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| **Shinohara, Kazuo (1925–2006)** |
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| Kazuo Shinoharawas born in Shizuoka Prefecture, Japan. He graduated from the Department of Architecture, Tokyo Institute of Technology, in 1953. That same year, he started his career as an academic and practicing architect, having succeeded in both. To Shinohara, theory and practice were not dissociated and whatever he would conceive in theory, he took the chance to experiment with in real-life structures. Academically, he published several hundred articles and books between 1955 and 1990; as an architect, he concluded his first project, *House in Kugayama* in 1954 and has seen his last work completed, *Kumamoto-kita Police Station*, in 1990. Shinoharaconsidered himself an individual housing architect, having built around forty residences. |
| Kazuo Shinoharawas born in Shizuoka Prefecture, Japan. He graduated from the Department of Architecture, Tokyo Institute of Technology, in 1953. That same year, he started his career as an academic and practicing architect, having succeeded in both. To Shinohara, theory and practice were not dissociated and whatever he would conceive in theory, he took the chance to experiment with in real-life structures. Academically, he published several hundred articles and books between 1955 and 1990; as an architect, he concluded his first project, *House in Kugayama* in 1954 and has seen his last work completed, *Kumamoto-kita Police Station*, in 1990. Shinoharaconsidered himself an individual housing architect, having built around forty residences.  Since opening communications with western countries in the mid 1850s, Japan had been struggling to maintain its own identity. At first, architects started imitating western styles from different historical periods, experimenting with brick and other unknown materials in Japan. Some, however, continued to favour traditional Japanese architecture with its predominant use of wood. After 1920 and Japanese secession, architects started claiming their own individual artistic creativity, considering architecture as a science, but also as an art.  After the Second World War, in the late 1950s, millions of homes were required to be built in Tokyo, and new transportation infrastructures were needed. The government was interested in finding a solution as fast and cheaply as possible. Still, several architects defended long-term rather than short-term strategies that they felt could compromise the city’s future, turning the city into chaos. Shinoharawas among them, and his strategy was an unusual one: domestic architecture, that is, architecture constructed with the needs of its occupants in mind. Through this process, each residence and each family would eventually become symbiotic in an organic process of architectural and domestic integration. Says Shinohara: “For us, individual housing architects, the city pales and becomes uniform, a place where the infinite variants of human emotion are banned, it’s not the city of the future. Unless we are able to harmonize the wonderful technique with human emotion to create a rich urban environment, it’s better to abandon residential architecture.” (Nassaume 362) Shinoharastarted receiving recognition outside of Japan in the early 1980s. Contrary to what is common in modernist architecture (structured in urbanism), Shinohara’semphasis remained on domestic architecture rather than institutional/ social architecture. Perhaps in this sense, he himself stated: “I did not belong to ‘Japanese Modernism’.” (Menges 134). Shinohara won many prizes in his lifetime, including the AIJ from the Japan Government (2005), and the Golden Lion award at the Venice Architecture Beinnale (2010).  File: none provided. Taken from Menges, A., (ed.) (1994), *Kazuo Shinohara*, Berlin: Ernst & Sohn. P.23 CONTACT: <http://www.ernst-und-sohn.de/en/contact-0>  The Umbrella House (1961) – Section and Plan |
| Further reading:  (Kurokawa)  (Menges)  (Ousia)  (Soeiro)  (Pernice) |