

KAZUO SHINOHARA

Inscribe Eternity in Space

A centennial exhibition with 100 questions

Apr.17 — Jun.22, 2025 TOTO GALLERY·MA

100 Questions from Kazuo Shinohara

Kazuo Shinohara was a thinker who left behind numerous discourses along with his architectural works.

This exhibition considers them as “questions” and selects and displays 100 characteristic words left by Shinohara.

Curators: Shin-ichi Okuyama / Momoyo Kaijima / Seng Kuan, Assistant Curator: Koshiro Ogura

Planning and Editorial: Momoyo Kaijima / Koshiro Ogura, Publication: TOTO GALLERY · MA



- 1 Critique for Modulor
Gakkai kantō-shibu dai17kai kenkyū happyōkai, 1955
- 2 In this country, the world is an open void
Transactions of the Architectural Institute of Japan, vol. 57, 1957
- 3 The aristocratic thing / the plebeian thing
Transactions of the Architectural Institute of Japan, vol. 63, 1959
- 4 Division and connection of space
Gakkai kantō-shibu dai28kai gakujutsu kenkyū happyōkai, 1960
- 5 Tradition is a point of departure for creativity but not its final goal
- 6 Misunderstanding formed by time
Shinkenchiku, April 1960
- 7 The more vast the dwelling, the better
- 8 Insufficient space / superfluous space
Shinkenchiku, January 1961
- 9 When a style is built
Design, August 1962
- 10 It is the reverberation of space that is lost
- 11 A house must be beautiful
- 12 Functionalism misunderstood
Kindaikenchiku, October 1962
- 13 A house is a work of art
- 14 A house is a critique of civilization
Shinkenchiku, May 1962
- 15 The synthesis of arts is not about harmony
Shinkenchiku, November 1963
- 16 All beautiful Japanese spaces exist in the frontal
- 17 Commoner dwellings are like mushrooms
- 18 Extreme intentionality masquerading as unintentional
- 19 The activity of human passions
- 20 What should the contemporary village express is the beauty of chaos
- 21 The multiple house
- 22 Symmetry as strength
- 23 The aesthetic of conflict
- 24 Space without viewpoints
Jūtakukenchiku, Kinokuniya shoten, 1964
- 25 Three primary spaces
- 26 Stop the roulette
Shinkenchiku, April 1964
- 27 One is free from any city design
- 28 The site is not the starting point of design
- 29 Spaciousness comes before everything else in a house
- 30 One is free to use it however one sees fit
- 31 Create a fictive space with beauty
- 32 Design is also free from the client
Kenchiku, April 1964
- 33 The design of houses is not made-to-order work
Interior, May 1964
- 34 What is “unlivable” is a gamble for the future
Sedai '64, February 1964
- 35 How about ‘maximum dwelling’ ?
Shinkenchiku, January 1965
- 36 Meeting of humans with abstraction
Shinkenchiku, January 1967
- 37 Inscribe eternity in space
- 38 Intellectualization of space
- 39 Scale that surpasses humans
- 40 Power in simplification
- 41 Context of anticipation
Shinkenchiku, July 1965

- 42 A new fiction and reality
Toshijūtaku, July 1986
- 43 Introduction of a new 'nature'
Interior, July 1968
- 44 Function that includes emotions
Design, October 1970
- 45 Construction of the extraordinary
- 46 That-has-been-closed system
- 47 Fissure space: interruption for the sake of continuity
Kenchikubunka, January 1971
- 48 Expression of uncertainty
- 49 Metabolism as a part
- 50 The house is a concentrated expression of architecture
Shinkenchiku, January 1971
- 51 Mathematic city
Shinohara Kazuo 16 no jūtaku to kenchiku ron (Shinohara Kazuo: 16 Houses and Architectural Theory), Bijutsu shuppansha, 1971
- 52 In the beginning there is whole
- 53 Tentacles toward continuity
- 54 A direct hit to the entirety
- 55 Bringing new knowledge and emotion to the space
Shinkenchiku, February 1972
- 56 Irrational city and space machine
- 57 Synchronic city
- 58 My city is the 'city of the gaze'
Shinkenchiku, March 1975
- 59 Naked space
- 60 Traversing in the Third Person
Shinkenchiku, October 1975
- 61 Kinetics of ambivalence
Shinkenchiku, January 1977
- 62 Savage machine
- 63 Repetition of atonality
- 64 A yet undefined term, function
SD, January 1979
- 65 The city and the house are independent phenomena for me
Kenchikubunka, May 1980
- 66 Invisible machine
- 67 Progressive anarchy
- 68 An intermission in history
- 69 Zero-degree machine
- 70 Machine with name and nationality
Shinkenchiku, September 1981
- 71 I would like to imagine the exquisite Buddhist statues riding F-14 fighter jets
Shinkenchiku, January 1983
- 72 The productivity of pleasure
- 73 The pleasure of no memory
Shinkenchiku jūtaketokushū, Autumn 1985
- 74 ModernNext
- 75 Small house as ARCHITECTURE
Shinkenchiku jūtaketokushū, March 1988
- 76 The largest village in the world
Kenchikubunka, October 1988
- 77 Random noise
Shinkenchiku, October 1988
- 78 Time for a change of style
Kenchikubunka, March 1990
- 79 Rationality that embraces chaos
- 80 The eroticism of simplicity
- 81 The outline of the cube, the outline of the cylinder, now pop out
Shinkenchiku, May 1991
- 82 Have you seen the Radiant City?
Shinkenchiku jūtaketokushū, January 1993
- 83 Avant-garde small space
GA JAPAN 17, 1995
- 84 Festival and machine
- 85 An architect's career is about the making of a single concept machine
Shinkenchiku, March 1996
- 86 Transparent geometry
- 87 The avant-garde appears as lightly armed
- 88 Light shimmering amongst primary geometries
- 89 Space of hard edges
- 90 Silent dynamism
Shinohara Kazuo, TOTO Publishing, 1996
- 91 Tiny living space and enormous metropolis
Shinkenchiku, December 1998
- 92 Super-big numbers set city
GA JAPAN 33, 1998
- 93 The alien gaze
GA JAPAN 38, 1999
- 94 Matured urban chaos
Kenchikuzasshi (Journal of Architecture and Building Science), December 2000
- 95 New species of open network city
Chōtaisū shūgō toshi he, A.D.A. EDITA Tokyo, 2001
- 96 Traversing the stage of forms and words
- 97 The next space of origin
Aphorism: Shinohara Kazuo no kūkan gensetsu, Kajima shuppankai, 2004
- 98 The birth and transformation of a vivid theory of space
- 99 The flourishing splendor of modernism
Kenchikuzasshi (Journal of Architecture and Building Science), August 2005
- 100 Street with human shadow
Kazuo Shinohara: Street with Human Shadows, Center for Contemporary Art, CCA Kitakyushu, 2006