT OF VISUAL PERCEPTION  
IN THE URBAN NIGHT ENVIRONMENT.



Cave  
A SANCTUARY ONLY ILLUMINATED



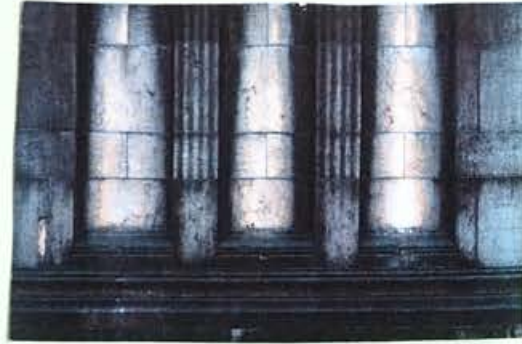
REVELATIONS:  
(The cave  
where St John  
wrote the  
initial bits of  
the book of  
Revelations)

→ BY WHITE PAINT

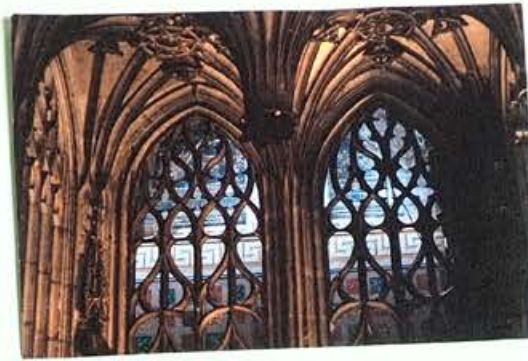




BLURRING OF IMAGE AND SUSTANCE



shade of stone?









WATER



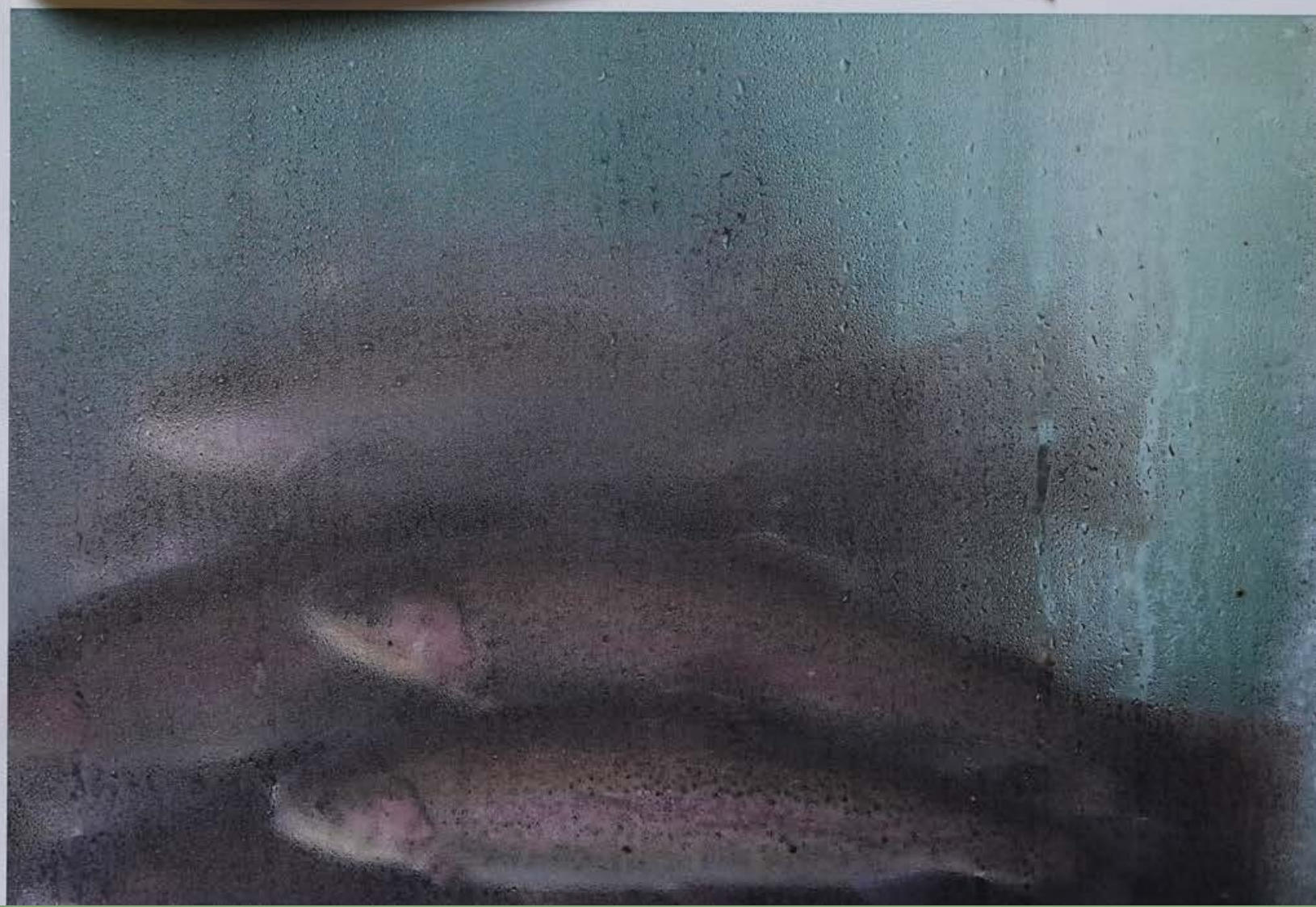
contained

or

dispersed



LAMP S









*A new geography between dusk and dawn...*

**Nocturnal investigation: collecting material for the design**

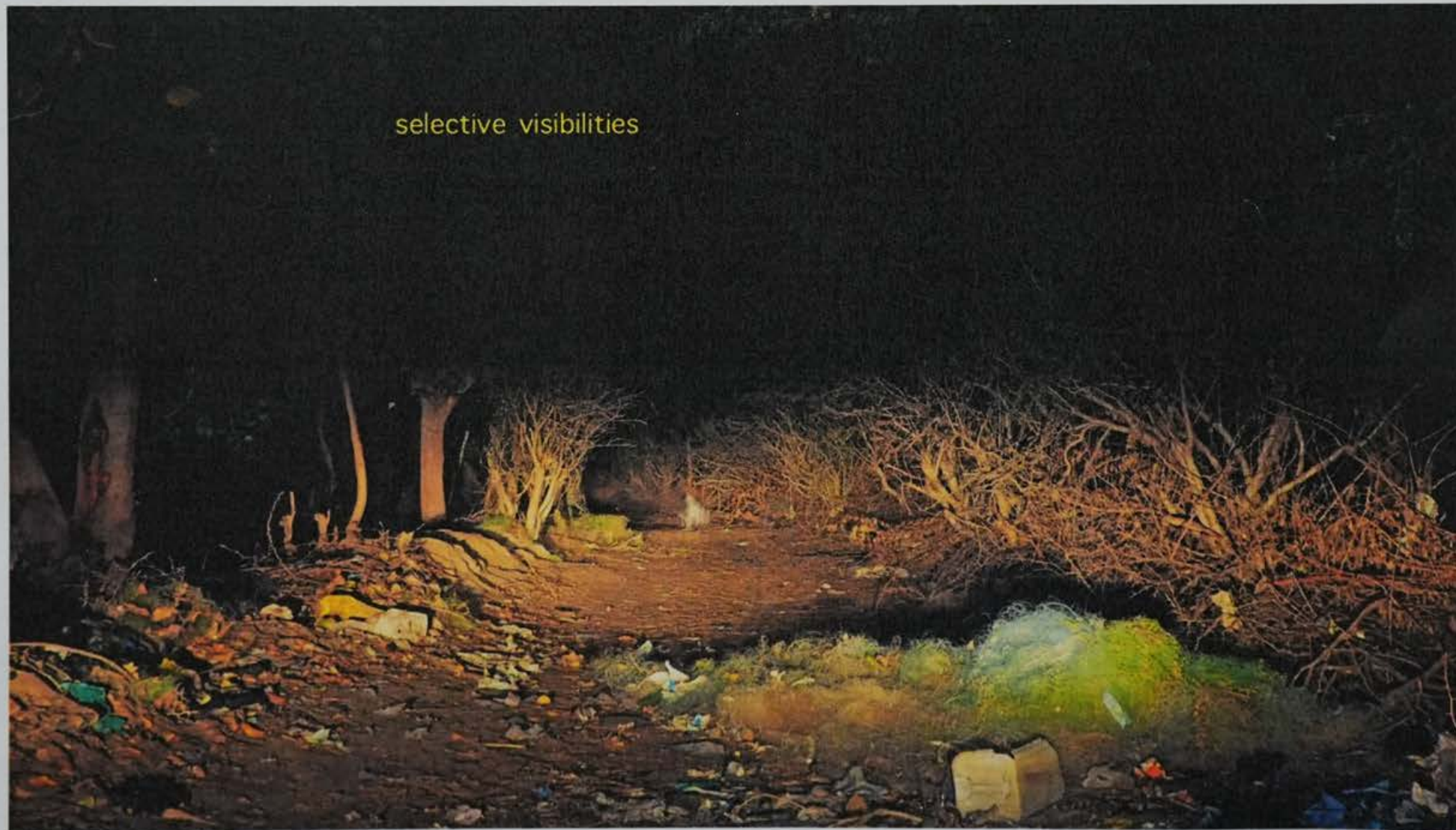
**3.  
NIGHT  
PERCEPTIONS**

**HOW THE DARK EFFECTS  
URBAN LIFE**

**TYPICAL  
NIGHT SCENES**

**1. GENERAL PRINCIPALS**

selective visibilities



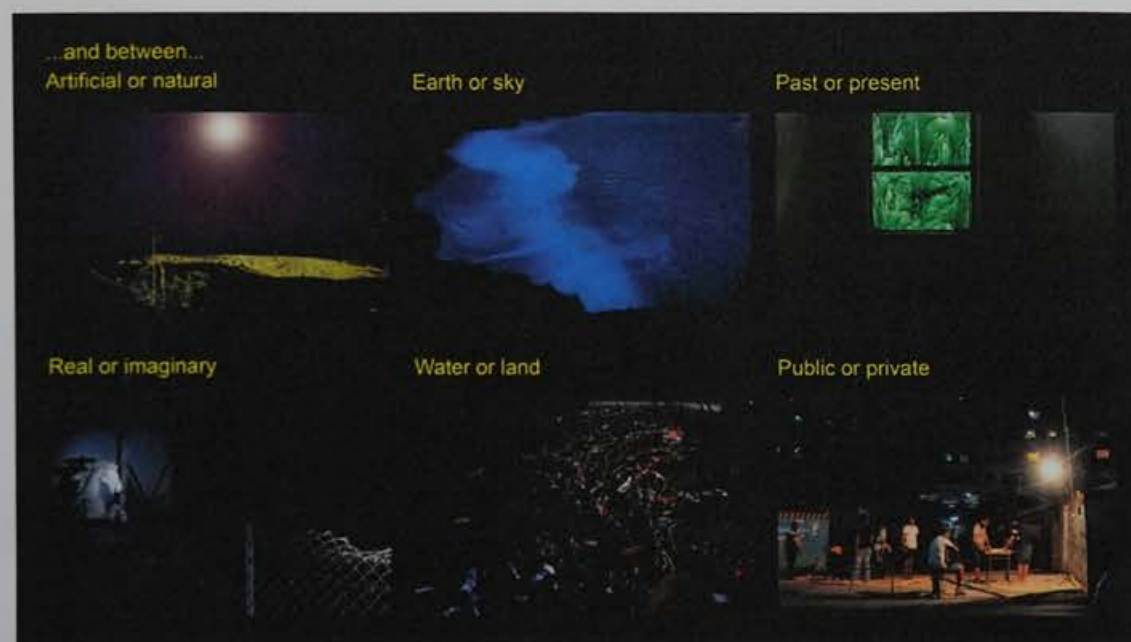


# Night blurs

Perception of time  
 Perception of limits  
 Distinction between: Colours  
 Natural or supernatural  
 Human or non-human  
 Inside and outside  
 Image and substance  
 Friend or foe  
 Artificial or natural  
 Earth or sky  
 Past or present  
 Real or imaginary  
 Water or land  
 Public and private

	3. NIGHT PERCEPTIONS	HOW THE DARK EFFECTS URBAN LIFE	TYPICAL NIGHT SCENES	
--	----------------------------	------------------------------------	-------------------------	--

## 1. GENERAL PRINCIPALS



Perception of limits  
 Distinction between: Colours  
 Natural or supernatural

## 3. WHAT DARKNESS DOES TO PLACE



The spatial consequence of darkness is often the placement of boundaries (walls, fences, borders...). Wildlife, natural elements, geo-political structures, historical processes, and other transforming forces are embedded into the landscape, and sometimes appear on different temporal rhythms, according to light changes...

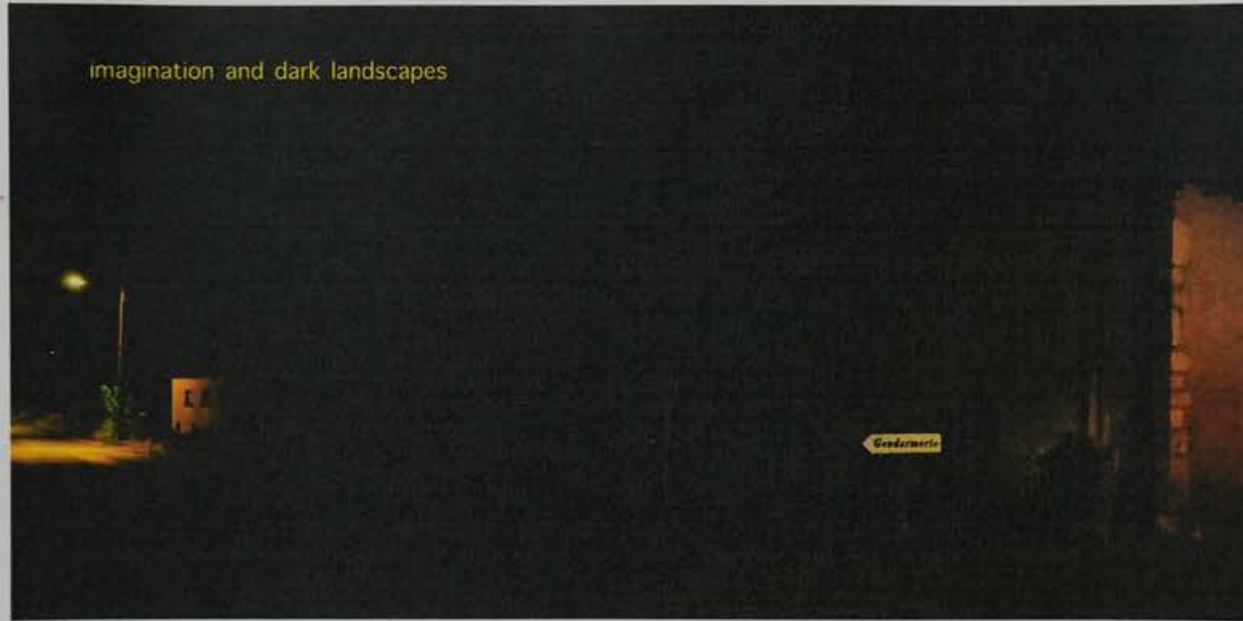


Shelter of light



## 1. GENERAL PRINCIPALS

imagination and dark landscapes



Darkness is a quality of space that is specific to time, place and experience. It is ambivalent by nature and can be perceived in many different ways (frightening, comforting, exiting, gloomy....) We can understand it's values and impacts only by looking at darkness in interaction with other spatial, temporal and psychological factors. Comparing different dark places shows how perceptions of places after dark are conditioned by a complex ensemble of internal and external forces.

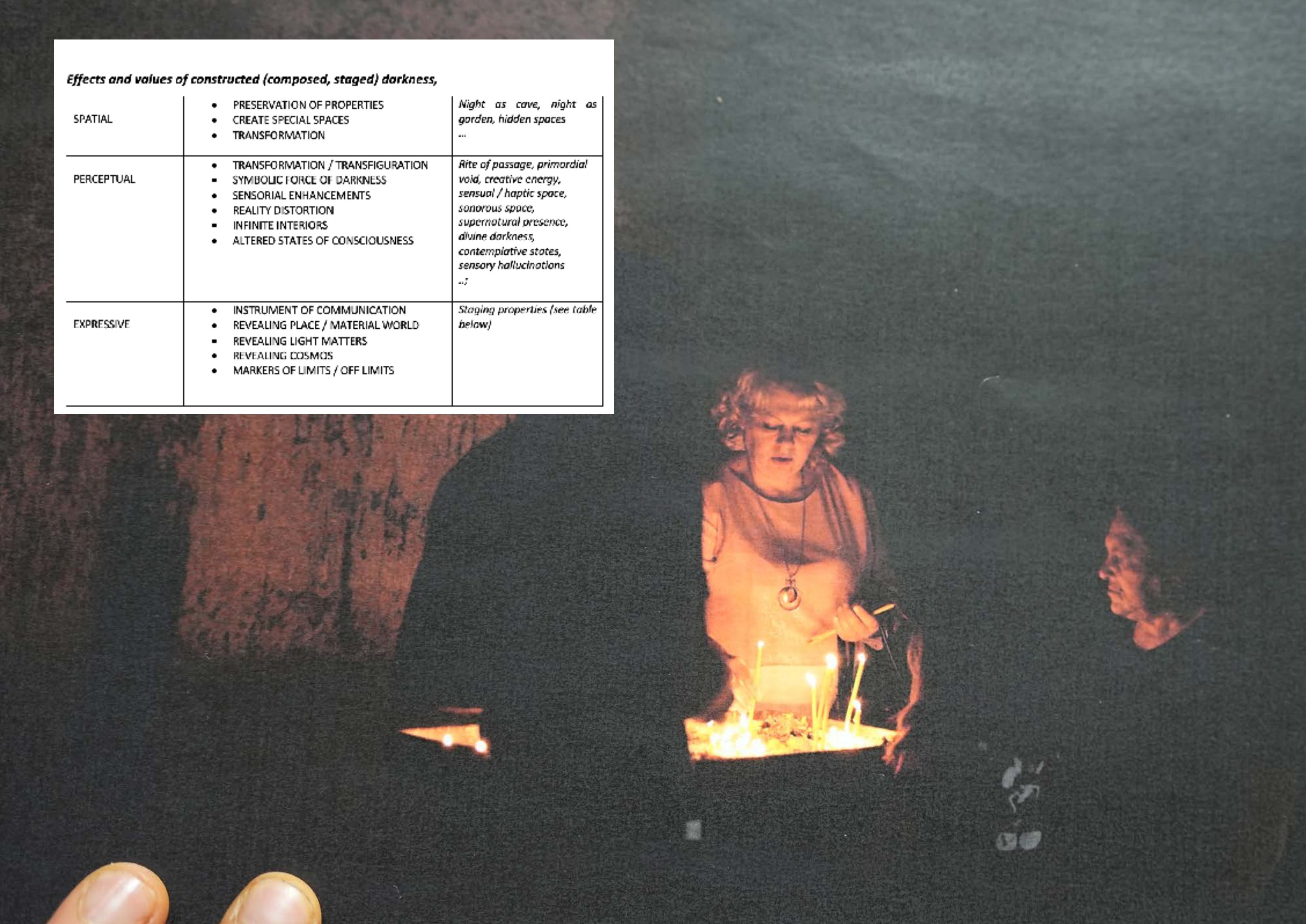
The relative nature of light and darkness :





**Effects and values of constructed (composed, staged) darkness,**

SPATIAL	<ul style="list-style-type: none"> <li>• PRESERVATION OF PROPERTIES</li> <li>• CREATE SPECIAL SPACES</li> <li>• TRANSFORMATION</li> </ul>	<i>Night as cave, night as garden, hidden spaces</i> ...
PERCEPTUAL	<ul style="list-style-type: none"> <li>• TRANSFORMATION / TRANSFIGURATION</li> <li>▪ SYMBOLIC FORCE OF DARKNESS</li> <li>• SENSORIAL ENHANCEMENTS</li> <li>• REALITY DISTORTION</li> <li>▪ INFINITE INTERIORS</li> <li>• ALTERED STATES OF CONSCIOUSNESS</li> </ul>	<i>Rite of passage, primordial void, creative energy, sensual / haptic space, sonorous space, supernatural presence, divine darkness, contemplative states, sensory hallucinations</i> ...?
EXPRESSIVE	<ul style="list-style-type: none"> <li>• INSTRUMENT OF COMMUNICATION</li> <li>• REVEALING PLACE / MATERIAL WORLD</li> <li>▪ REVEALING LIGHT MATTERS</li> <li>• REVEALING COSMOS</li> <li>• MARKERS OF LIMITS / OFF LIMITS</li> </ul>	<i>Staging properties (see table below)</i>



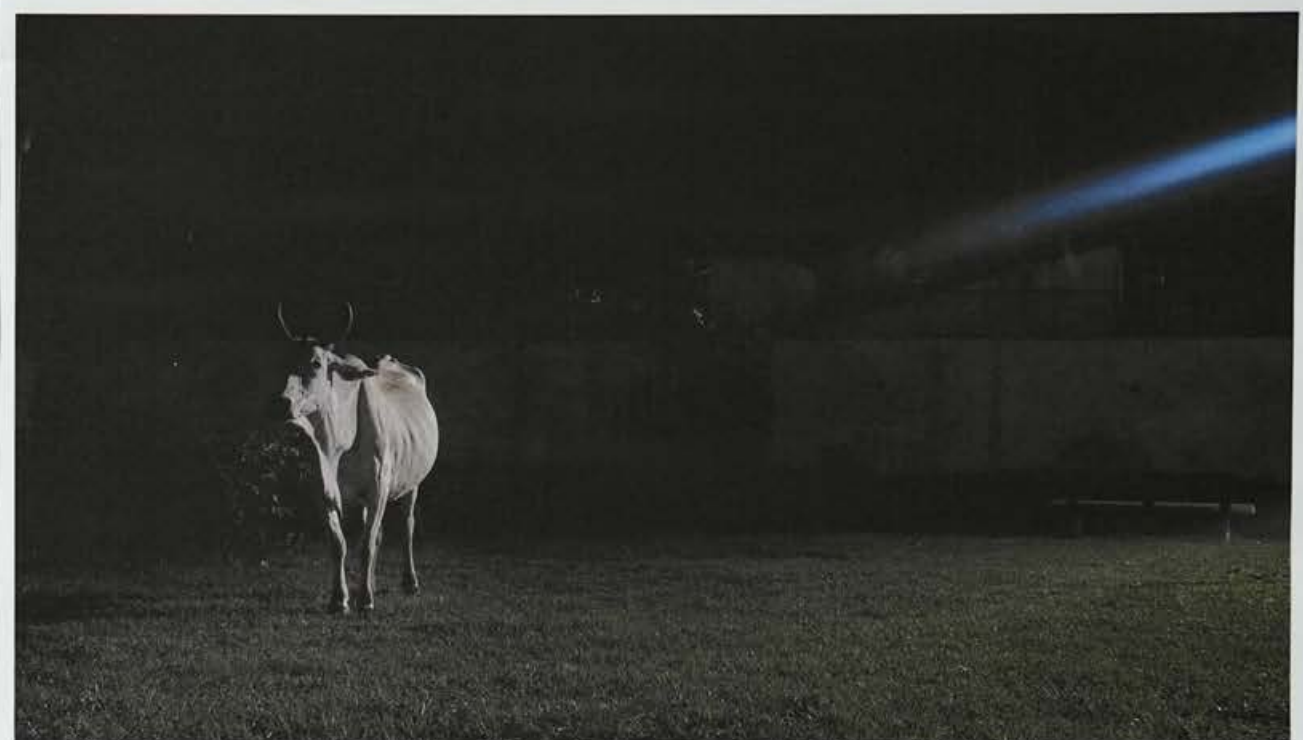
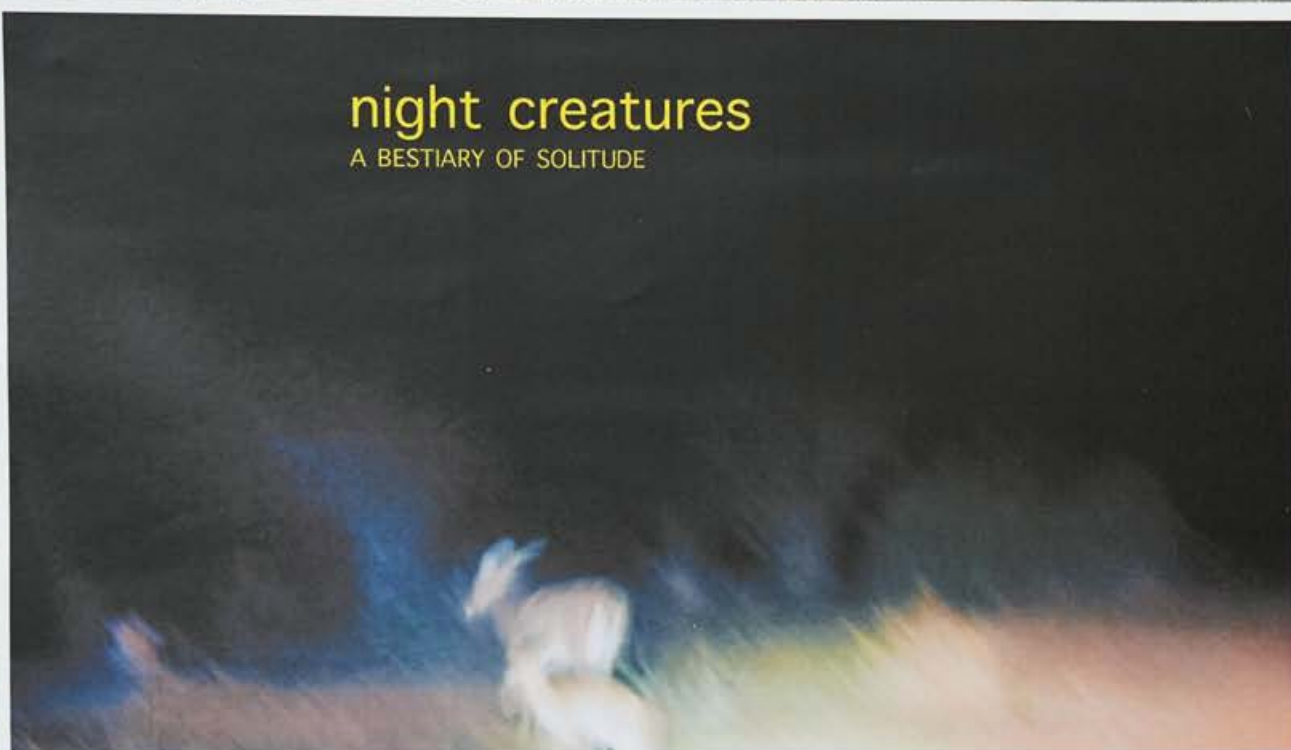




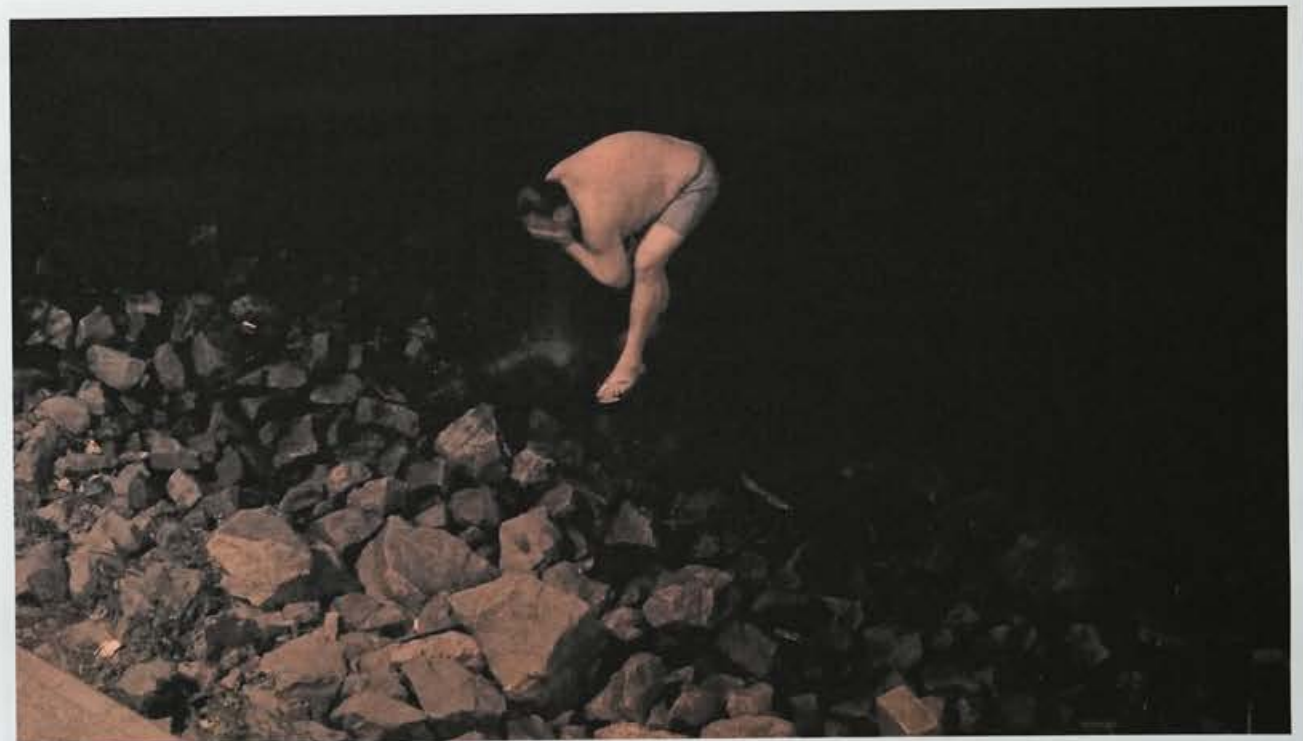
Night jungles  
 Invisible presence  
 Thick air of the night  
 Shadows of the unseen  
 Glowing blackness  
 Monochromatic worlds  
 Flesh night / Night flesh  
 Infrastructures of night  
 Invisible societies  
 Street living rooms  
 Night shrines / Temple of darkness  
 Silly sublime  
 Supernatural moments  
 Colour pulsations  
 The light at the end of the tunnel  
 Pumpkin to carriage / Carriage to pumpkin  
 Dawn deceptions and hopes / Dusk excitement and fears  
 Wild and dark  
 Landscapes of party / Landscape of lonely  
 Moon over the rooftops / Moonscapes  
 Electric sublime  
 Revelations  
 Involuntary theatres /accidental stages  
 Window screening / Scenes of the intimate city  
 Street stories  
 Lonely night watchers  
 Lonely lamp posts  
 Forests of the night  
 Night predators  
 Unreal realities  
 Bestiaries of solitude  
 Mystery man / ladies of the night  
 Night monsters  
 Suddenly...  
 Pools of darkness / Islands of light  
 Night refuges  
 Apparitions  
 Atmospheric display of power  
 Domestic lights



night creatures  
A BESTIARY OF SOLITUDE



35



33



WINDOWS: INSIDE  
STORIES OF THE CITY,  
DOMESTIC COMEDIES.  
THE CITY TURNED  
INSIDE OUT (what is hidden  
in the day illustrates the urban  
night) — STAINED GLASS  
WINDOWS — SCENES OF THE  
CITY LIFE — INIMA LIFE. A STREET  
AS A MOSAIC OF LIVES: A  
CONCERT AND A PLEASURE OF THE  
NIGHT



THE NOCTURNAL  
PSYCHE  
Night as an EG  
PERMEABLE W  
HOM THE DOUBLE  
THE DOUBTFUL MAN,  
ARTIST / THE MOBILE  
AND THE ENTROPIC BRAIN



POTENTIAL  
ERG  
UN-  
DEE  
THE LIGHT AT THE  
END OF THE TUNNEL  
Light house, the  
refuge.

THE ELECTRICAL  
SUBLIME  
AND THE  
NOSTALGIA  
FOR DARKNESS  
?

THE INNER GLOW  
OF BLACKNESS

LOW AMPLIFIER'S

EVERYTHING COMES  
TOWARD THE  
INITIAL VOID

AWAKEN DREAMS  
NIGHT A ROSA

SUPERNATURAL  
TRANSITIONS  
THE MOVEMENT OF

NIGHT FLESH  
TEXTURES OF URBAN  
SURFACES REVEALED  
IN THE LONG SHADOWS  
AND LOW KEY LIGHTS.

SHADOWS OF  
INVISIBLE THINGS

HOMOGENEOUS  
WORLDS

THE CONSTITUTION OF  
THE HUMANITY THAT  
CONTACTS THE  
COLOR

THE TALK OF  
THE TALK OF THE  
TALK OF THE TALK



Sample visual content:

Windows

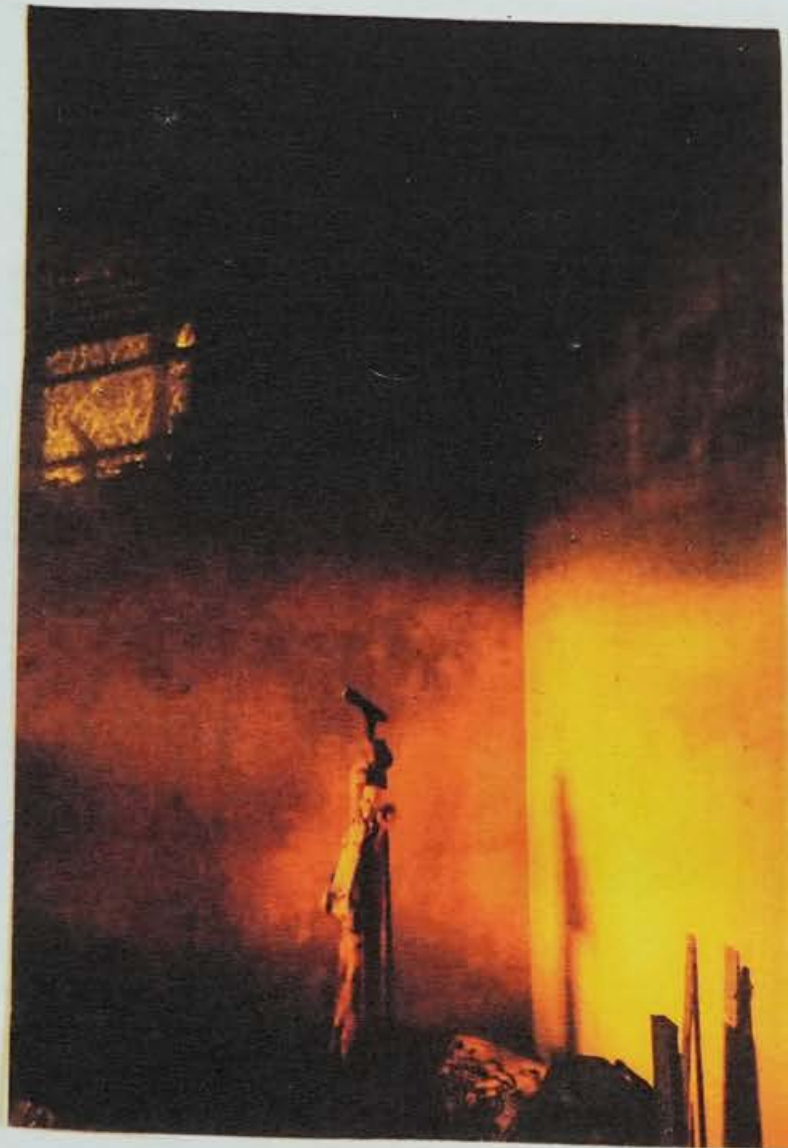
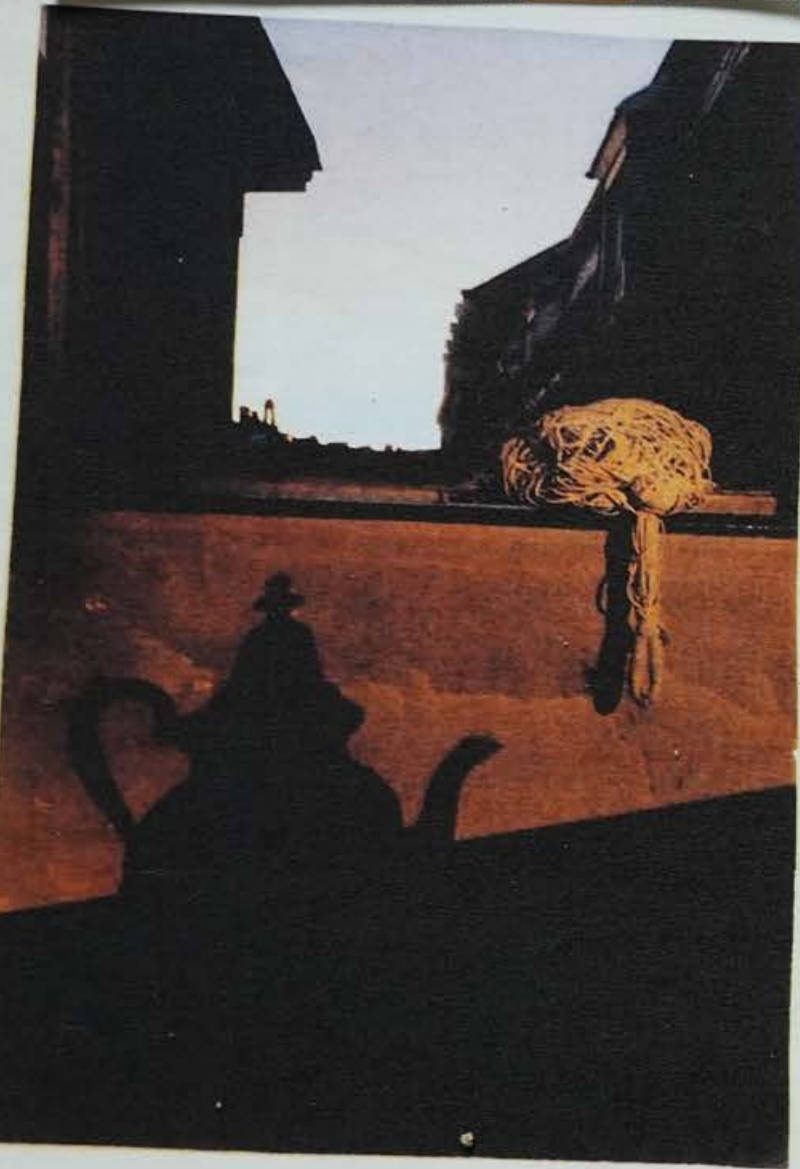


Apparitions





silly/ordinary sublime





## Supernatural

### supernatural instants



## Bestiaries

### bestiary of solitude











UNTAMED  
DARKNESS  
(no refuge  
in the light)



CREATURES  
(solitary  
nightmares)  
BESTIARY





Involuntary theatres / accidental scenes

involuntary  
theatres



A_  Apparitions	B_  Bestiaries of solitude	C_  	D_  Dark forest	E_  
F_  	G_  	H_  	I_  . Involuntary theatres	J_  
K_  	L_  Lonely night watchers	M_  	N_  Night jungles	O_  
P_  	Q_  	R_  Revelations	S_  Suddenly... Silly sublime	T_  
U_  Unreal realities	V_  	W_  Window screening	X_  	Y_  
Z_  				





4.  
NIGHT FUNCTIONS

NIGHT  
PRACTICES

NIGHT  
INFRASTRUCTURES

RURAL DARKNESS



CONSTRUCTED DARKNESS



URBAN DARKNESS





## THE NOCTURNAL PSYCHE

Night as an EGO -  
PERMEABLE WORLD  
~~FROM~~ THE DOUBT MAN,  
THE DOUBTFUL MAN, THE  
ARTIST / THE MOBILE MIND  
AND THE ENTROPIC BRAIN.

## FLESH NIGHT

LICENCES OF  
NIGHT, DARKNESS  
GIVES RISE TO A NEW  
SET OF SOCIAL RULES AND  
ALLOWS A HOPE FOR  
~~NEW~~ ALTERNATIVE PLEASURES  
AND THRILLS

## NIGHT FLESH

TEXTURES OF URBAN  
SURFACES REVEALED  
IN THE LONG SHADOWS  
AND LOW ~~THE~~ LIGHTS.

## STREET STAGES

(SCENES, ACCIDENTAL  
COMEDIES), WHAT  
HAPPENS UNDER THE  
LONELY LAMPOST?

## WINDOWS: INSIDE STORIES OF THE CITY:

DOMESTIC COMEDIES.  
THE CITY TURNED  
INSIDE OUT (what is hidden  
in the day illuminates the urban  
night). — STAINED GLASS  
WINDOWS — SCENES OF THE  
~~CITY~~ LIFE-~~IN~~ LIFE. A STREET  
AS A MOSAIC OF LIVES: A  
COMFORT AND A PLEASURE OF THE  
NIGHT WALKER.



# **Social functions of the public night space.**

TIME KEEPING	<ul style="list-style-type: none"> <li>NATURAL TIME CYCLES</li> <li>ASTRONOMICAL MOVEMENTS</li> <li>CULTURAL EVENTS</li> <li>SOCIAL URBAN LIFE</li> </ul>	Biological rhythms, circadian cycles, seasonal cycles, calendar information, cycles of the moon, movement of the planet...
HISTORICAL ARCHIVE	<ul style="list-style-type: none"> <li>NATURAL EROSION AND HISTORICAL PROCESS</li> <li>PAST EVENTS</li> <li>LOCAL CULTURES, SHARED MEMORIES</li> </ul>	Lighting evidence of time, old materials, waterways, stone matters, hidden movements (cracks, openings... monuments and less spectacular historical quirks ...
MITIGATION OF SHARED FEARS (Day and night fears)	<ul style="list-style-type: none"> <li>FEAR OF DARKNESS</li> <li>FEAR OF IMMEDIATE CRISIS</li> <li>FEAR OF ISOLATION</li> </ul>	(See Chapter 3 for fears associated to darkness, falling, ghosts, crime...) Fear of imminent catastrophe, fear of bleak futures, disconnection from society, history, environment...
SYMBOLIC	<ul style="list-style-type: none"> <li>METAPHORS</li> <li>MYTHOLOGY</li> </ul>	Sculptures, fountains, projections, figurative elements of the built environment ...
CIVIC INSTRUCTION	<ul style="list-style-type: none"> <li>SOCIAL RULES / CIVIC RULES</li> <li>CURRENT STATE OF CULTURE</li> <li>AWARENESS OF PLACE</li> </ul>	Scientific knowledge, artistic productions, human endeavours, ...
AESTHETIC ENHANCEMENT	<ul style="list-style-type: none"> <li>STREET PICTORIAL SCENES</li> <li>MEANINGFUL CONTRASTS OF LIGHT/DARK</li> <li>STAGING EXISTING FEATURES</li> <li>CREATING DYNAMIC SEQUENCES</li> </ul>	(See table above)
NOCTURNAL URBAN INFRASTRUCTURE	<ul style="list-style-type: none"> <li>NIGHT OBSERVATORIES</li> <li>DOMESTIC PUBLIC SPACES</li> <li>STAGES OF THE URBAN NIGHT</li> <li>NIGHT GARDENS</li> <li>SPACES THAT ONLY OPEN AT NIGHT</li> </ul>	Moon viewing platform, moonlocks, astronomical instruments (public telescopes), urban social rooms...









INTRODUCTION: a guide to urban night visions
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Preparing fieldwork: identifying potentials of the night space

1.  ORIENTATIONS FOR URBAN NIGHT DESIGN	WHY SHOULD URBAN DESIGNERS INVESTIGATE THE NIGHT		
	A PLACE FOR DREAMS	A PLACE OF INSIGHT	A PLACE FOR DREAMS

Nocturnal investigation: collecting material for the design

2. NIGHT LANDSCAPE	TRANSIENT STATES	TYPES OF LIGHT TYPES OF SHADOWS	MATERIALS OF THE URBAN DARKNESS
3. NIGHT PERCEPTIONS	HOW THE DARK EFFECTS URBAN LIFE		TYPICAL NIGHT SCENES
4. NIGHT FUNCTIONS	NIGHT PRACTICES	NIGHT INFRASTRUCTURES	

Composition of the night project: shaping the material

5.  NIGHT VISIONS	ORIENTATIONS FOR URBAN DESIGNERS		
	DESIGN TACTICS	NIGHT REPRESENTATIONS	THE ROLE OF THE NIGHT DESIGNER

APPENDIX: INDEX / CASE STUDIES
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Table of Content

1. Fieldwork tactics	2. Composing with darkness	3. /////?	4. Representation tools
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3. Night design tactics



the unlit monument  
dark heart of the city  
dark side / bright side  
lighting without light



*Light catchers:* It's not only about how things light but about what is lit. A very strong light on a dark absorbing surface will produce less light than a candle on a reflective surface. For the urban night designer, the materials of the city would define the right light to use, accordingly to reflexivity of the city.



# The role of the urban night designer

6. Ethics of a the night designer



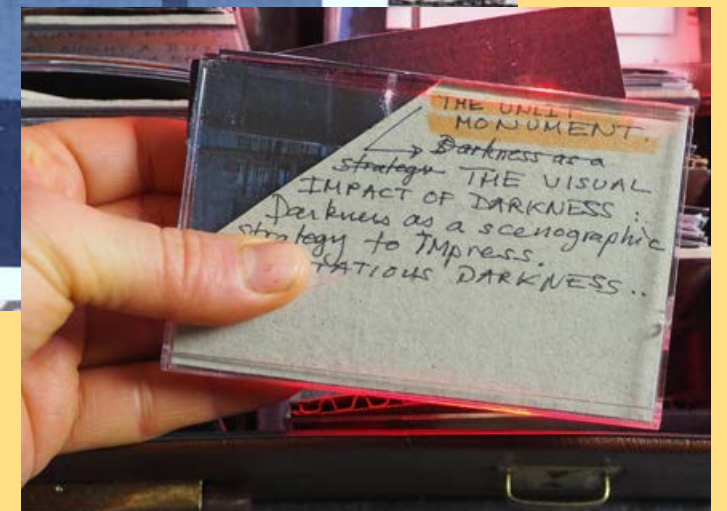
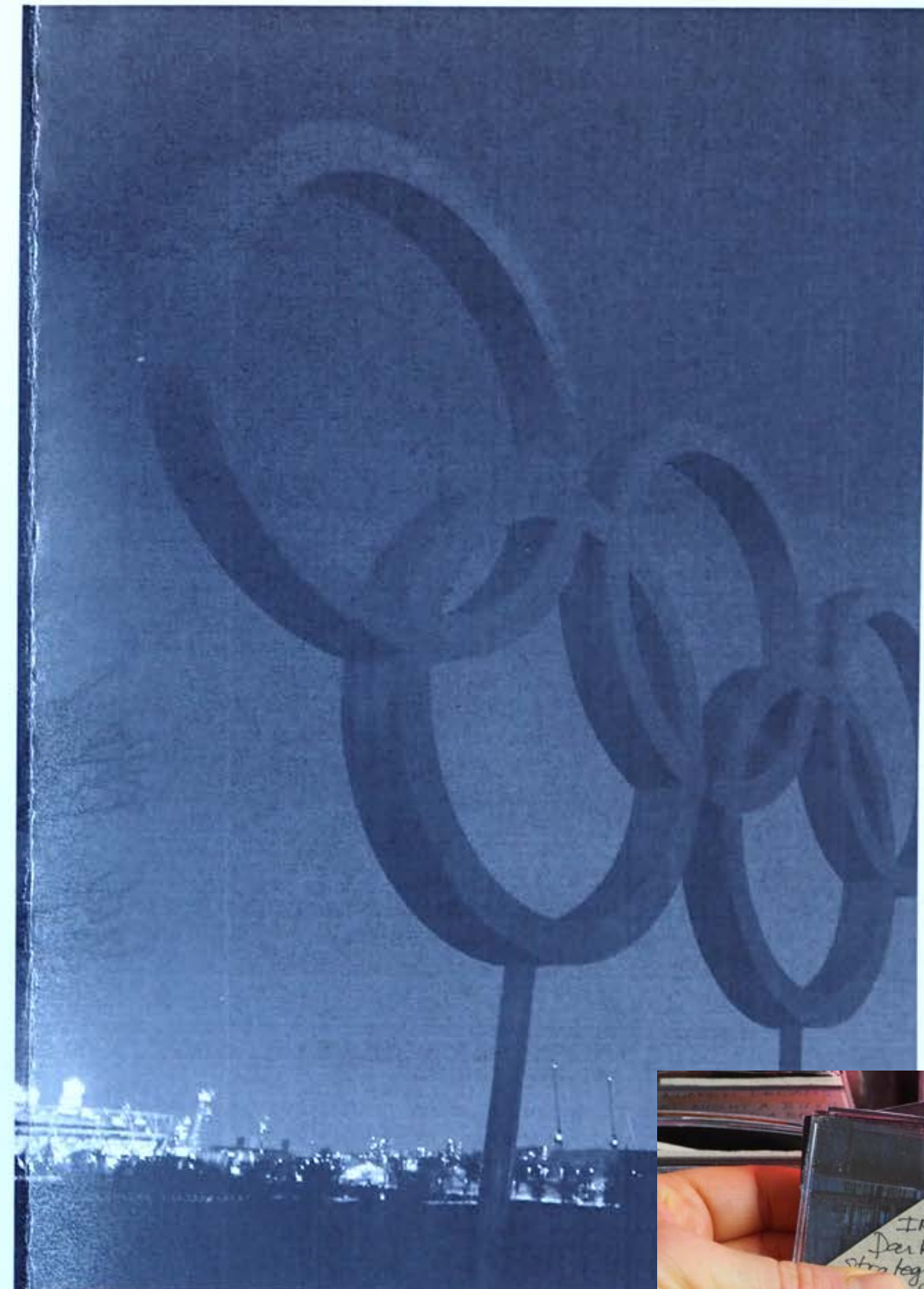
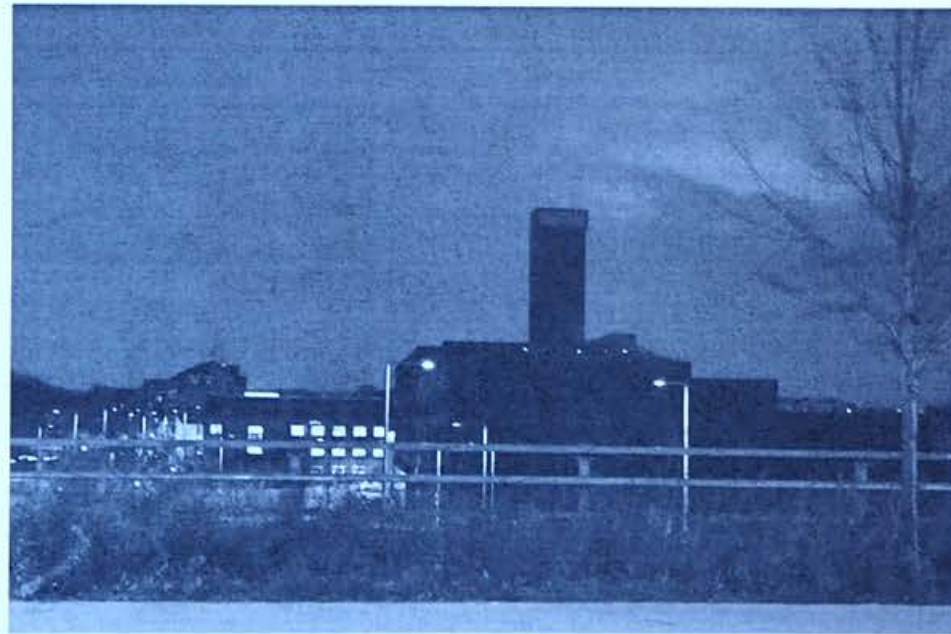
- 1. Night place as reflection of local imaginaries
- 2. Public night space as place of instruction.
- 3. Night design as strategy to re-balance the city
  - natural cycles
  - social soundness



How could better understandings of the night inform the practice of urban design ?

- 1. understanding place after dark
- 2. mapping the nocturnal site
- 3. developping a framework for urban night design





UNLIT MONUMENTS





BLACK LIGHT OF MATISSE, OF P. SOULAGE  
FOUND IN THE BLACK STONE CAVE MONASTERIES  
OF ARMENIA, AS WELL ON THE BLACK PLASTIC  
TARPAULIN SPREAD OVER A WASTE PILE ON  
A DESOLATE STREET IN THE NIGHT OF  
BARROW IN FURNESS. THE ELEMENTS OF  
THE LANDSCAPE SEEMINGLY OF BLACKNESS,  
ARE IN FACT POPULATED WITH A  
MULTITUDE OF SHIMMERING RIPPLES  
AND SPECKS OF GLITTER AND MICRO-  
ILLUMINATIONS THAT ANIMATE THE  
DARK SURFACES OF  
PLACES AFTER DARK.



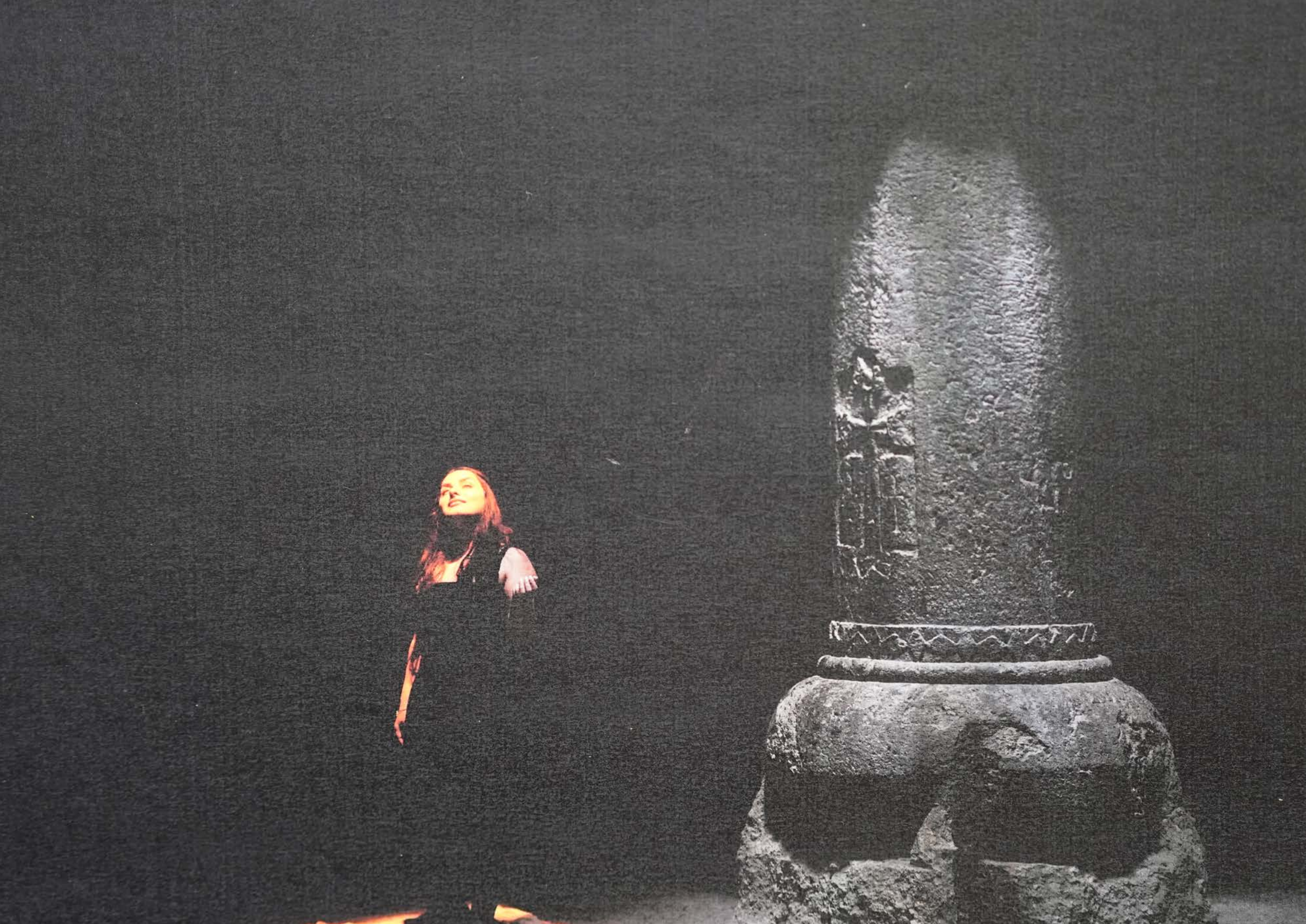




TABLE I  
Judgments of Site Characteristics

Assignments of Site Characteristics		
Prospect	Range	Escape
<i>F</i> = Limited, <i>S</i> = Open	<i>F</i> = Much, <i>S</i> = None	<i>F</i> = Limited, <i>S</i> = Easy
H 4.40 <sub>g</sub>	G 4.10 <sub>g</sub>	G 4.50 <sub>g</sub>
D 4.40 <sub>g</sub>	D 3.45 <sub>g</sub>	D 4.35 <sub>g</sub>
D 4.30 <sub>g</sub>	F 3.25 <sub>g</sub>	H 4.25 <sub>g</sub>
C 4.00 <sub>g</sub>	H 3.20 <sub>g</sub>	C 4.10 <sub>g</sub>
A 3.40 <sub>g</sub>	C 3.10 <sub>g</sub>	A 2.80 <sub>g</sub>
F 2.05 <sub>g</sub>	A 2.40 <sub>g</sub>	B 1.65 <sub>g</sub>
E 1.30 <sub>g</sub>	E 1.55 <sub>g</sub>	E 1.60 <sub>g</sub>
B 1.40 <sub>g</sub>	B 1.10 <sub>g</sub>	

TABLE 1. In each culture, the means with the same subscripts did not differ significantly from one another on the 10-item TAT. Means with different subscripts were significantly different from one another. For example, in the first culture, H, G, and D did not have significantly different means, but C's mean was significantly lower than those of H and G.

		PROSPECT	
		HIGH (Open Prospect)	LOW (Blocked Prospect)
OFFENDER  REFUGEE	LOW (No hiding places)	Most Safe	Moderately Safe
	HIGH (Many hiding places)	Moderately Unsafe	Most Unsafe

Figure 1: Typology of Perceptions of Safety







That he himself felt only "like a youth  
Picking up shells by the great ocean—Truth,"  
BYRON, *Don Juan*. Canto vii, st. 5.

1 When Newton saw an apple fall, he found . . .  
A mode of proving that the earth turn'd  
round

In a most natural whirl, called "gravitation";  
And thus is the sole mortal who could grap-  
ple,

Since Adam, with a fall or with an apple.  
BYRON, *Don Juan*. Canto x, st. 1.

2 Nature and Nature's laws lay hid in Night:  
God said, Let Newton be! and all was Light.  
POPE, *Epitaph for Sir Isaac Newton*.

O'er Nature's laws God cast the veil of night:  
Out-blaz'd a Newton's soul—and all was light.  
AARON HILL, *On Sir Isaac Newton*.

3 The antechapel where the statue stood  
Of Newton with his prism and silent face,  
The marble index of a mind for ever  
Voyaging through strange seas of thought  
alone.

WORDSWORTH, *The Prelude*. Bk. iii, l. 60.

NICKNAMES, see under Names

#### NIGHT

See also Darkness, Midnight

##### I—Night: Apothegms

4 Night is the sabbath of mankind,  
To rest the body and the mind.  
BUTLER, *Hudibras*. Pt. iii, canto 1, l. 1349.

5 The night  
Shows stars and women in a better light.  
BYRON, *Don Juan*. Canto ii, st. 152.

6 Night's black mantle covers all alike.  
DU BARTAS, *Devine Weekes and Workes*. Week  
i, day 1. (c. 1580)

Night . . .  
Whose pitchy mantle overveil'd the earth.  
SHAKESPEARE, *1 Henry VI*. Act ii, sc. 2, l. 1.  
(1592)

Come, civil night,  
Thou sober-suited matron, all in black, . . .  
With thy black mantle.  
SHAKESPEARE, *Romeo and Juliet*. Act iii, sc. 2,  
l. 10.

Sable-vested Night, eldest of things.  
MILTON, *Paradise Lost*. Bk. ii, l. 962.

7 O nights and feasts divine! (O noctes, cen-  
aeque deum!)  
HORACE, *Satires*. Bk. ii, sat. 6, l. 65.

Those gay-spent, festive nights.  
THOMSON, *The Seasons: Winter*, l. 1037.  
See also under FEAST.

8 Watchman, what of the night?  
Old Testament: *Isaiah*, xli, 11.  
Macbeth: What is the night?

Lady Macbeth: Almost at odds with nature,  
which is which.  
SHAKESPEARE, *Macbeth*. Act ii, sc. 4, l. 1.

9 Night, when deep sleep (sleeth) on man  
Old Testament: *Job*, iv, 13; xxiii, 14.  
The night cometh when no man can work.  
New Testament: *John*, ix, 5.

10 Night hath a thousand eyes.  
JOHN LYLY, *Maydes Metamorphosis*. Act ii, sc. 1, l. 1.

The Night has a thousand eyes,  
The Day but one;  
Yet the light of the bright world dies  
With the dying sun.

F. W. BOURDILLON, *The Night Has a Thousand Eyes*.

11 By night comes counsel to the wise.  
Greek: *ποικίλην νύκτα σοφίας φέρουσα*.  
MENANDER, *Fragmenta*. No. 195.

Night is the mother of counsel.  
GEORGE HERBERT, *Jacula Prudentum*.  
French form is "La nuit porte conseil."  
the Latin, "In nocte consilium."

Night is the mother of thoughts.  
JOHN FLORIO, *First Fruits*. Fo. B, l. 129.

12 What hath night to do with sleep?  
MILTON, *Comus*, l. 122.

Most glorious night!  
Thou wert not sent for slumber!  
BYRON, *Childe Harold*. Canto iii, st. 50.

13 How sweetly did they float upon the wave  
Of silence through the empty-vaulted air  
At every fall smoothing the raven down  
Of darkness till it smil'd.

MILTON, *Comus*, l. 249.

Night is a stealthy, evil Raven,  
Wrapt to the eyes in his black wings.  
T. B. ALDRICH, *Day and Night*.

Come into the garden, Maud,  
For the black bat, night, has flown.  
TENNYSON, *Maud*. Pt. i, sec. 22, st. 1.

14 With him fled the shades of night.  
MILTON, *Paradise Lost*. Bk. iv, l. 1015.

The shades of night were falling fast.  
LONGFELLOW, *Excelsior*.

15 Let's have one other gaudy night.  
SHAKESPEARE, *Antony and Cleopatra*. Act  
sc. 13, l. 183.

Burn this night with torches.  
SHAKESPEARE, *Antony and Cleopatra*. Act  
sc. 2, l. 41.

16 Making night hideous.  
SHAKESPEARE, *Hamlet*. Act i, sc. 4, l. 54.

1 'Tis a wild night.  
SHAKESPEARE, *King Lear*. Act ii, sc. 4, l. 311.

Here's a night pities not wise man nor fool.  
SHAKESPEARE, *King Lear*. Act iii, sc. 2, l. 13.

Things that love night  
Love not such nights as these.  
SHAKESPEARE, *King Lear*. Act iii, sc. 2, l. 42.

2 'Tis a naughty night to swim in.  
SHAKESPEARE, *King Lear*. Act iii, sc. 2, l. 116.

The tyranny of the open night's too rough  
For nature to endure.  
SHAKESPEARE, *King Lear*. Act iii, sc. 4, l. 2.

And altogether it's very bad weather,  
And an unpleasant sort of a night!  
R. H. BAILEY, *The Nurse's Story*.

Give not a windy night a rainy morrow.  
SHAKESPEARE, *Sonnets*. No. xc.

3 O comfort-killing Night, image of hell!  
Dim register and notary of shame!  
Black stage for tragedies and murders fell!  
Vast sin-concealing chaos! nurse of blame!

SHAKESPEARE, *The Rape of Lucrece*, l. 764.

#### IV—Night and Day

See also Day: Its End

4 I love night more than day—she is so lovely;  
But I love night the most because she brings  
My love to me in dreams which scarcely  
lie.

BAILEY, *Festus: Water and Wood: Midnight*.

5 God hath created nights  
As well as days, to deck the varied globe.  
JOHN BEAUMONT, *God Hath Created Nights*.

6 Day that I loved, day that I loved, the  
Night is here!

RUPERT BROOKE, *Day That I Have Loved*.

7 Most men are begotten in the night; most  
animals in the day.

SIR THOMAS BROWNE, *To a Friend*. Sec. 7.

8 The day is great and final. The night is for  
the day, but the day is not for the night.

EMERSON, *Society and Solitude: Success*.

9 Dark is a slow tide flowing between two  
days.

ROBERT HILLYER, *The Seventh Hill*, i, 10.

10 The day is done, and the darkness  
Falls from the wings of Night,  
As a feather is wafted downward  
From an eagle in his flight.

LONGFELLOW, *The Day is Done*.

11 Night with her power to silence day.  
GEORGE MACDONALD, *Violin Songs: My Heart*.

Quiet night, that brings

Rest to the labourer, is the outlaw's day,  
In which he rises early to do wrong.  
MASSINGER, *The Guardian*. Act ii, sc. 4.

And when night  
Darkens the streets, then wander forth the sons  
Of Belial, flown with insolence and wine.  
MILTON, *Paradise Lost*. Bk. i, l. 500.

12 Darkness now rose,  
As daylight sunk, and brought in low'ring  
Night,

Her shadowy offspring.  
MILTON, *Paradise Regained*. Bk. iv, l. 397.

13 Day unto day uttereth speech, and night  
unto night sheweth knowledge.

Old Testament: *Psalms*, xix, 2.

14 Come day, come night, day comes at last.  
CHRISTINA ROSSETTI, *Twilight*.

15 Cut short the night; use some of it for the  
day's business. (Circumscribatur nox, et ali-  
quid ex illa in diem transferatur.)

SENECA, *Epistulae ad Lucillum*. Epis. cxxii, 4.

What I take from my nights, I add to my days.  
(Ce que j'ôte à mes nuits, je l'ajoute à mes jours.)  
JEAN ROTROU, *Venceslas*. (1647)

I must become a borrower of the night  
For an hour or twain.

SHAKESPEARE, *Macbeth*. Act iii, sc. 1, l. 26.

And the best of all ways To lengthen our days  
Is to steal a few hours from the night, my dear.

THOMAS MOORE, *The Young May Moon*.

But we that have but span-long life,  
The thicker must lay on the pleasure;  
And since time will not stay,  
We'll add night to the day,  
Thus, thus we'll fill the measure.

UNKNOWN, *Duet*. (c. 1795)

16 Come, seeling night,  
Scarf up the tender eye of pitiful day.

SHAKESPEARE, *Macbeth*. Act iii, sc. 2, l. 46.

Night begins to muffle up the day.  
GEORGE WITHER, *Mistress of Philarete*.

17 By the clock, 'tis day,  
And yet dark night strangles the travelling  
lamp;

Is't night's predominance, or the day's  
shame,  
That darkness does the face of earth en-  
tomb,

When living light should kiss it?  
SHAKESPEARE, *Macbeth*. Act ii, sc. 4, l. 6.

18 Light thickens; and the crow  
Makes wing to the rooky wood:  
Good things of day begin to droop and  
drowse;

Whiles night's black agents to their preys  
do rouse.

SHAKESPEARE, *Macbeth*. Act iii, sc. 2, l. 50.