

QUOTATION: What does history have in store for architecture today?

Positioning Pluralism in “New Waves” of Post-Modern Japanese Architecture

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Abstract

The 1977 “Post-Metabolist” issue of *Japan Architect*, edited by Kazuhiro Ishii and Hiroyuki Suzuki, identified the diversification of directions as “the new wave” in the wake of the climax of Metabolism at the 1970 Osaka Expo. Quoting a famous Tawaraya Sotatsu screen painting, the publication posited cloud-like configurations of contemporary architects floating in various concentrations beneath a deified Arata Isozaki as thunder god and Kisho Kurokawa as wind god. The *Japan Architect* issue represented an early international acknowledgement of the broad diversity of Japanese architectural production. Additionally, efforts to coherently corral cohorts as clouds echoed the evolutionary diagrams in Charles Jencks’ formulations of Post-Modern architecture, which he described in 2011 as an “era of pluralism after Modernism”. Beginning with the articulation of Post-Modern pluralism, this historiographic study traces emerging tropes, interconnected quotations and strategies of representation across the key English language texts documenting the pluralism of Japanese architectural production in the 1970s. The paper contributes to growing efforts to historicise and represent Post-Modern architecture. Across coalescing clouds, defining characteristics and contested categories, this paper tracks pluralist portrayals and the challenges of coordinating the “radical eclecticism” of Post-Modern permutations in the waves of architecture flowing from Japan.

Introduction

Stylistic evolution and/or generational shifts often provide legible narratives to explain architectural developments. For example, shifts from Neoclassical to Modern to Post-Modern are regularly recounted in architectural (hi)stories. However, in the discursive construction of Japanese architecture historical progression is typically categorised into Meiji modernisation, post-war Modernism and Metabolism before openly recognising diversity through Post-Metabolism, new waves and “Bubble” period production.¹ Parsing Japanese architecture into streams of Post-Modern developments is not a common portrayal even though Japanese exemplars featured prominently in Charles Jencks’ evolving narrative of Post-Modernism.²

Masao Miyoshi and H.D. Harootunian highlighted complex relationships between the Japanese context and notions of postmodernism arguing “many traits of postmodernism described by Lyotard, Baudrillard, Deleuze, and Guattari among others, have been at least glimpsed in Japan, though not certainly in postmodern terms”.³ They further described postmodernism as a “Western event” in which “playfulness, gaming, spectacle, tentativeness, alterity, reproduction, and pastiche are offered to guide the new age”.⁴ Post-Modern architectural approaches confronted the exigencies of the new age and are often distinguished from Modern architecture by relations to history, meaning and context, as well as the dissolution of a dominant ideology into diverse directions. The diversification of Modernist discourse demanded different strategies for characterising and explaining contemporary architectural developments. Defining languages and categories of Post-Modern was Jencks’ life work, and Japanese developments played pivotal roles in his evolving story of Post-Modernism, which he described as an “era of pluralism after Modernism”.⁵

Yet, within English publications on Japanese architecture in lieu of the “Post-Modern” label “pluralism” is regularly adopted as a common descriptor and clouds and waves marshalled as metaphors for clustering seemingly related approaches and outcomes. This paper examines how the diversity of “Post-Modern” Japanese architectural production was discursively constructed in publications from the 1970s and 80s. This historiographic study traces emerging tropes, interconnected quotations and strategies of representation across Jencks’ “The Pluralism of Japanese Architecture” (1976/1980), Hiroyuki Suzuki and Kazuhiro Ishii’s “The New Wave in Japanese Architecture” (1977), Kenneth Frampton’s “The Japanese New Wave” (1978) and Botond Bognar’s “Japanese Architecture Today: Pluralism” (1985). The paper contributes to growing efforts to historicise and represent Post-Modern architecture while grappling with the challenges of documenting the “radical eclecticism” of Post-Modern permutations in the waves of architecture flowing from Japan.

Post-Modernism and Pluralism

Despite the avoidance of “Post-Modern” as a descriptor for Japanese architecture, its substitute “pluralism” was a prominent characteristic in Jencks’ prolific formulations. In *the Story of Post-Modernism* (2011) he reflected:

What is a typical Post-Modern building? One that is hybrid, one that dramatizes the mixture of opposing periods – the past, present and future – to create a miniature ‘time-city’. Hence it is based on multiple codes, combining Modern universal technology and local culture, in a recognizable ‘double-coding’, its characteristic style. The typical Post-Modern building speaks on several levels at once, to high and low culture, and acknowledges the global situation where no single culture can speak for the entire world. Heightened communication is thus a goal, conveying heightened consciousness of our plural situation.⁶

He reinforced that “pluralism has been accepted as the global order of cultures, the post-modern commitment to the many-voiced discourse”.⁷ More than a stylistic label, Post-Modern represented architectural engagement with polyvalent semiotic and social structures.

QUOTATION: What does history have in store for architecture today?

Jencks clearly articulated his strategy for coordinating the increasing diversification of architecture explaining: "instead of the totalizing zeitgeist, it makes more sense to conceive of history as interacting streams, or multiple waves, or parallel bands, or rivers that compete and go underground or perhaps re-emerge for short periods".⁸ He iteratively mapped six interlaced streams – historicism, straight revivalism, neo-vernacular, adhoc urbanist, metaphor metaphysical, post-modern space – and reflected "several evolutionary charts were drawn to show the variety of streams, and pluralism as the goal".⁹ Jencks charted and celebrated the diversity, but cautioned "in telling the story of Post-Modern architecture one must keep in mind an important truth of pluralism: the acknowledgement of difference in all its wonderful and horrible richness".¹⁰ Navigating the diversity and congealing disparate components into coherent narratives has been the challenge of portraying the architectural production of the period.

Post-Metabolism and a New Wave

Reflecting on his initial introduction of the term in the "Rise of Post-Modern Architecture" (1975) Jencks maintained "I named the confluence of different trends with the disclaimer that post-modernism is a temporising label".¹¹ Suzuki and Ishii's 1977 Post-Metabolism special edition of *Japan Architect* also relied on a temporising label as a framing device to address what general editor Shozo Baba characterised as the crumbling of the hierarchical pyramidal structure of Japanese society and architectural culture and the reorientation from vertical hierarchies to expansive diversified horizontal planes. The Post-Metabolist label signaled developments after the Metabolists, who mounted a prominent revision of postwar Modernist directions. Assuming the mantle from Modernism, reactionary Metabolism maintained status as the singular dominant discourse guiding architectural production. The Post-Metabolism issue was an early and prominent public recognition of the previously unacknowledged broad diversity of Japanese architecture.

English language publications generally disseminated singular narratives of Japanese post-war Modernist reconstruction, regularly exemplified by Sakakura, Maekawa, and Tange, while frequently neglecting prewar developments and an earlier diversity of architectural production that accompanied active engagement with a broad range of international efforts during the Meiji period (1868-1912) modernisation.¹² Subsequent accounts typically followed generational narratives with Metabolists supplanting Japanese Modernists echoing Team X reactions to CIAM Modernist orthodoxies. Metabolism reigned as the dominant direction of Japanese architecture from the 1960 World Design Conference through the 1970 Osaka Expo. Modernism and Metabolism represented legible leading directions that dominated the global dissemination of Japanese architecture. Echoing the Post-Modern diversification of dominant ideologies, the Post-Metabolism issue introduced architects and trends emerging since 1970 that were broadening horizons through varied reactions to Metabolism, Modernism and contemporary Japanese society.

Although the issue title was framed temporally – projects post prominent Metabolists – the introductory essay by Suzuki and Ishii echoed Jencks introducing "the new wave" flowing through and then mixed metaphors describing the current wave as amorphous clouds coalescing energetic architects with individual approaches that resonated and intersected with their contemporaries. Concurrently, they represented the current state of the field through two diagrams. One was a clever quotation of a famous Tawaraya Sotatsu screen painting that positioned cloud-like configurations of contemporary architects floating in various concentrations beneath a deified Arata Isozaki as thunder god and Kisho Kurokawa as wind god, with senior figures such as Tange, Kikutake, Maki, Otaka and Shinohara hovering above in the stratosphere. This image also resonated with Jencks' amorphous fluid evolutionary diagrams, but lacked any didactic coordination and maintained vestiges of the vertical hierarchy. The second image, labeled "Post-Metabolism", was a figural collage of drawings, images and texts that reinforced the "tremendous array of individual value systems".¹³

Suzuki and Ishii argued that “Post-Metabolists” are not a finite group defined by a shared ideology, and they identified several commonalities across the floating fields of individual figures. Connections included: “rejection of faith in the rectilinear progress of scientific technology...break from former purist reliance on technology and...[forge]...a structure permitting symbiotic coexistence of many different value systems”, the “use of technology while remaining aloof from it” and denunciation of “long-term urban systems drawn up by a single designer”.¹⁴ They also claimed that the selected architects recognised the significance, interpretations and meanings of forms within the context of the Japanese cultural tradition. Resonating with Jencks, Suzuki and Ishii maintained that although individually pursuing their own methods and formal languages the Post-Metabolist architects were united by an awareness that “architecture, while being concrete forms, is also meta-language”.¹⁵

Following the introductory essay the issue presented thirty-six architects divided into three groups. The first group, starting with Isozaki and Kurokawa, were described as leading representatives of the New Wave and each introduced through several spreads. The group were described as architects actively opposing Modernist form and function relationships and Metabolist social contexts, architects rereading Modern architecture in individual ways, and architects producing surprising odd forms. The second group, who “demonstrated a diversity of individual styles”, each had a single spread. The third group, who “demonstrated future potential”, each had a single page. Collectively the curated set represented a barometer of contemporary Japanese architecture.

The combination of temporising “post” conditions in the issue title, describing flowing progression of “new waves” in the introductory essay and using meteorological metaphors could be seen positively as a Post-Modern over-coding or negatively as confusion about broad variety. However, Suzuki and Ishii made no claims for cohesion or being comprehensive. They framed the current situation reverberating with the increasing global formulations of Post-Modernism. In fact, the Post-Metabolist issue was prefigured by Jencks’ “Pluralism of Japanese Architecture” essay and was subsequently extended by Isozaki’s IAUS travelling exhibition and Frampton’s “Japanese New Wave” essay in the accompanying catalogue.

Japanese Pluralism and Distinguishing Modernisms

“The Pluralism of Japanese Architecture” originally appeared as “Recent Japanese Architecture” in the French and Japanese versions of Jencks’ *Modern Movements in Architecture* (1976).¹⁶ Suzuki and Ishii were most likely familiar with the content prior to coordinating the Post-Metabolism issue, which included seven architects mentioned in Jencks. The essay was eventually published in English in the *Late-Modern Architecture and Other Essays* (1980) anthology released between the second and third editions of *The Language of Post-Modern Architecture*. The anthology aimed to distinguish between a Late-Modern “singly-coded” extension of Modernism that was “pragmatic rather than idealist, and ultra-modern in its exaggeration of several modern aspects – extreme logic, extreme circulatory and mechanical emphasis, a mannered decorative use of technology, a complication of the international style and abstract rather than conventional language of form” and a “doubly-coded” (modern plus other) Post-Modern “loose overlap of qualities...an interest in popular and local codes of communication, in historical memory, urban context, ornament, representation, metaphor, participation, the public realm, pluralism and eclecticism”.¹⁷ Jencks upheld Japan as “the heart of Late-Modernism”.

QUOTATION: What does history have in store for architecture today?

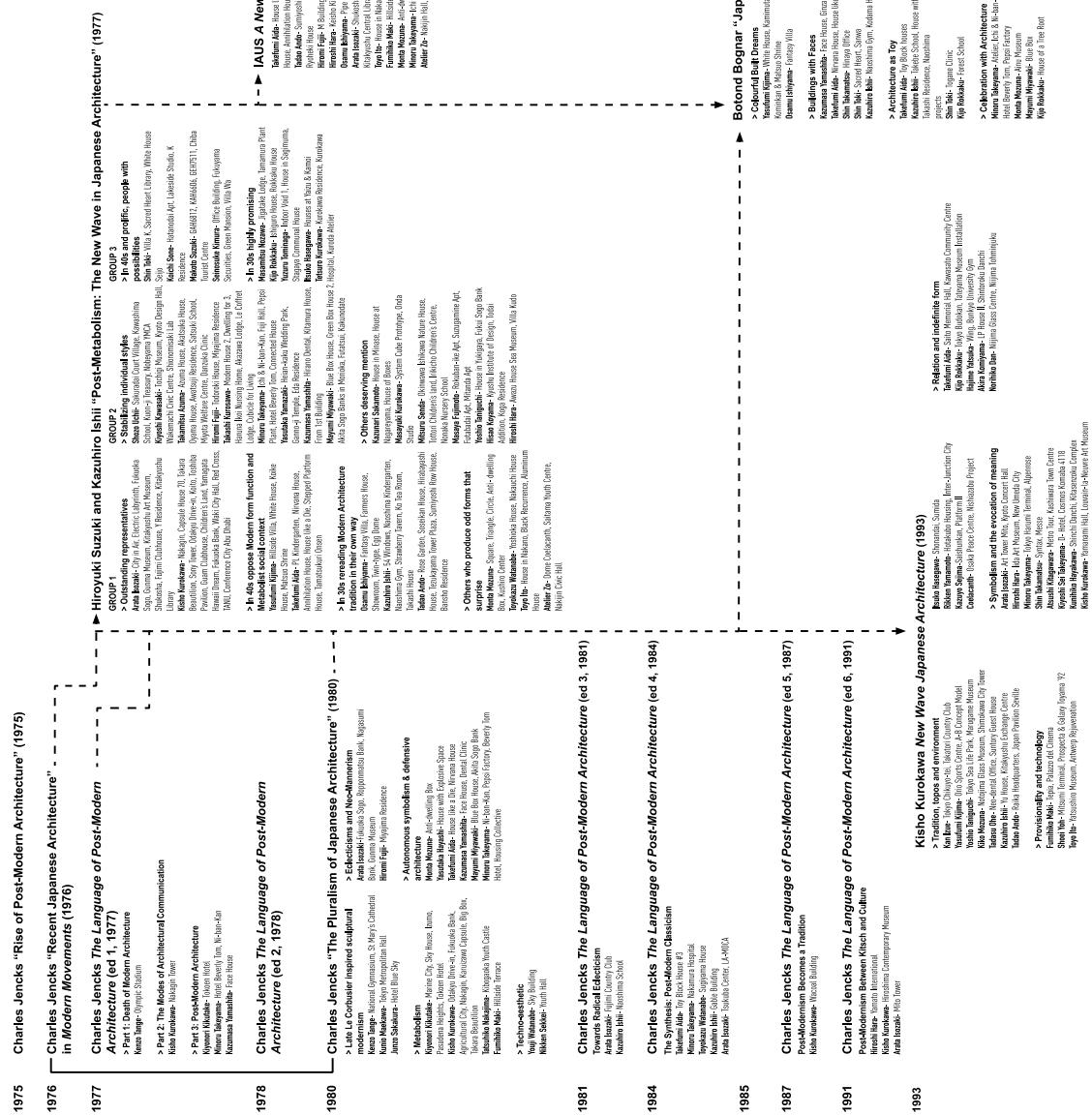


Figure 1: Constructing the plurality of the New Wave: coalescing personalities and projects (by authors).

However, in the Pluralism essay distinctions between Late- and Post- Modern were blurry. Jencks noted that Japan had a longstanding engagement with eclecticism and syncretism and a breadth of aesthetic codes. He lauded Japanese architecture as a model having “expanded the languages of

Modern architecture and opened up routes to the past and tradition which were previously cut off".¹⁸ The essay followed chronological developments in Japan introducing five "Late-Modern" positions. The first echoed common portrayals of Japanese Modernism expanding direction by combining the sculptural trajectories of Late Le Corbusier with Japanese motifs exemplified by Tange, Sakakura and Maekawa. The second, Metabolist, position shifted from Modernist mechanical to biological analogies exemplified by Kikutake, Kurokawa and Maki. The third, techno-aesthetic, represented expressive use of coded industrial elements illustrated by Watanabe's Sky Building (1971). The fourth pursued eclecticism and neo-mannerism through combinations and exaggerations of modern motifs epitomised by Isozaki. The fifth position, autonomous symbolism, argued that symbolism could be drawn from diverse sources – past, present, and future/invented. The final position was exemplified by the ArchiteXt group especially Aida and Takeyama.¹⁹

Arguably, with their symbolic stimulants, eclectic approaches and multimedia communications targeted to broad audiences, ArchiteXt was more representative of Post- than Late- Modern. In fact, Takeyama's Ni-Ban-Kan (1971) was the cover image for early editions of Jencks' *Language of Post-Modern Architecture*. Jencks acknowledged:

The variety of architectural positions current in Japan leads to a confusion which might be questioned if not deplored; but it also sustains a dynamic architectural culture which absorbs new ideas and transforms them...the basic antimony between Late-Modern and Post-Modern architecture is bound to lessen as each side borrows from each other. A convergence of these two major approaches is even possible given the eclectic and inclusive philosophy so prevalent in Japan.²⁰

He concluded conceding to confusions caused by a plethora of diversity and anticipating further cross-pollination propelling an eclectic pluralism of Japanese architecture, which he would continue to document as his Post-Modern formulations evolved.

Reframing the New Wave

Through essays, projects and exhibitions Isozaki was influential in shaping global perceptions of Japanese architecture. He spearheaded the New Wave Japanese Architecture travelling exhibition and lecture series strategically connecting new wave formulations proffered by Suzuki and Ishii with the "New Wave" series of exhibitions sponsored by the IAUS.²¹ Isozaki selected a quarter of the Post-Metabolist architects for the exhibition and snubbed Kurokawa substituting him with Maki for seniority in the American context. Of the eleven exhibitors five had also been representatives in Jencks. The accompanying catalogue, which included essays by each participant and project excerpts from the exhibition panels, was prefaced by Frampton's "Japanese New Wave" introduction.

Frampton located the work within a broad context drawing links and comparisons with a range of Modern projects from around the globe while reinforcing the cultural specificity of Japanese approaches. Like Suzuki and Ishii, Frampton championed Isozaki as a key figure noting his "work seems to be a condensation of many of the architectural themes and formal operations to be found throughout the work of the New Wave".²² Frampton identified shared characteristics across the diverse set of exhibitors that were significantly different from the connections crafted by Suzuki and Ishii. Frampton lauded a common "mastery over form, and...capacity to synthesise form into an incisive powerful gestalt".²³ He noted "a preoccupation with basic geometrical forms...not only for their inherent form-ordering capacity but also for their associative resonance as primal signs for the existential polarities of life" and the repetition of axial arrangements, sanctum-like spaces, and hierarchic configurations.²⁴ Frampton identified repeating formal operations such as transposition and composite operations such as repetition, delineation, mirror-image, rotation, etc. He praised the collective coordination of "sensuous effects and conceptual intentions [that] patently dominate, and these are generally either a certain type of gestalt or a certain complexity of formal operation...a

QUOTATION: What does history have in store for architecture today?

specific material sensibility coupled with a particular form of conceptual intention seems to prevail".²⁵ In contrast to Suzuki and Ishii, who focused on similarities in positions but varied outcomes, Frampton drew out similarities in formal operations and spatial configurations.

There were also differences in how the authors expressed generational relationships. In the Post-Metabolism issue age range and academic and employment backgrounds were highlighted in order to relate people. In the New Wave catalogue each architects' section was prefaced by a brief biography, but inter-relationships were not articulated. However, Frampton fabricated cross-generation connections to substantiate his claim: "the most remarkable things about this generation of Japanese architects is the strength of the cultural bond linking them to the older generation".²⁶ For example, he portrayed Isozaki as a leading father figure for the New Wave, even though none of the participants had academic or employment experiences with Isozaki. Similarly, he connected Fujii's rule based approaches to Tange's structuralist approaches.

Furthermore, the New Wave provided fodder for Frampton to further his own interests in phenomenological issues. He repeatedly referenced Mozuna and lauded Ito for his "formal, phenomenological, and existential concerns [that] become fused together to expose rather than conceal the true nature of our economic and cultural predicament".²⁷ Frampton read into the Japanese New Wave personal concerns that he further articulated as critical modernism and critical regionalism, for which Ando would become a prominent exemplar.²⁸ The "critical" capacities of the Japanese New Wave were not prominent in portrayals by Jencks, Suzuki and Ishii, but were subsequently expanded upon by Bognar.

Reframing Pluralism

In 1985, Bognar published *Contemporary Japanese Architecture*, which after carefully outlining Japanese cultural traditions traced formulations of Modern architecture skimming Meiji and pre-war developments to focus on post-war the proliferation of Modernism. Then he examined reactions to Modernism in the 1960s primarily through Metabolism (Kikutake, Kurokawa, Otaka) and related structuralism (Tange) and contextualism (Maki). Early deviations from Metabolism through symbolism and mannerism (Isozaki) provided a bridge to the final chapter titled "Japanese Architecture Today: Pluralism", which presented developments from the 70s and early 80s.

Bognar drew heavily on the Post-Metabolist issue and Japanese New Wave exhibition. In the introduction, he explained:

A new architectural awareness is on the rise; in Japan, it was first referred to as Post-Metabolism and lately as 'A New Wave of Japanese Architecture.' In its various individual expressions, the new awareness rejects not only the technological phantasmagoria of Metabolism and by extension the reductive rationale of a dogmatic and universal modernism, but also the equally rootless and value free norms of consumerist populism. Often taking a critical attitude towards both of them, these still-developing intentions aim at redefining and recreating a profound sense of place with and within architecture. This sense...is correctly assumed to be rooted in the particular cultural heritage, the qualities of a specific locality, and the urban conditions of Japan.²⁹

Bognar crafted his narrative combining Frampton's formulation of a critical modern and Isozaki's framing of ongoing implicit and explicit mediations within Japanese architecture between global modern and domestic traditions.³⁰

Like Jencks, Bognar used pluralism as a framing device, but proffered an alternative perspective. He argued:

There has emerged another kind of Postmodernism, which is also derived from the critique of the Modernist project of architecture and culture but is equally critical of the 'false normativity' of reactionary Postmodernism. The alternative kind of Postmodernism has produced an 'architecture of resistance' that will be termed here Pluralism...Pluralism approves man's claim to identity and thus also accepts the differences among individuals and between individuals and social existence as well as the private and public domains. It acknowledges the multiplicity of human experience and in so doing – as opposed both to the culturally destructive universalisation and uniformity of the International Style and also to the senseless fragmentation and superficial variety of the reactionary Postmodernism – favors meaningful and liberating diversification; diversification without mutual exclusion and heterogeneity without deterministic hierarchy.³¹

Unlike Jencks, for Bognar pluralism was more than multiplicity superseding singularity it represented an alternative to universalising modernism and postmodern consumerism that supported meaningful rooted existence.

Indirectly referencing Jencks, who's Modern, Late-Modern and Post-Modern texts appeared in his bibliography, Bognar explained:

Pluralism with varying renditions and qualities, is gaining ground on the recent architectural scene...because the Japanese continue to incorporate and implement elements from sources other than their own, the plurality of Japanese architecture in this decade can be compared to the diversification of its Western counterpart, if only superficially.³²

Echoing Jencks, Bognar repeated a longstanding understanding of Japan as a borrowing culture adept at synthesising eclectic influences.

Following Jencks, Bognar articulated the strategies he adopted to coordinate and explain the plethora of personalities, positions and architectural production. Like Suzuki and Ishii, Bognar conceded that diversity presented challenges noting "with industrially oriented Metabolism declining and the pluralistic consciousness on the rise, the new Japanese architecture has become unprecedently diversified. The total range of today's architecture is wider than the large variety of the 'New Wave's' latest intentions".³³ He elaborated:

The number and quality of personal directions are too large and varied to define a single new feature that would serve to introduce, classify and evaluate these architects. The only characteristic they do share is their distancing themselves from the rigid standards of orthodox Modernism and their reliance instead on traditional value systems, which they develop further. Therefore, what remains for the critic is to map the individual coordinates, tracing the degree and direction of the components in their architecture by which they deviate from Modernism and Metabolism as well as reactionary Postmodernism.³⁴

He concluded "a review of their recent endeavours from the viewpoint of Pluralism is important, since it provides further information on the background of the New Wave itself".³⁵ Bognar's pluralism was not a generic description or celebration of diversity, but a means to measure achievements in relation to contemporary pressures.

Bognar viewed the New Wave projects as agents capable of causing change without assessing actual effects. In his explication Bognar followed Frampton employing formal characteristics to coordinate the plural diversity of architectural production. Bognar echoed Suzuki and Ishii explaining that Metabolist concern with construction and technology transformed into Post-Metabolist interest in

QUOTATION: What does history have in store for architecture today?

formal considerations, which included the separation of form and function. Bognar reiterated Frampton's praise of abilities to "synthesise form into an incisive powerful gestalt" and identified a gradient of approaches within the New Wave describing two extremes. The first "representational architecture in which the most various and often contradictory elements retain their original character while juxtaposed in a radical manner, yet gain new dimensions in the new contexts" drew from a history of Japanese eclecticism exemplified by Shirai.³⁶ This extreme also resonated with Jencks' formulation of "radical eclecticism" exemplified by Isozaki.³⁷ The second extreme was an abstract approach "based on manipulations of simple geometric forms with the inherent intention of suspending and removing ordinary or conventional meanings from architecture" for which "esoteric and metaphysical use of formally rational systems" built on Zen Buddhist traditions and was epitomised by Shinohara.³⁸ Reverberating with Jencks, Bognar reiterated that the New Wave were strategically reacting "against the ideological and political domination in contemporary society and aim to achieve sensible diversity and meaningful plurality".³⁹ Bognar explained shared New Wave ambitions for freeing individuals from constraints of contemporary life, fostering identity and existentialist expression, creating spaces as refuge within volatile urban environments and working with ambiguous symbolic qualities of space.

Bognar's "mapping of individual coordinates" structured the plurality of efforts into eleven categories clustering seemingly related material. A brief overview of a few categories provides a sampling of Bognar's sorting and narrative strategies. Some of the categories had key proponents and others were exemplified by an individual. For example, Fujii demonstrated "Deconstructive Geometry and 'Quintessential Architecture'", and "Phenomenology of Minimalism" showcased Ando. Both of these sections represented indirect quotations from the New Wave catalogue wherein Fujii's essay "Existential Architecture and the Role of Geometry" began with an explication of "Quintessential Architecture" and Ando's essay "The Genealogy of Memories and the Revelation of Another-Scape" poetically presented his phenomenological approaches. Compared to Jencks, Bognar's categories were more descriptive than didactic. For example, the "Buildings with Faces" category traced anthropomorphic expressions with limited semantic consideration and more emphasis on a facadism deemed endemic of the New Wave. "The Geometry of Defensive Architecture" category illustrated the recurrence of concrete platonic geometric configurations creating internal cocoons for existential reflection. The "Celebration with Architecture" elaborated on ArchiteXt efforts, which Bognar regarded as "representative of the whole New Wave", but without the symbolic considerations provided earlier by Jencks.⁴⁰ The category described the "discontinuous continuity" of ArchiteXt, focused on "festive" aspects of Takeyama's projects and concluded with a comparison of relations with nature in Miyawaki's Blue Box (1971) and Rokkaku's House of the Tree Root (1980). Bognar's categories were loose frameworks for relating projects and often calibrated to particular people.

All of the architects and a majority of the projects Bognar included previously appeared in the Post-Metabolist issue and/or the New Wave exhibition, except for three – Kunihiko Hayakawa, Shin Takamatsu, and Kazuo Shinohara, who was identified as a senior figure in the Post-Metabolist clouds and originally a participant in the New Wave exhibition, but subsequently had a solo IAUS exhibition in 1982. Having introduced a panoply of people and projects Bognar concluded: "the new Japanese architecture attests to the fact that Pluralism, as both ideology and practice, does not necessarily have to represent an entertaining 'take it easy,' 'fun' attitude that offers an effortless cosy complacency, supplying to the masses what they want".⁴¹ Bognar ended the publication reaffirming the New Wave as a plurality of critical resistance to and exemplars of phenomenological existential poetic antidotes for post-industrial society.

Positioning Pluralism

Examining canonical sources, this paper traced the transformation of the pluralism discourse adopted to convey transformations in Japanese architectural developments in the 1970s. Authors grappled with a similar period and relied on overlapping sets of projects and personalities in their explications.

There were identifiable affinities from Jencks to Suzuki and Ishii and even though the IAUS exhibition featured a subset of the “Post-Metabolists” Frampton provided an alternative framing. Bognar drew on Jencks, Suzuki and Ishii, but relied heavily on Frampton including direct references and quotes. Figure 2 encapsulates continuities and variations in the characterisations employed to sort and explain the plurality of production.

Jencks	Suzuki & Ishii	Frampton	Bognar
Late-Modern Characteristics:			
exaggeration of several modern aspects	rereading Modern architecture in individual ways		
abstract rather than conventional language of form	producing surprising odd forms	mastery over form, and...capacity to synthesise form into an incisive powerful gestalt. a preoccupation with basic geometrical forms repeating formal operations generally either a certain type of gestalt or a certain complexity of formal operation the repetition of axial arrangements and hierachic configurations	recurrence of concrete platonic geometric configurations abstract approach based on manipulations of simple geometric forms
techno-aesthetic: expressive use of coded industrial elements	use of technology while remaining aloof from it		Metabolist concern with construction and technology transformed into Post-Metabolist interest in formal considerations
symbolism could be drawn from diverse sources – past, present, and future/invented	recognised the significance, interpretations and meanings of forms within the context of the Japanese cultural tradition		redefining and recreating a profound sense of place with and within architecture rooted in the particular cultural heritage
Post-Modern Characteristics:			
double/over coding			representational architecture in which the most various and often contradictory elements retain their original character while juxtaposed in a radical manner, yet gain new dimensions in the new contexts drew from a history of Japanese eclecticism
an interest in popular and local codes of communication, in historical memory eclecticism			
representation, metaphor	united by an awareness that architecture, while being concrete forms, is also meta-language.	form has associative resonance as primal signs for the existential polarities of life Latent metaphysical thinking	fostering identity and existentialist expression inherent intention of suspending and removing ordinary or conventional meanings from architecture
		sensuous effects and conceptual intentions	working with ambiguous symbolic qualities of space.
participation, the public realm		the repetition of sanctum-like spaces concern for the existential and formal reconstitution of everyday reality	creating spaces as refuge within volatile urban environments creating internal cocoons for existential reflection ambitions for freeing individuals from constraints of contemporary life
urban context		stress random haphazard nature of traditional Japanese towns	redefining and recreating a profound sense of place with and within architecture rooted in the qualities of a specific locality and the urban conditions of Japan
pluralism	rejection of faith in the rectilinear progress of scientific technology denunciation of long-term urban systems drawn up by a single designer permitting symbiotic coexistence of many different value systems		ArchiteXt “discontinuous continuity” exemplifies pluralism and the New Wave
ornament			facadism
	opposing Modernist form and function relationships and Metabolist social contexts		separate form and function make usage challenging in order to expand perspectives
attempt to fabricate and link undercurrents	ranked group, sorted by age and clusters of efforts	11 individuals, use formal readings to draw connections across them	emphasis on formal configurations that incite reconsideration, clusters based on common variables and similarities

Figure 2. The plurality of comparative characteristics (by authors)

Tracing the historiographic construction of the Post-Metabolist new waves illuminates a perennial challenge in the wake of open acknowledgement of pluralism. The authors examined represent concerted efforts to forge compelling narratives from diverse developments. They remind us that constructing coherence from atomised efforts and drawing connections to create associations and constellations is a key role for critics and historians. They reinforce the need to celebrate rich diversity and to develop clear comparative frameworks to explicate implicit and explicit pluralist relationships.

QUOTATION: What does history have in store for architecture today?

Postscript

The “new wave” persisted as a neutral framework for describing evolving Japanese architectural developments. The rumblings of Isozaki, as Post-Metabolist thunder god, reverberated strongly through the authors presented in this paper, but Kurokawa, as wind god, continued to shape the currents. With the drafts of Jencks wafting through, Kurokawa propelled the discourse in *New Wave Japanese Architecture* (1993) compiling and characterising the continuation of Post-Modern permutations in the waves of architecture flowing from Japan.

Endnotes

- ¹ See Ari Seligmann, *Japanese Modern Architecture 1920-2015* (Whiltshire: Crowood Press, 2016).
- ² In contrast, Japanese architecture, and notions of pluralism, played very minor roles in Heinrich Klotz *The History of Postmodern Architecture* (1988).
- ³ Masao Miyoshi and H.D. Harootunian, "Introduction" in *Postmodernism and Japan* (Durham: Duke University Press), x.
- ⁴ Miyoshi and Harootunian, "Introduction", vii.
- ⁵ Charles Jencks, *The Story of Post-Modernism* (Chichester: John Wiley & Sons, 2011), 10.
- ⁶ Jencks, *The Story of Post-Modernism*, 9.
- ⁷ Jencks, *The Story of Post-Modernism*, 9.
- ⁸ Jencks, *The Story of Post-Modernism*, 47.
- ⁹ Jencks, *The Story of Post-Modernism*, 46.
- ¹⁰ Jencks, *The Story of Post-Modernism*, 21.
- ¹¹ Jencks, *The Story of Post-Modernism*, 44.
- ¹² For example, Udo Kultermann's *New Japanese Architecture* (1960) or Robin Boyd's *New Directions in Japanese Architecture* (1968).
- ¹³ Hiroyuki Suzuki and Kazuhiro Ishii, "The New Wave in Japanese Architecture" in *Post-Metabolism, Japan Architect* 10/11 (1977), 8.
- ¹⁴ Suzuki and Ishii, "The New Wave in Japanese Architecture", 9.
- ¹⁵ Suzuki and Ishii, "The New Wave in Japanese Architecture", 11.
- ¹⁶ Japanese version published by Shokoku-sha July 1976 was translated by Kisho Kurokawa.
- ¹⁷ Charles Jencks, *Late-Modern Architecture and Other Essays* (London: Academy Editions, 1980), 13.
- ¹⁸ Charles Jencks, "The Pluralism of Japanese Architecture" in *Late-Modern Architecture and Other Essays* (London: Academy Editions, 1980), 98.
- ¹⁹ See Lisa Hsieh, *Architext: The Readable, Playable and Edible Architecture of Japanese New Wave*, unpublished dissertation Princeton University, 2013.
- ²⁰ Jencks, "The Pluralism of Japanese Architecture", 129.
- ²¹ See "Coming back from America", *A+U*, 102 (March 1979): 125-40.
- ²² Kenneth Frampton, "The Japanese New Wave" in *A New Wave of Japanese Architecture* (New York: IAUS, 1978), 7.
- ²³ Frampton, "The Japanese New Wave", 5.
- ²⁴ Frampton, "The Japanese New Wave", 7-8.
- ²⁵ Frampton, "The Japanese New Wave", 8.
- ²⁶ Frampton, "The Japanese New Wave", 1.
- ²⁷ Frampton, "The Japanese New Wave", 13.
- ²⁸ See Kenneth Frampton's *Modern Architecture: A Critical History* (1980), and "Towards a Critical Regionalism", (1983).
- ²⁹ Botond Bognar, *Contemporary Japanese Architecture* (New York: VNR, 1985), 14.
- ³⁰ Repeating established tropes, Isozaki reiterated the ongoing mediation in Bognar's foreword.
- ³¹ Bognar, *Contemporary Japanese Architecture*, 204-5.
- ³² Bognar, *Contemporary Japanese Architecture*, 205.
- ³³ Bognar, *Contemporary Japanese Architecture*, 206.
- ³⁴ Bognar, *Contemporary Japanese Architecture*, 206.
- ³⁵ Bognar, *Contemporary Japanese Architecture*, 206.
- ³⁶ Bognar, *Contemporary Japanese Architecture*, 236.
- ³⁷ See Charles Jencks, "Isozaki and Radical Eclecticism", *Architectural Design*, Jan. (1977): 42-8.
- ³⁸ Bognar, *Contemporary Japanese Architecture*, 236.
- ³⁹ Bognar, *Contemporary Japanese Architecture*, 235.
- ⁴⁰ Bognar, *Contemporary Japanese Architecture*, 254.
- ⁴¹ Bognar, *Contemporary Japanese Architecture*, 343.