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The End of Master Plan: New Collage Cities of Future

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1 ABSTRACT

With the world cities straightening global city regions, city is no more one single entity in space and time but rather a dispersed mass of 'enclaved' identities where heterogeneities interact to form urbanism of multiple and contested cultures.

Cities are increasingly working in parts and parcel since intrusion of global communication networks. From the urban theory viewpoint, patchwork city is the process, which is happening on a world scale, the fragmented remnants are now acting as building blocks of the city. The principle of continuity is based no longer on 'artifact', but rather upon the networks that articulate and flow through and the background that surrounds them. The contemporary urban space is open and irregular body and is expressed trough three elements of *constructed heterotopias*, *amorphous intermediate spaces* and *arterials* The paper looks at how master plan as tool of urban planning is in the need of paradigm shift to recognize the processes which are beyond the reach of conventional methods and political form of urban design. The paper analyzes splintering urbanity with focus on Tokyo as a patchwork city of multiple collages.

2 THE NEW CITY

2.1 Urbanization

Rapid urbanization is posing great challenges to the world. Migration of population in large numbers, emergence of transnational people, super-connected world are some of the 21st century phenomenon which affected our understanding of contemporary world. Given such background, urban areas are going through rapid transformations. These changes are inevitable and bound to generate both peace and conflict. It is in the interest of urban designers and planners to include these processes as part of thinking on urbanism and also as frequent dimension of current urbanization process. Rem Koolhaas in his book *S,M,L,XL* questions "whether professional disciplines such as architecture or urban planning still have role to play", He criticizes these disciplines for focusing their deliberations on what he now sees as 'classical model' of the city and for failing to come up with a new approach to understand and deal with the contemporary process of urbanization.

It is in the above scenario, we need to look into the aspects of urbanism which directly or indirectly affect our understanding of urban world. There are following 8 considerations which we need to ponder in detail. These are drawn from phenomenon happening all over cities in the world. They establish the ground for analysis of urban design and planning. These are also precursor to issues for future cities.

2.2 The New City Models

The end of the master plan**:** The postmodern city is highly complex layered assimilation of patches. Absolute authorization of the any single actor is no more there as it was in the traditional language of urbanism. There are many stakeholders in urban design now than ever before, many of them are invisible, but plays important role in development. There are now multiple 'temporal' and 'impermanent' zones under which designers need to work. There is no static scale of city which urban planning considered conventionally; in fact city is working both global and local scale at any given time.

Irrational in the postmodern city: Urban planning is seen as always a radical process. Formal combinations of land uses are at the core of master plan. Some time too much of rationality kills the spirit of creativity. Inclusion of non-players and marginalized in the urban design is need of the hour. City is now strange juxtapositions of wealth and poverty, efficiency and waste, residential life and work, pleasure and pain. Designers and planners will therefore have to work in an increasingly complex situation and incorporate the irrational into their work.[1] Is master plan as an urban tool prepared for this inclusion?

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[1] David Grahame Shane, Recombinant Urbanism-Conceptual Modelling in Architecture , Urban Design, and City Theory, Wiley Academy, 2005, London , pp -8-10

The new city is dynamic than ever: The city works on give and take relation. It creates economic playing field which is not necessarily 'level playing' itself; generates contrasting stake holders, all of them in battle with each other to create their zone. In the emerging global world it is important to consider all these 'players' (as David Grahame Shane defines them). The issue is how master plan is going to respond to this new dynamism. The dynamism within and in between patches is not only instable but is highly impermanent.

City is no more a homogeneous entity: "The space that homogenizes has nothing homogeneous about it" said Henri Lefebvre, he further criticizes urbanism:

"A politics of space that imposes homogeneity through a process of rigorous planning, suppressing 'symbols, information and play'[2]

'virtuality' here is the integral part of city life. Urban space according to him is a generative unification of differences. Something is always happening through assembly, reassembly, and creative encounters: contrasts, opposition, superposition, and juxtapositions replace separation, spatio-temporal distances'. There are contestations between different urban players acting within and across the different patches producing vibrant urban field.

Patchwork city is universal phenomenon: patchwork city[3], the term coined by William Jan Neutling is now universal. Though identified by some similar concepts like splintering urbanism, recombinant urbanism and collage city, the central idea is that the city is now breaking into 'patches' and it is in the organization and interplay of patches- the real challenge for a future city lies in. Collage city offers no concrete solution but it does problamatize the field in which collage is set to play. In the splintering urbanism, the city is offering new ways to understand splintering patches:

…In this context it is clear that our new spatial imaginaries must stress the critical importance of the constitution-geographically, socio-technically, politically, culturally and legally – of urban spheres of heterogeneous interaction and continued mixing- the very essence of the city…[4]

Conventionally urban planning process used only one kind of spatial imaginary; that of master plan and zoning. Graham and Marvin propose to reinvent urbanism based on the contrasting spatial identities of patches. The success of city is depend on how it promotes the urbanism of plurality; both in cultural and spatial terms. They further states:

…Cities that cannot accommodate the diversity, the migratory movements, the new lifestyles and the new lifestyles and the new economic, political, religious and value heterogeneity, will die either through ossification and stagnation of because they fall apart in violent conflict…[5]

The stagnation was in fact seen as great threat to urban life –world by Jane Jacobs. In her book, she highlights the ill-effects of zoning in American cities. Her book opened the door to a positive assessment of the attribute of the city centre, with its crowding, mixture of uses, mixture of ethnicities and complexity.

The city is layered structure, a mixture of analogical patches: The city as a layered structure concept explored by Aldo Rossi in his book Architecture of the city exemplify the 'process of urban' where elements over the time acquire power to bring change or they themselves become change. The critical viewpoint is not to view city as an historical landscape only but a 'field' where many layers and patches interact with each other generating analogical landscape. The process of such catalytic actors is defined as:

… permanences in the city are not only pathological. At times they may be "propelling". They serve to bring the past into the present, providing a past that can still be experienced …artifacts tend to synchronize with the process of urbanization because they are not defined only by an original or previous function, nor by their context, but have survived precisely because of their form-one which is able to accommodate different functions over time…[6]

It is important for contemporary planner to identify the nature of temporal dimension of urban life world.

[2] Henri Lefebvre, *The Production Of Space*, Blackwell Pub, 1992, pp. 23-24
[3] William Jan Neutling , Patchwork City, Rotterdam, 010 Publishers,1992, pp. 20-21
[4] Stephen Graham & Simon Marvin, *Splintering Urbanism-networked infrastructure, technological mobilities and urban condition*, Routledge, London and New York, 2001, pp. 413
[5] Graham & Marvin, *Splintering Urbanism,* pp. 404
[6] Aldo Rossi, *The Architecture of the City*, Introduction, Peter Eisenman, The MIT Press, 1984, pp. 3-11

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The city is composed of flows and 'liquid' spaces: Kevin Lynch in his seminal book *A theory of Good city Form* discussed about the static and flow where he provide example of "settlement form" "is the spatial arrangement of persons doing things, the resulting spatial flow of persons, goods, and information, and the physical features which modify space"[7]. Zygmunt Bauman in *Liquid Modernity* takes fluidity as a phenomenon pervading in all time-space aspects of modern life. 'The melting of solids', the permanent feature of modernity is visible phenomenon Bauman says. "The liquidizing powers have moved from the 'system' to 'society', from 'politics' to 'life-policies' – or have descended from the macro(city) level to the micro(house) level of social cohabitation". The new forms of building are melting into 'liquid' with perception of space not depending only on 'physical' experience but also 'virtual'. These flows within the city need to facilitate through correct planning and design measures. Urban studies, moreover, often tend towards static formulations of the nature of urban society and urban life. Urban design need to emphasize the roles of massive technological networks and infrastructural mobilities in mediating urban life.

The city is twofold system of event and impermanence: Bernard Tschumi defines architecture as an accumulator of event, space and movement, though he does not specify any hierarchy or precedence. Origins tracing back to Situationist discourse, Derrida elaborated and expanded definition of event, calling it the "emergence of desperate multiplicity". It is this multiplicity which makes architecture complex and conducive of complex relationships with city, as Rem Koolhaas calls it the culture of congestion. Cities are consists of many events whether 'real' (festivals on streets, open space) or 'unreal' (connections, networks within urban and architectural space). In case of Japan, Japanese perceive their built environment through their activities, not through the physical presence. City planners have to respond to this impermanence in their design and planning of cities.

In the above mentioned various natures and multiple roles of cities in today's connected world, it is critical to start responding to these identities. Though all of these definitions might not be active in a city at a given time, but urban designers and planners are required to pay attention to the each of these in order to make our cities 'smart' 'vibrant' and 'sustainable'.

Later in the paper we will explore how the city of Tokyo inherently shows and partially transforms itself within above mentioned definitions of contemporary urban-life world

3 URBANISM?

Tokyo is always described as city composed of small villages, Roman Cybriwsky notes "the first thing, technically, there is no such entity as a city of Tokyo at all[8]. Tokyo lacks identifiable urban structure if one sees it western point of view. Cesare Brandi describes it a "frightening city, the largest and ugliest in the world…urban planning is chaotic, nonexistent".[9] Once a city of water, today Tokyo is formed of liquid space. "A body in the liquid state is, as is well known, characterized by fluidity[10]. This unlike the solid state, implies the absence of actual shape. It is in this absence of any form Tokyo provides unmatched field for the experimentation of urban players. If we look at some theories of contemporary urbanism, Rem Koolhaas in his 1994 book took a different view towards new urbanism:

If there is to be a "new urbanism" it will not be based on the twin fantasies of order and omnipotence; it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystallized into definitive form; it will no longer be about meticulous definition, the imposition of limits, but about expanding notions, denying boundaries, not about separating and defining entities, but about discovering unnameable hybrids; it will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts and redistributions – the reinvention of psychological space.[11]

City of Tokyo up to maximum extent qualifies for this view of urbanism. It has twin fantasies of order and chaos, order which is in its everyday urban life and chaos which is in its urban structure which is constantly

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[7] Kevin Lynch, A Theory of Good City Form, MIT press,1981, pp. 56-57
[8] Roman Cybriwsky, CITIES, February 1993, CITY PROFILE, 1993, pp.2-11
[9] Livio Sacchi, TOKYO-City and Architecture, Universe, Italy, 2004, pp.13
[10] Sacchi,Tokyo, pp. 75
[11] Rem Koolhaas and Bruce Mau, S,M,L,XL "What Ever Happened to Urbanism," 1994

changing. Its buildings are impermanent; they are not objects of nostalgia. The rate of rebuilding is very high, as well: a building's average life is 26 years[12]. Tokyo's buildings are also can be considered as hybrid because of their congested uses and multiple spaces they offer to the user. Neither there are limits to Tokyo city nor there meticulous boundary which depicts Tokyo; Jinnai Hidenobu wrote "Tokyo is synchronic whole, tenaciously surviving by rather amoebic adaptability. It is an ugly, chaotic metropolis, but it is organic and constantly in the throes of change. I cannot help wishing at times that the amoeba would replicate its parts with somewhat more care, but its vigour cannot be denied"[13]. There are 'endless intensification' in the realm of Tokyo where multiple uses meet together to form continuous 'liquid space' where one user moves from sequentially and discontinuously at a time from railway station to shopping arcade to playing area and then to game parlor, the journey continues through the maze of Tokyo's world. This amorphous nature of spaces has always been character of Tokyo, where as planned cities sometime lack this programmatic uses placed in juxtaposition to create heightened play of participation.

In order to understand the nature of urbanity of Tokyo, in the following section we will look into details of 'Tokyoism'
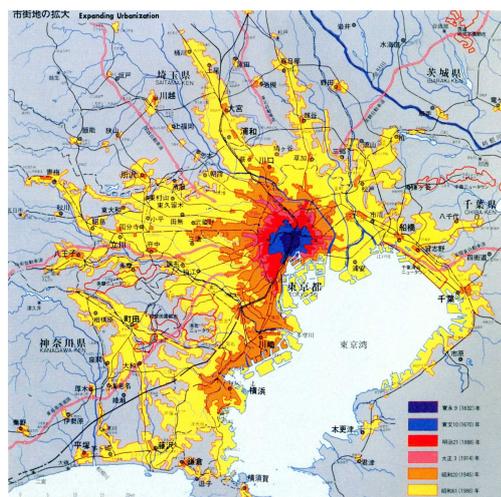
4 TOKYO: A NO HISTORY CITY

Edo Era

Right from its inception, Edo (as Tokyo was known earlier) had its own urbanism which was distinct in its approach to urban agglomeration and management. Geographically divided into two main land features of low city, *shitamachi* and high city of *yamanote*[14]; it gave Edo two different cultures, one which was result of low wetland and other that of dry land on high level. Both cultures were highly influenced by land form resulting into distinct morphological growth. While high city was settlement of powerful *daimyō* (feudal lord) with big mansions reflecting the wealth and prestige of the owners; low city on the other hand had its own independent course of culture[15]. The city was more like patchwork of various land parcels belonging to feudal lords. These two contrasting culture provided much needed desperate multiplicity for the future Tokyo.

Meiji Era

Modernization process started in all Japan, with its focus on urban Edo, the name was changed from Edo to Tokyo (eastern capital) feudalism ended officially. Japan ended its self-imposed isolation 250 years opening its ports to foreign trade and ideas[16]. Many *daimyō* estate were turned into military grounds and government offices[17]. Old historical residences were replaced with buildings designed by foreign architect. Various schemes for urban planning of Tokyo were made. Another layer of history was added only to surpass the previous one. Major additions were *Ginza* (commercial area), *Tsukuji* (a protected settlement for foreigners).

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[12] Sacchi, *Tokyo*, pp.32
[13] Jinnai Hidenobu, *The Spatial Anthropology of Tokyo*, 1986, pp. 45-44
[14] *Shitamachi* means "low city" and *yamanote* can be literally translated as "direction of the mountains"
[15] Roman Cybriwsky, *Tokyo- the Shogun's City at the Twenty-First Century*. 1998, pp. 62
[16] Cybriwsky, *Tokyo,* pp.67
[17] Cybriwsky, *Tokyo,* pp. 70

Fig. 1 Master plan of Tokyo

The Great Earthquake

The great earthquake in 1923 again changed the urban landscape of Tokyo. The Tokyo-Yokohama conurbation was especially badly shaken. Soon the task of rebuilding Tokyo was put in charge of Gōtō Shimpei, former mayor of the city. He had long advocated grand plans to redesign Tokyo to make it more modern and efficient. The major move was land expansion for residential areas[18]. New Patch were added to make more efficient working of the city.
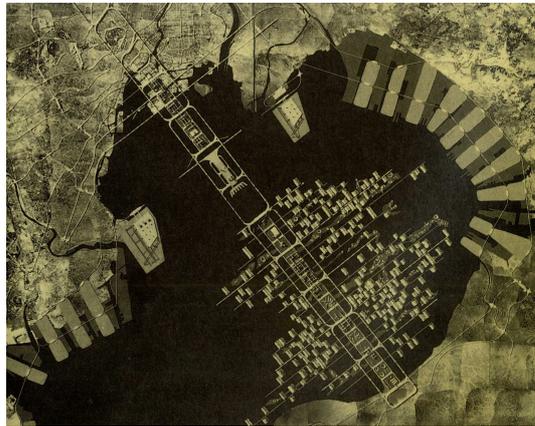
Modernism

Fig. 2 Master plan of Tokyo city (1960) by Kenzo Tange

The transformation of Tokyo between 1958 and 1960 became the first visible example in Asia of a total renewal of current planning based on the western techniques, and witnessed the surge of a new methodological and aesthetic approach based on native culture. The Metabolist group envisioned futuristic projects, which saw city as a mirror of the far reaching transformation that occurred in society during resurgent Japan, and sought to introduce into the city a new order based on an organic and balanced development by means of technological devices[19]. Though hardly any of projects were realized, it led huge impact on the Japanese urban planning and generation of architects. Metabolism in a way was mean between social, technological and political aspect of urban planning. It combined technology (infrastructure) with city (landscape). This combination is important from point of view that it resembles to what Rem Koolhaas says:

> *...City is a field determined by accumulations, connections, densities, transformations, and fluctuations. The city is a dynamic system in which architecture, infrastructure, and landscape are no more than events or occurrences within an uninterrupted spatial field[20]...*

Metabolist's view of city as a process made a great impact on the Japanese urban planning concepts and urbanity. This unbundling of infrastructure became the primary characteristics of Tokyoism. Urban planning again became infrastructure oriented process. Centered on movement and infrastructure, Japanese cities started acquiring their character through building up of railway stations and other commercial facilities either embedded in it or spread around it, urban vocabulary *ekimae* (literally means 'in front of the station') became integral to urban life of Japanese. In many cases it was private developers who owned both stations and commercial space above and around allowing comprehensive planning of such infrastructure. As Naomichi Kurata point out "the history of urban development in Japan cannot be described without referring to the development of railway systems[21].

5 EMERGING 'COLLAGE' OF URBANISM

Analyzing closely the various stages urban planning of Tokyo has gone through, especially above mentioned three stages; we can say that there are three main elements which make an indelible impression towards

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[18] Cybriwsky, *Tokyo,* pp. 87

[19] Raffaele Pernice, *Journal of Asian Architecture and Building Engineering*, Vol. 5 (2006) , No. 2 pp.253-260

[20] Rem Koolhaas and Bruce Mau, *S,M,L,XL* "What Ever Happened to Urbanism," 1994

[21] Sacchi, *Tokyo*, pp.85

understanding Tokyo urbanism which is very distinct from other cities in Japan and World. Those three elements are:

- Constructed heterotopia[22]
- Amorphous interstitial spaces
- Arterials

In case of Tokyo, It is these three elements and there combination which makes the city distinct. Inserting patches into the city itself is not the solution, Neutling states that:

Simply expanding the city is therefore out of the question. The desired path is, on the contrary, the globalizing restructuring of its fragments: the patchwork rug isn't a model; it is, rather, a setting for transformations, a field in permanent evolutivity and readjustment in which what matters ultimately are the lines of connection and the landscapes of relation[23]

It is in the global characteristics of the patches, the success of future city lies. Also, the transformation and relation between patches is equally important to keep 'field' in impermanent state so as to have wide range of urban players to participate in the process.

For future cities to succeed, these 'specialised patches'[24] called 'heterotopia' needed to be negotiated. Saskia Sassen outlines the importance of such specialised patches as transnational market place. Each of these patches are in an increasingly institutionalized network of such marketplaces. Not in all cases these are market places but these patches can be active urban enclaves or districts with multiple uses.

Table-1 Major redevelopment projects in Tokyo[25]

Patch	Project	Year
Ark Hills	Japan's first large-scale redevelopment project, aiming to reconstruct a densely populated area.	1967- 1986
Waterfront Subcenter (PUDA)*	Development of a landfill toward a Suncenter of Tokyo.	1980- (In process)
Harumi 1-chome	Reconstruction of public apartments. Characterized by the method "One plan, Two implementations"	1983- 2001
Shinagawa Station East	Incremental redevelopment of a vacant lot owned by JNR and its surroundings.	1984- 2003
Tennoz Isle	Benchmark of waterfront development.	1984- (In process)
Shiodome Sio-Site	Two projects at one time; incremental redevelopment of a vacant lot owned by Japan National Railways and land readjustment.	1985- 2007
Yebisu Garden Place	Redevelopment of a vacant land of a factory	1986- 1994
Roppongi Hills	Reconstruction of a densely populated area, involving over 400 stakeholders.	1986- 2003
Otemachi, Marunouchi, Yurakucho (PUDA)	Incremental redevelopment for Japan's central business area, aiming to strengthen its world competitiveness.	1986- (In process)
Tokyo Midtown (PUDA)	Redevelopment of a vacant lot owned by Defence Agency.	1988- 2007

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[22] Michael Foucault in his essay *of other spaces* (1964) uses this term first time to explain existence of 'other' spaces in society and he calls them Heterotopias (heterological+topos). Subsequently many scholars have extended this concept into several directions. David Graham Shane in his book *Recombinant Urbanism* (2005) borrows this term to explore idea into the field of urban design by constructing various urban models.

[23] Neutling , *Patchwork City*, pp. 31

[24] David Grahame Shane, *Recombinant Urbanism-Conceptual Modelling in Architecture , Urban Design, and City Theory*, Wiley Academy, 2005, London , pp -231

[25] Shima, Hiramoto, Seta, Katayama, Kim, Cho, Matsutani, *Tokyo's Large-scale Urban Redevelopment Projects and their Processes*, 43rd ISOCARP Congress 2007(this is partial table, for complete content please refer to original publication at http://www.isocarp.net/Data/case_studies/1040.pdf

Akihabara (PUDA)	Redevelopment toward a center of IT industries, together with the opening of a new railway.	1992- (In process)
Omotesando Hills	Redevelopment of a vacant lot of a public apartment.	1998-2006

PUDA:Priority Urban Development Area (under urban renaissance Measurement Law)

Patches in Table-1 also suggests a distinct transnational economy for a specific set of functions. Tokyo's image as global city is finally made of these patches and how they act in a given set of network[26],which again testify that global city is not a place but a network[27]. The patches are with highly specialised functions. The identity of Tokyo as a world city in fact the basic reason why there were programmatically induced into the city fabric. These are specialized enclaves:

Most important characteristics of the enclaves are[28]:

(1) They have distinct interior spatial and social orders.

(2) Special attractors lying within them give them their peculiar characteristics

(3) They have perimeters or boundaries that define the limits of their interior spatial orders

(4) Gates perforate these perimeters, connecting to transportation and communication channels.

(5) They are places of rest and stasis.

(6) They may contain various urban typomorphologies within their perimeters but are often dominated by the repetition of one typological pattern.

(7) They have internal codes that serve to restrict the territory's social and functional order to specific people and uses.

Fig. 3 South Terrace, Shinjuku station, Tokyo

All of the above characteristics might change their role depending on the kind of surroundings they exposed to. On the contrary, these patches also have ability to change their surroundings. These patches may not sustain on themselves but require a set of system to perform under certain circumstances. The difference between 'patch'[29] and 'zone' is that of set of functions it performs. Patch contain multiuse spaces and multiple activities where as conventionally zone contains single function and other functions act just as supportive to the main dominant function. One such element is arterial. Arterial are also called as armature[30] . Arterial has two main functions, namely; the flow of physical (vehicles, things) and non-physical (information, technology) elements.

In case of Tokyo, both of the functions of arterial are important. The commuters travelling from suburban areas of Tokyo use trains to reach to the central office & commercial districts of the city. Also at the same time these trains connects various patches of Tokyo; making Tokyo an ultimate patchwork metropolis. A train station in Tokyo not only builds a set of commercial system around them but also themselves act as specialized nodes of activity. Flow of people also means flow of cultures within the city, considering the fact

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[26] Saskia Sassen,The Global City: New York, London, Tokyo, 2001, pp-333

[27] Sassen, The Global City, pp-349

[28] Shane, Recombinant Urbanism, pp-177

[29] We call them patch because of the two reasons; first; they are all envisaged as individually working entities (enclaves) when they are inserted into urban system. Second, Tokyo is composed of many urban villages rather than being one single mass like American or European cities, these 'enclaved' entities are patch. Patch is self-sufficient system containing all supportive functions at both subtle and dominant level.

[30] Shane, *Recombinant Urbanism,* pp-198

that Tokyo's patches have different characters, these arterials (trains) connects various constructed heterotopias making city more vibrant.

Flow of information is another most important role arterials play in the new collage city. Information channels are the new connectors between archipelagos of city. Defined as 'network city', this superimposed city may be relatively inconspicuous, dissolving into the landscape; because of high-speed transportation and communication network[31]. Considering this change in space-time in case of Tokyo; the result shows scattering semi-autonomous patches across landscape(field) each with its own logic (set of codes) and users(people) move within these patches using arterials(communications, transportation). Creation of special districts in Tokyo like minato mirai and promotion of ubiquitous commerce across the city is example of how new space-time continuum is induced in concepts of future cities.

The other third most important factor is amorphous interstitial spaces, which accommodates ambivalent uses and very critical for future city to adapt to any kind of changes in building, land use. Rem Koolhaas coined word *junkspace*[32] which transcends almost every category of space we inhabit, Fedric Jamson identifies the threat:

"If junkspace If space-junk is the human debris that litters the universe, junk-space is the residue mankind leaves on the planet'. Very soon, however, junkspace becomes a virus that spreads and proliferates throughout the macrocosm[33]

Fig. 4 Minato mirai, Yokohama

It is in this vulnerability, we need to identify role of such amorphous spaces which can act as characteristic ambivalent space, these amorphous spaces in cities as well as in buildings can act as a metaphor for sustainable land use. Collage city[34] explains 'interstitial debris' as critical in understanding the post-modern city. Within many 'collusive fields' of patches what remains behind is the amorphous spaces with ambivalent uses.

Rowe and Koetter details five basic elements of city collage[35]:

1) *memorable street*
2) *the stabilizer*
3) *the potentially indeterminable set piece*
4) *the splendid public terrace*
5) *the ambiguous or multivalent building*

In above categories, the role of ambiguous building is almost similar to mix use building or heterotopic building which accommodates mixture of uses producing 'culture of congestion'. Future cities will need these kinds of amorphous spaces, buildings in the city to keep it flow of information through and between people who use it. Tokyo has such amorphous spaces in terms of its complex use buildings, railway stations act as graft containing many uses and therefore attracting large no. of people, users. Many of the patches themselves contain amorphous spaces which act as mediator between various uses.

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[31] Shane, *Recombinant Urbanism,* pp-306

[32] Rem Koolhaas, *Junkspace*, Spring 2002, No. 100, October Magazine Ltd., Massachusetts Institute of Technology, pp- 175-190

[33] Jameson, *Future City*, pp-73

[34] Colin Rowe & Fred Koetter, *Collage City*, MIT Press, Reprint edition, 1984, pp-107

[35] Colin Rowe & Fred Koetter, *Collage City*, pp-152-173

Topographical nature of Tokyo is such that it also generates these kinds of spaces; especially spaces generated by superimposition of highways, railways, high–speed corridors. Instead of these spaces being left for unintentional uses, future cities can accommodate them as part of design process and urban planning; what generates is interesting spaces for information sharing and public use. In case of Tokyo spaces underneath the railway tracks have been always focus of attention. Accommodating varied uses from game parlour to residential apartments, occupying these spaces for their optimum uses they are always integral part of 'Tokyoism'.

The real Tokyo lies in its small spaces and their adaptability to any requirements. If Tokyo lacked comprehensive urban plan or master plan, it does provide a new vibrant field to experiment and draw new lessons from its urbanity. The adaptability of cities in future is going to be important issue. Flexibility and fluidity have always been Tokyo's characteristics; it has accommodated many concepts of urban planning imported from Germany, England, and America, but it changed then to suit 'local'. And now with inclusion of global in the urban planning, Tokyo is working at multiple scales. The characteristic of global city is 'network', Tokyo maintains and invent new networks every time it goes through change.

The combination of constructed heterotopias, amorphous spaces and finally arterials will make Tokyo a good example of splintering urbanism, a new collage city that is not static entity but a dynamic flowing system of information and people. In Splintering urbanism "very often 'the juxtapositions, combinations, and collisions of people, places, and activities' in the contemporary metropolis 'create a new condition of social fluidity that begins to breakdown the separate, specialized and hierarchical structures'[36]. Tokyo also suffers from this bipolar complex; it promotes diversity and at the same time individual 'enclaves' creates their own identity.

6 CONCLUSION

Fig. 5 Ikebukuro railway station, Tokyo

If future city is going to be collage city of splintering infrastructures and recombinant patches, then urban planning requires a paradigm shift. First, it has to shift its focus from 'single representation[37]' to 'multiple representations'. As Leong suggests, 'the processes that constitutes urban configurations can no longer be adequately represented by a Cartesian mapping system'[38] The 'wired' or 'cyber' villages or the premium spaces of global mobility – tend to be presented as naturalistic accomplished fact within urban politics and planning, as though there is no other choice. The layered representation is important for imagination of future cities.

We need to develop an approach to deal with patchwork city, first, such practices must emphasise relations and processes rather than objects and forms. This is not to deny that changing urban form is a crucial product of processes of disunited space. It is certainly true that the landscapes of the splintering metropolis throw down challenges to urban practice to 'assemble' a landscape from the fragments of design. These patches are future building pieces of cities.

Rem Koolhaas stresses the importance to find the new definition for new urbanism, which based on 'flexibility than order, an openness rather than closure, on process than form'[39], while master tries to provide the form to the cities, what we get is structured metropolis which is rigid and resistant to continuous and dynamic growth of city.

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[36] M. Crawford, *Everyday Urbanism*, New York, Monacelli Press, pp-22-35
[37] Stephen Graham & Simon Marvin, Splintering Urbanism-networked infrastructure, technological mobilities and urban condition, Routledge, London and New York, 2001, pp-412
[38] M.Bell & S. Leong, Introduction, Slow Space, in M.Bell & S. Leong(eds), New York, Monacelli Press, pp-6-13
[39] Rem Koolhaas and Bruce Mau, S,M,L,XL "What Ever Happened to Urbanism," 1994

"Neither politics nor planning can there be sufficient information acquired before action becomes necessary."[40] The continuous reading of the city through high-end information techniques and observing the current global city process will give us ways to tackle space-time problem in the city. 'City is analogical' said Aldo Rossi , we need to read city simultaneously with local and global context.

It is condition of alerted equilibrium, which is envisaged; and it is in order to illuminate the potential of such contest that we have introduced a rudimentary variety of possible strategies. Cross breeding, assimilation, distortion, challenge, response, imposition, superimposition, conciliation[41]*...*

Variety and possibility are the two keywords; patches, which are static and rigid, will lose their survival fitness if they do not offer variety and possibilities of connection to the outside world context through 'arterials'. Assimilation and distortion will provide keys to negotiate between various urban players and actors. Tokyo offers an ever-expanding field for such play to occur.

The future city lies in balance of maintaining the harmony of patches in collage which no more two dimensional entity but a complex rhizomic mesh of three dimensional connections and relations. Representation of such entity through two-dimensional master plan will negate the complexity that is indispensible from contemporary urbanism.

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[40] Colin Rowe & Fred Koetter, Collage City, pp-105

[41] Colin Rowe & Fred Koetter, Collage City, pp-83