Metabolism

Kikutake extracted the newly created architecture principles from his home country of Japan and applied it to Marine City. The basis of Metabolism is that future cities will be able to expand and contract with no problem. This is due to that its high-rise buildings should be flexible with modules that could be attached to a primary structure to accommodate organic/smart growth (Metabolism). This allowed for the creation of Marine city, which was essentially a complex of massive concrete cylinders which, when appropriate, allowed for identical units plugged into or extracted from the building (Yeung, Triff).

Overpopulation

Metabolism bases itself off the population explosion of WWII Japan and that there will be no place to foster the new population. The only patches of open land left would be the agricultural land. For Kiyonori Kikutake, replacing this land with housing is a mistake because “the imbalance between population and poverty creates poverty (Yeung).” This problem was particular for Japan due to that is an Island nation that does not have enough space for continued growth in terms of the way in which it had already been building. This creates a flight out of the congested cities to the more open plots of land outside the city walls. In turn, the city is at a loss to the rapid suburbanization, yielding to a loss in agricultural land (Dribin). This can be seen in Marine City because, instead on moving onto more land, Kikutake designed atop the sea; further expressing the need and importance of not building on agricultural land due to that the “ocean is the only valid place to develop (Yeung).”

International Style

With respect to metabolism, the International Style is applied to this work due to not only the buildings themselves, but to the city plan in which itself is balanced, with its massive decks which are each very distinct. The “movement does have many similarities to the International Style in both building materials and their combined lack of ornamentation” due to the unity of the module, and its simplicity which is all that is seen (Seguin).