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Buy THE SEA

by

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ABSTRACT

This thesis proposes an alternative development for the Odaiba reclamation site. This alternative consists of terrain manipulation and modified infrastructure, as well as procedural guidelines. By foregrounding the artificiality of the landfill site, and providing spaces for occupation outside those typical for consumption, these alterations will allow the citizens of Tokyo to experience the site as a unique territory outside of the traditional systems of Tokyo. It is a new system, that will continue to exist—and be transformed—as the site is inexorably assimilated into Tokyo itself.
RECLAMATION

In the 1980s, the Tokyo Metropolitan Government planned to transform Odaiba—450 hectares of reclaimed land in Tokyo Bay—into a new urban core: a workplace for a population of one hundred thousand and a home for fifty thousand. In the early 1990s, with the bursting of the Japanese economic bubble, the grand plans slowly ground to a halt less than half built. Throughout the ensuing recession, Odaiba has been slowly transformed into a giant shopping mall and amusement park: failing to attract large office and residential developers, Tokyo is attempting to attract shoppers and tourists. Like governments in the West, Tokyo believes that increased consumer spending is the ticket to economic recovery. Odaiba is intended to given the consumer a chance to spend.

The consumption of more, however, is not an engine for economic growth—spending money and accumulating goods it is not the same thing as the creation of wealth. Such consumption is merely a cyclical re-allocation of materials and labor—a trade of labor for goods—that creates waste, squanders resources, and dissipates human labor. The Japanese economy is well known for this type of consumption: cell phone lines change every month, refrigerators every season, and there is a television model targeted to
KDDI Cellular's March 2003 Collection

Line-up

"わたし"をもっと楽しくするクーポンはどれ？

[Image of various mobile phones and people silhouettes]
every conceivable need. All cater to the desire for the new. But this is not the same thing as the creation of wealth. In fact, it is the opposite.

Tokyo does not need another space for consumption. Tokyo does not need another mall. The residents of Tokyo do not need more opportunities to consume; they need more opportunities to escape from consumption—if only temporarily. For a short period, the strange, half-empty, post-Bubble spaces of Odaiba offered a territory of respite from the pressure to consume. Now, however, has become more and more difficult to be in the site, without being inside a space for consuming. Slowly, the off-shore island is being recreated in the image of on-shore Tokyo. Ultimately, it will be assimilated into urban fabric; its former potential buried and forgotten.
Inside Odaiba
TOKYO PORT AUTHORITY AREA 13

Odaiba's reclamation from Tokyo Bay by the Tokyo Port Authority began in the 1950s; by the late 1970s the reclamation was complete and Odaiba was ready to be developed into docks and wharves. Up until the mid-1980s, however, Odaiba was known simply as Tokyo Port Authority Area 13.

A daiba is a small, fortified cannon emplacement. In Odaiba's case, it refers to the Shinagawa Daiba: seven small islands that were created in the shallows of Tokyo Bay off the shore of the Shinagawa district during the Edo period (1603-1867). Only two of these daiba remain—the others disappeared as the Shinagawa shoreline moved out into Tokyo Bay. These two remaining daiba now mark the northwest corner of the Odaiba Seaside Park.

The O in Odaiba is an honorific: the Shinagawa Daiba belonged to the defenses of the Shogun.
Tokyo has a long history of slowly expanding out into Tokyo Bay. Reclamation of its swampy lowlands began in the 12th century with the first settlements in the area then called Edo. It accelerated in the 17th century when the Tokugawa Shogunate made the Edo/Tokyo area their base (the entire merchant quarter of Edo was built on reclaimed marshes). Reclamation reached new levels during the era of modernization following the Meiji Restoration of 1868, and even more land was reclaimed for both port and industrial use during Japan’s ‘period of rapid economic growth’ beginning in the 1950s. To date, one-hundred seventy-six square kilometers of new land—almost one-fifth of the original bay area—had been reclaimed. By 1980, there was virtually no natural coastline left in Tokyo Bay (see Bower and Katsuki).

Land reclaimed from Tokyo Bay since the 1950s has been used almost exclusively for industrial purposes: dock and harbor facilities, or factory land. Over eighty industrial facilities occupied reclaimed land in the 1970s. These included Shin-Nippon Steel, the Mitsui industrial conglomerate, NKK, Mitsubishi Heavy Industries, and countless smaller facilities. These industries developed during the juu-kou-chou-dai (heavy, thick, long, and big) age of industry in the 1960s that drove the Japanese economic miracle. Such industries placed great demands on waterfront access, large parcels of open land (the
Nippon Steel facility in Kisarazu alone occupies over 1600 hectares), and plentiful fresh
water for manufacturing processes.

The 'oil shock' of the 1970s Arab Embargo, and the incredible appreciation of the yen
after the Plaza Accords in the 1980s, however, saw a transformation of Japan's might into
kei-haku-tan-shou (light, thin, short, and small) industries specializing in miniaturization
and electronics. These required a completely different kind of infrastructure from their
juu-kou-chou-dai predecessors, and so the demand for waterfront sites evaporated, and
so did the driving force behind bay reclamation. (see McCormack)

For over ten years, Area 13 found itself undeveloped by the Port Authority; home to two
forested parks, a golf course, a small airstrip, and a maritime museum built in the shape
of a steamship.
THE LONG TERM PLANS

During his sixteen years as Tokyo Governor, Suzuki Shunichi instituted three long term plans for Tokyo that changed the fate of Odaiba. Elected to his first term in April of 1979, Suzuki set forth his first plan in 1982: First Tokyo Long Term Plan—My Town Tokyo, Year Zero. The subtitle was critical: the plan proposed a series of programs designed to reinvigorate Tokyo's sense of identity. It is probably fair to say that all national planning before the Pacific War focused on developing Tokyo. (see Koshizawa, Fujimori) All planning after the war—specifically the National Development Plans (the Zensou)—focused on pulling development away from Tokyo: the goal was to mitigate the Tokyo-centrism of the nation. (see Igarashi, McCormack).

To counter this, Suzuki developed a plan couched, ironically, in the rhetoric of furusato-zukuri (literally, 'home-town making'). It is ironic that a city with a population of twenty million would seek to establish itself as a 'town'. It is even more ironic that the furusato-zukuri was a product of rural Japan in the 1970s, in which villages created 'historical' pasts for the sake of their own identities weakened by the slow migration of labor and capital to Tokyo, the center of Japan. (see Bestor, Robertson)
The stakes were not just to determine historical legitimacy: by the 1980s there were growing calls to move the national government out of Tokyo, thereby avoiding a too-close relationship between business and government centers. In 1999, Governor Ishihara Shintaro made his opposition to moving the capital part of his election campaign.

Suzuki’s answer to all this in the First Tokyo Long Term Plan was a building program that would become his own set of *grands projets*: they included the New Tokyo Metropolitan Government offices in Shinjuku, the Tokyo International Forum in Yurakucho, the Tokyo Museum of Modern Art in Kiba, the Haneda airport expansion, and a series of redevelopment projects along the inner ring of Tokyo harbor (such as Hinode and Takeshiba). While some inner harbor dock space was converted from traditional break-bulk cargo to modern containerized cargo, other dock space was completely repurposed altogether—or scheduled to be repurposed. Calculations of utilization (the number of hours in the year vessels are moored at a dock divided by the total number of hours in the year) and efficiency (the total tonnage handled at a berth divided by the berth’s length) determined whether or not docks were transformed into office and hotel complexes. The redevelopment of Odaiba in the Second Tokyo Long Term Plan came out of these repurposing calculations.
‘New Pier Takeshiba’ Redevelopment
いま止めなければ、日本が危ない。

首都移転の経費は約12兆30億円。
それはバブルが生みだした不良債権と同様、将来大きな負の遺産になります。
The Second Tokyo Long Term Plan of 1986 (‘My Town Tokyo—a new development towards the 21st century’) stressed fukutoshin (secondary urban cores) as central to Tokyo’s development, and proposed that Odaiba be the site of one of these cores.

The concept of fukutoshin entered Japanese urban planning in 1924, when Japanese city planners attended an international conference on satellite city planning in Amsterdam. The concept of satellite cities resonated with the Tokyo planners, who were seeking ways of drawing population out of the dense urban center—which had been devastated the year before in the Great Kanto Earthquake. By 1936, Shibuya, Shinjuku, and Ikebukuro—at that time three suburban stations on the west side of the Yamanote Loop train line—were designated for development into satellite centers. Already important transit hubs, the fukutoshin designation allowed more direct government oversite in land rationalization and development. What little progress was being made came to a halt during the war. Real development had to wait until 1963, when the Building Standards Law was amended to replace the thirty-one meter building height limitation with a Floor Area Ration System. Shinjuku was designated FAR 1000% and became Japan’s first high-rise business district, with single plot/single buildings layouts with generous setbacks and requirements for greenspace.
Suzuki added three areas to the list of fukutoshin: Osaki (being redeveloped by Mitsui Mining—transformed from a warehouse district to four tall office towers), Ueno-Asakusa (home of Philippe Starck’s Asahi Beer Building), and Kinshicho-Kameto (which has slipped back into decline after the Sogo department store that anchored the development closed). Unlike Shinjuku, however, the primary method to encourage development in these areas was an overall relaxation in zoning regulations. (see Igarashi) (Today, it has reached the point that the one block/one building with setbacks model of Shinjuku has given way to one block/zero lot line buildings in areas such as Shinagawa and Shiodome.)

These three fukutoshin designated in dense urban areas, were relatively small developments and thus were fundamentally different from Suzuki’s last fukutoshin: Odaiba. The Second Long Term Plan proposed Odaiba (or, more correctly, Area 13) as Tokyo’s seventh fukutoshin, to be known as the Rinkai-Fukutoshin—the Waterfront Secondary Urban Core.

The Rinkai-Fukutoshin would be a ‘new type of fukutoshin, a futuristic city (miraigata no toshi) with a large marine park, and sports and cultural facilities that would establish
Zero Lot Lines, Shinagawa Inter-City
the new shape of Tokyo, where the aspects of water, greenery, culture, and recreation are unified.' The *Rinkai-Fukutoshin* would host intelligent buildings, expansive convention facilities, and hotels; and it 'respond to the growing internationalization (*kokusai-ka*) and information-orientation (*jouhou-ka*) of Tokyo.'

Specifically, the Second Long Range Plan posited six demands for the *Rinkai-Fukutoshin*:

1) It would encompass three areas of the Odaiba land reclamation: Tokyo Port Authority Area 13 (the Daiga and Aomi Districts), the Ariake District, and Tokyo Port Authority Area 10, District 1.

2) Each area have the necessary information and business functions appropriate for internationalization and information-orientation, as well as shopping, culture, residential, and other multipurpose city functions.

3) Reclamation of the Ariake district lumber yards would allow the construction of residential facilities appropriate for internationalization, as well as shopping and cultural areas.
4) To foster international exchange (*kokusai-koryuu*), an international convention hall would be built in Area 10, District 1. As existing port facilities are migrated to other areas, other appropriate urban facilities would be added there, beginning with residential buildings.

5) The *Rinkai Fukutoshin* would be an area that enlivens views of the harbor (*minato*, written in the 'open' Japanese phonetic script, instead of the typical 'closed' Chinese script) and the green environment.

6) The *Rinkai Fukutoshin* would require new roads and rail connections to improve access, as well as a 'new transit system' (*shin-koutsuu*) linking it to on-shore Tokyo.
Relative Sizes: Rice University
Relative Size: la Villette
Relative Size: Marunouchi Business District
The Futuristic City, from the Second Long Term Plan
The Third Tokyo Long Range Plan of 1990 ('My Town Tokyo—opening the 21st century'), saw two major developments for Odaiba. The first was a series of specific lot layouts. The entire area was now known as 'Rinkai-Fukutoshin (Tokyo Teleport Town)'. The 'Teleport' referred to the 'Teleport Center' building which was the core of the Aomi District. The Teleport was the node on the web of global communications where sea lines and satellite broadcasts made landfall, to be cabled into on-shore Tokyo. It was the key to the 'information-orientation' of the new development, now targeted for a working population of one-hundred ten thousand and a resident population of sixty thousand.

National Land Agency (the body responsible for all planning in Japan) laid out the Odaiba lots with FARs ranging from 400% to 800% according to the City Planning Law (the 'mother of all laws' in Japanese planning). (see Igarashi, Kosizawa). The overall development was gridded off by a system of greenway axes over two kilometers long (as the promotional materials pointed out, this was longer than the distance from Tokyo Station to Shinbashi Station—or much further than anyone would ever walk). The blocks themselves were huge: close to three times the size of typical on-shore Tokyo plats in order to make them more appealing to large developers. All initial development, however, was undertaken by the metropolitan government.
Grand Axes on Odaiba
The first of these developments was the Teleport Center. The second was the Ariake Clean Center, a centralized waste disposal facility linked to every area of the site by huge underground conduits. These conduits handled not just district heating and cooling, but also district waste disposal. The third project was the International Exposition Hall in the South of the Ariake District—Tokyo Big Site—231,000 square meters of potential ‘international exchange’.

The final component for Odaiba in the Third Long Term Plan was the provision for the ‘new transit system’.

The second major development in the Plan for Odaiba was the announcement of the ‘World City Exposition’, to be held in 1994. The brainchild of Governor Suzuki and the Tokyo Renaissance Planning Committee, it was intended to form the public perception of Odaiba—which it did, but not in the manner expected. Nicknamed ‘Tokyo Frontier’, the exposition would include symposiums and design competitions to ‘explore how cities should develop.’ It would offer new structures for the city and provide tours of the Teleport Center, the Clean Center, and the International Exposition Hall. It would allow attendees to experience the Rinaki-Fukutoshin as ‘the city of the future’ with its new
urban housing models and the New Transit System.' It would allow attendees to enjoy the 'new urban culture' through a craft culture village, a fashion show, and theater and music presentations. Finally, the exhibition would contribute to research and discussion on the 'problem of cities' world wide. Ironically, the image diagram for the exposition was a cartoon.

The inspiration for Frontier Tokyo was no doubt the extremely successful Yokohama Exotic Showcase of 1989 (‘YES ’89’). Held on reclaimed land that Yokohama City would soon transform into its own rinkai-fukutoshin, Minato Mirai 21 (literally, ‘Future Port, 21st Century’), it attracted both public attention and financial support to the redevelopment project. An even earlier prototype for Frontier Tokyo might be the Osaka World Exhibition of 1970—significant for Tokyo because it took world attention away from the metropolis after the 1964 Olympics, put Osaka on the world map, and marked the first time Tokyo’s hegemony over Japan was challenged—the beginning of Governor Suzuki’s identity crisis.

Then, in October of 1990, the Japanese economic bubble burst. The Nikkei stock average lost 48 percent value—roughly two trillion dollars. The inflated land prices
that supported and justified the development of Odaiba collapsed. Work continued on infrastructure and major buildings—but only because their major investments had already been made, and the forty-three giant general contractors and the six national government ministries involved continued to profit (economically and politically) from the construction.

In August of 1991, however, amid widespread public concern for Odaiba’s burden on taxpayers still reeling from Suzuki’s grands projets (the New Metropolitan Government building had been nicknamed ‘Tax Tower’ and the Tokyo International Forum was becoming the most expensive building ever) the Tokyo Frontier was postponed to 1996. Then, in 1995, Aoshima Yukio—a city alderman, but more popularly known for his role as ‘Drunken Grandma’ on a television variety show)—was elected governor solely on a platform to cancel the exposition. Elected in April, he canceled it on May 31 despite strong opposition in the assembly (who voted 100 to 23 against cancelling the exposition—they were, after all, a large part of the reason the exposition existed).
Public bitterness over the exposition, as well as contempt for the assembly served to dampen interest in Odaiba's development. A series bribery scandals (the fallout from which which helped end forty years of Liberal Democratic Party rule in the national government) further tainted the image of the Rinkai-Fukutoshin. The project had cost the city of Tokyo close to 4.5 trillion yen, not counting expenses borne by the national government and so-called 'third-sector' public-private partnerships. The Fundamental Development Guidelines for the Waterfront Urban Subcenter, and the Plan for the Waterfront Urban Subcenter, (both of 1996), scaled back development with new targets of 70,000 workers and 42,000 residents. They also relaxed the zoning to allow short term leases in an effort to generate some revenue from the open lots.

Less than half of the site is built up. High-rises clump together, surrounding by vast areas of parkings lot (another revenue generating attempt) or gravel fields. The Baroque axes are largely without pedestrians: nothing is within walking distance of anything else. The short term (ten year) leases have given rise to even more malls—one recreates an Italian Village within it and specializes in stores for young women, one hosts a Toyoto
showroom complete with interior test track, and one is an entire ‘wedding village’,
catering to every need of the prospective bride.

The visitors ride over to Odaiba on the ‘new transit’, now officially called the New
Transit Yurikamome (the yurikamome is a type of black nosed gull). Like Odaiba itself,
the tram was a significant investment: capitalized at eleven billion yen, the right of way
covers just twelve kilometers and just twelve stations. It carries an average of 100,000
people a day on the twenty four minute trip from end to end, from Shinbashi to Ariake,
from Tokyo to the magic kingdom.
Odaiba Vacancy
Yurikamome Map to the Magic Kingdom
New Transit Tourists
RECLAIMING ODAIBA

The confusing development of Odaiba, its ambiguous position on land, above water, and its present and future relationship with on-shore Tokyo all demand a multi-faceted approach to its re-reclamation. Thus, the design moves are divided into two parts: concrete, physical moves to bring the visitor into the site, and administrative, procedural moves to guide the sites integration into Tokyo proper.
MOVE ONE: CUTTING THE WIRE

The first physical move addresses the tram. Almost all the visitors to the site rely on the tram. During their twenty-four-minute orbit of Odaiba, ten meters above the ground, removed from the site until they are dropped off at one of six discrete locations. Because the elevated tram superstructure and the expressway form the only real topography of the site, once the visitors are on the ground, the tram forms a ten-meter-high wall separating them from the sea; there is no reason to walk, there is no reason to be outside in Odaiba.

The first move, therefore, is to remove the tram from the Aomi and Ariake Districts—basically, the areas south of the expressway. The tram would still service the giant malls, hotels, and offices of the Daiba District, but end at the Hotel Grand Pacific Meridian.

This makes all subsequent moves possible by literally putting the visitor back into the site. By putting them back onto the land, and removing the barrier between them and the water, it allows them to consider the quandary of being on land on water—a condition not uncommon in Tokyo, but erased from awareness by the degree of matter-of-fact development on the assimilated bay area.
Cutting the wire—removing the tram—also forces the visitor to rely on bus and subway access to the site, and within the site. Unlike the tram, these modes both begin and end off the site, in Tokyo, and thus treat the site as part of the continuum of Tokyo, rather than as merely a destination. It is this strange sense of Odaiba as a ‘destination’ which reinforces the amusement park feel. Treating Odaiba as part of a continuum posits it within the consciousness as having an psychologically existence outside of itself—outside of the malls and shops—as well.
Move 1: Cutting the Wire
GODZILLA

The next two moves are named after two popular Japanese movie monsters: Godzilla and Mothra—one from the sea, the other from the land, one destructive, one benign. Godzilla, of course, the sea monster who has emerged from the Pacific to terrorize Tokyo and other Japanese metropolises over twenty times since 1954.

The move Godzilla upon Odaiba both originates in and gets its logic from the sea; and, at first glance, it is destructive. Godzilla is a 200 meter wide cut, 4.5 meters deep, running east-west through the geometric center of the site, continuing up to the expressway, the barrier separating the Daiba District from the new Odaiba reclamation project.

The sides of the cut are terraced with concrete walls rough-cast in plank forms (uchi-panashi), rather than in the style of fetishistic smoothness which marks the rest of the existing Odaiba site. This uchi-panashi concrete gives the walls a tactility and psychological traction sorely missing from the rest of the site. The terraced ledges of the cut, slightly over a meter wide, as well as the bottom of the cut itself, will be suitable for plantings. The narrowness of the ledges, however, will preclude the carefully manicured shrubs of the current site, and, instead favor rough runs of bamboo or other grasses. Likewise, the
base of the cut, being only 1.5 meters above mean lower low water level (MLLW), will flood as much as twice a day, making it suitable for wild rice or other coastal wetland grasses—a contrast to the smooth lawns of the Baroque Axes.

Godzilla is intended as an overwhelming gesture to focus both physical and psychological attention outside of the hermetic site, directing that attention both to the artificiality of the land, and the temporality of the sea.
Tide Heights at Odaiba

January 2003

July 2003
MOTHRA

Mothra, the giant island dwelling flying monster inspires a land-based areal move to develop links to systems outside the hermetic commercial Odaiba. The move progresses not with the single minded self-assurance of Godzilla, but in a series of steps, each building on the next.

It begins with marking a grid on the island map that follows the mercator lines used by the National Land Agency to map Tokyo. These lines are approximately three hundred meters north-south by three hundred eighty meters east-west, and lie at a 34 degree skew to the orientation of the island. The intersections of these lines on the map will be marked on the surface of the site with two meter depressions, nominally fifty meters on each side. The sides of these pits are terraced and suitable for planting, like those of the cut in Godzilla. The floors of the pits are covered in gravel or soil, suitable for any number of activities.
The pits, however, do not advance across the site with the unrelenting logic of the cut. They respond to what is already there, changing from their nominal square shape when they encounter roads, buildings, or other existing construction. For example, when the full 50 meters on a pit side would spread past the center line of a road, the square pit is cut back a quarter, or a half, or three-quarters. In some cases, the pits may disappear entirely. On the other hand, where the intersections marked by the pits falls on land designated by the urban plan as park space, they grow by a whole or a half unit, making such modified pits suitable for baseball or even soccer. Similarly, when the pits fall within the cut, they take the form not of depressions, but of pods 1.5 meters above the floor of the cut, becoming stages for activities. Likewise, where the pits fall in the bay (outside of sea lanes, where they are absent), they become pods 2 meters above mean lower low water, bases for tour boats, fishing shanties, or fireworks shows.
Mothra Step 2
Because the mercator grid is invisible, the visitor is forced to reconstruct it across the site as they move sequentially from pit to pit, node to node. This experiential reconstruction gives them an understanding of the site usually available in Tokyo only by ascending a tall building (where the train stations—the nodes of Tokyo—appear as clusters of higher density). Once this mental map is created, the skew of the nodes will provide an implied link to areas outside Odaiba. On the other hand, the actual occupation of the pits encourages extreme focus on the site: the visitor is literally submerged into the site, and, because of their two meter depth, visually separated from the surface, and the activities of Odaiba's surface.
The final physical move, the Runners, addresses the overwhelming distances of Odaiba: they are a lattice of elevated people movers constructed four meters above the ground. They re-establishing the circulation, but do so linearly, reaffirming mothra’s grid.

One runner follows the cut from the last tram station to the west to the waterfront at the east. Two other legs run perpendicular to this. The east leg connects the Ariake subway station with the still-active port area in the center of Odaiba. The west leg connects the Daiba subway station with the Teleport center area.

When the visitor is on the ground, the runners act as measuring bars across the site. They stress the site’s flatness, but also force the site itself to deform to their presence: at four meters, the runners are too low for trucks to pass under, and so the roads crossing beneath them must actually deflect downward fifty centimeters. Thus establish a much closer connection to the site than the original tram.

That connection is stress again through the materiality of runners. Like the terraced walls of the pits and the cut, the superstructure of the runners is uchi-panashi concrete.
The roof covering the runners is an ad-hoc assemblage of canvas on a bamboo armature that leaves the sides open to bay breezes and views. It will weather naturally as time passes, until it must be replaced. The temporality of the canvas is analogous to that of the grasses in the Cut.

These four physical moves will be unfolded across the site, synchronizing with the procedural moves and the migration of port facilities away from Odaiba.
PROCEDURAL MOVES

The replacement of the runner canopy is one aspect of the procedural design element for the Odaiba reclamation. The procedural moves set up a framework so that the various geographies of the physical moves are not turned into specifically programmed elements. The goal is to avoid static, prescriptive areas for activities in a park setting, but rather that the areas respond to the fabric of the city as it fills up around them (in contrast to La Villette, or even in the Fresh Kills proposals). This approach accepts the fact that after the physical moves of reclamation, the site will continue to be developed: land is too precious in Tokyo to do otherwise.
REPLATTING

As with the physical moves, it is the first procedural move that opens the site and makes the subsequent moves possible: the land is replatted to follow more closely the typical parcel size of Tokyo. Whereas the current Odaiba plat is close to two hundred by three hundred meters, the more typical Tokyo urban plat is closer to fifty by one hundred meters. The original platting following the example of Shinjuku in the mid-1960s, which guarantees large scale, dramatic, single building skylines. It also guarantees, however, that only large corporations are eligible to build on the property. Replatting into smaller parcels opens up the site to more typical Tokyo enterprises, and lowers the building height, and scale.
FINE GRAIN PLATTING

These new platted blocks are then further subdivided by the grid lines of Mothra mapped out across site—becoming basically step four and five of Mothra. These grids form property boundaries, further decreasing the plat size and, moreover, generating irregular shapes.

The Mothra grid lines, then, take their materiality as the voids of the building set-backs connecting the pits. These voids work in tandem with the new shape of the blocks to create a townscape that stresses its difference from the existing consumer sites of the Daiba District and of on-shore Tokyo.

Finally, it opens up property ownership to even smaller concerns. There are innumerous examples in Tokyo of of such small lesses taking advantage of the smallest parcel of land.
Mothra Step 4
LEASING THE PITS AND PODS

The fact that the land belongs to the Tokyo Metropolitan Government makes this replatting easier. The fact that the land is already paid for also obviates the need for Tokyo to turn each plat into revenue a generating center. Revenue for the upkeep of these new plats, however, will be generated by the third procedural move, which is to lease the pits and pods to interested parties for weeks, months, or seasons.
Cut, Low Tide
Waterway Pod, High Tide
These leases can be at market value or below, even free, with the only stipulation that the same ground cannot be re-leased to the same lessee for two consecutive periods. This policy both takes its cue from department stores periodically rearrange sections to force customers to walk through new areas (offering them more opportunities to buy), and works against the department stores desire to turn a specific part of its environment into its brand (as Mitsukoshi has done in Ginza). These leases will be provided not just to individuals and groups for activities such as family reunions, neighborhood gatherings, and sports events, but also to companies such as McDonald’s and Starbucks to set up food service stands, or cell phone companies and automobile dealers to set up showroom and sales kiosks. The short leases ensure a turnover and prevent the concretization of consumer capital aggregates. The three million yearly visitors and the cache of Odaiba ensure a long list of interested commercial lessees.
Beneath the Runner, High Tide
LEASE CALENDAR

It is not just the short term of the leases that set them apart from their on-shore counterparts. The leases are timed not with the solar calendar of the normal consumer society, but by the lunar calendar of the tides that flood the cut. The use of the lunar calendar is the last procedural element that attempts to tie Odaiba to a system outside the system of consumer capitalism of on-shore Tokyo, and that will eventually exist on Odaiba as the plats along side Mothra and Godzilla are developed. The fact that the physical interventions will lie amongst these buildings and interweave the site, however, will be a constant presence to the visitor of a system outside the system of their daily life. Their ability to occupy these sites—to litter ally submerge themselves within them—will provide them with a critical base to appreciate their surroundings, 21st century Tokyo, a little more clearly.
### New Fiscal Calendar

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