

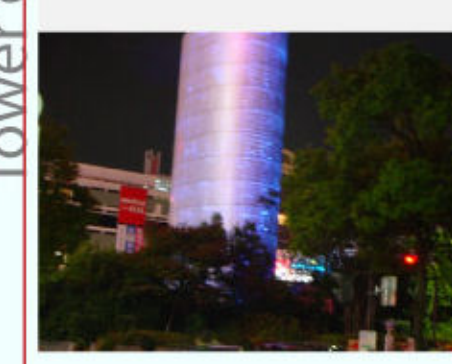

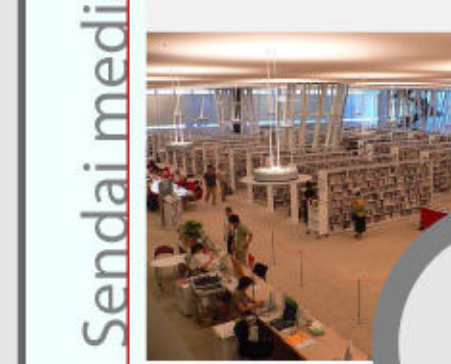


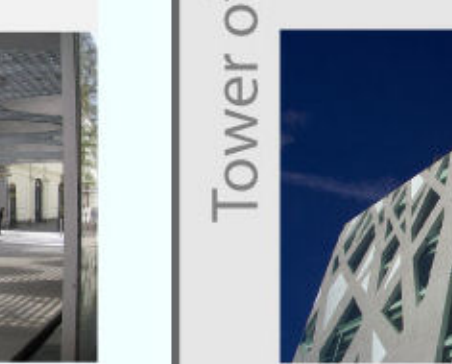
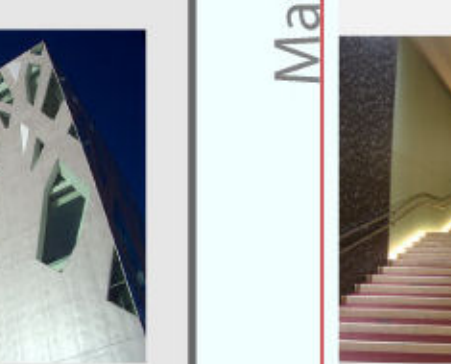
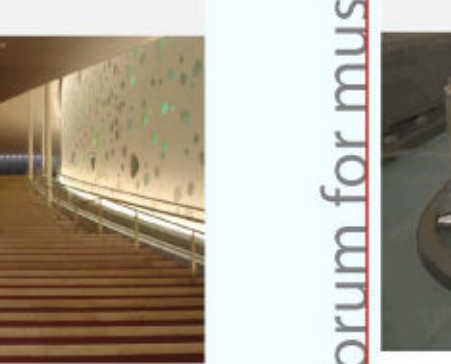



<p>Aluminium house "first experiment with metallic materials"</p>  <p>1971</p>	<p>The White U "experimenting with light and concrete"</p>  <p>1976</p>	<p>Tower of winds "a controlled natural phenomenon"</p>  <p>1986</p>	<p>Yatsushiro fire station "combination of a park like area and a highly efficient fire station"</p>  <p>1995</p>	<p>Sendai mediatheque "the architecture melts into the city and stimulates citizens to cultural activities"</p>  <p>2001</p>	<p>Serpentine London "represents total integration of structure enclosure and figuration"</p>  <p>2002</p>	<p>Paviljoen Brugge "represents total integration of structure enclosure and figuration"</p>  <p>2002</p>	<p>Tower of TOD'S "the three in the wall - nature and abstraction"</p>  <p>2004</p>	<p>Matsumoto "continuous fluid space"</p>  <p>2004</p>	<p>Forum for music Ghent "the whole architecture is a bunch of tubes like the human body"</p>  <p>2004</p>
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found: A B C D



© The building is readily identifiable.

▲ The building is well integrated in the urban frame

found: A B C D C D

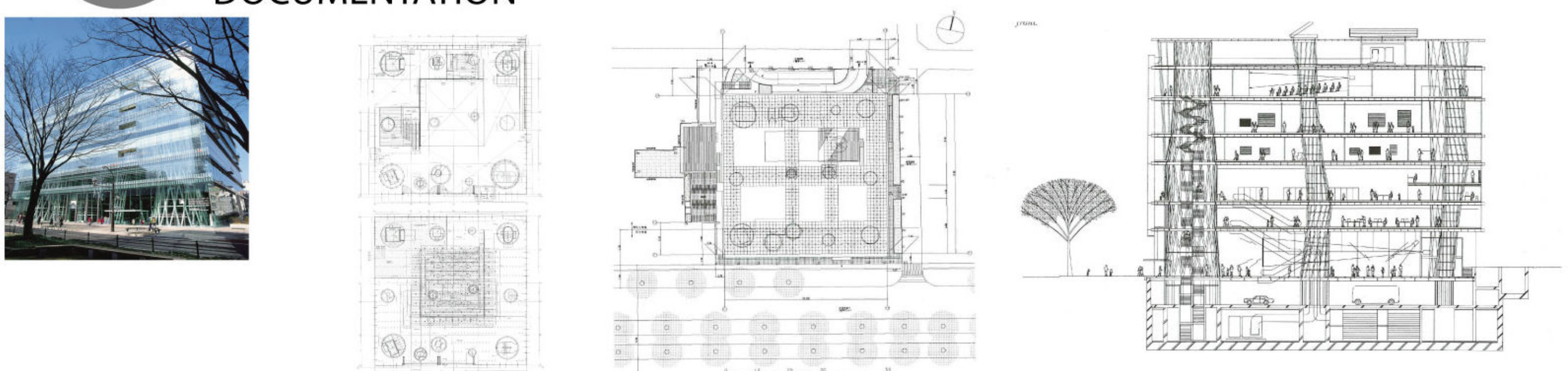


© The building is readily identifiable.

▲ Creation of unique space.

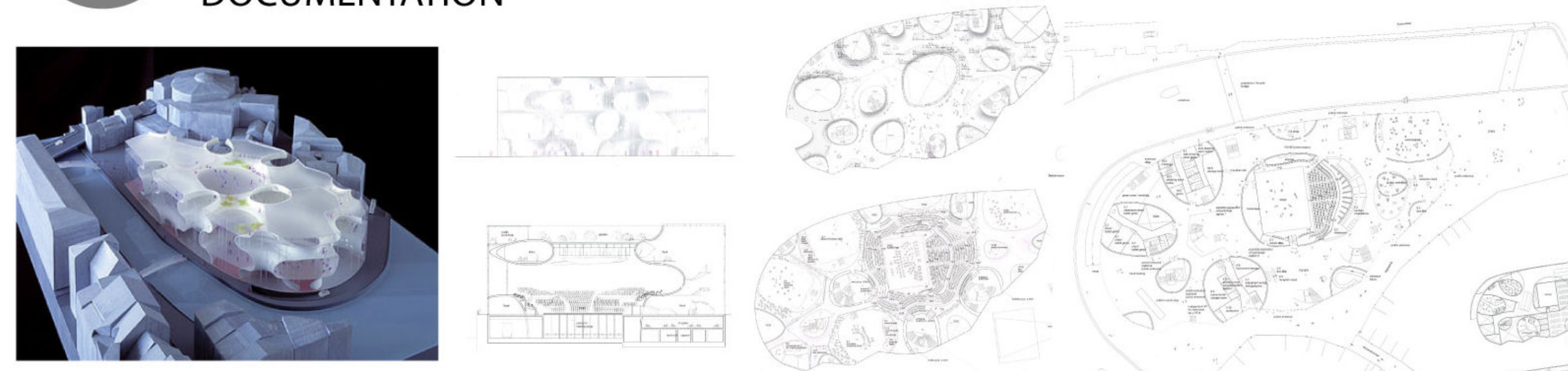
## 1 Sendai, mediatheque

DOCUMENTATION

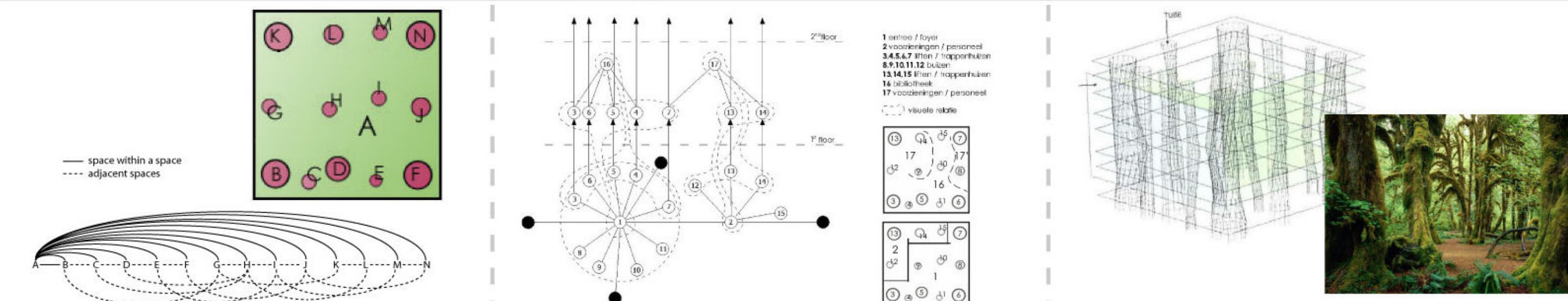


## 2 Ghent, forum for music and dance

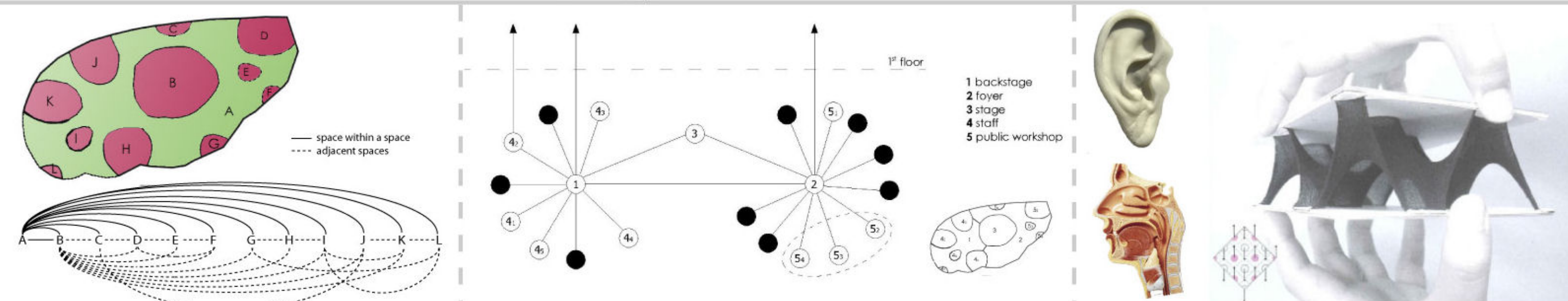
DOCUMENTATION



spatial relations topology parti



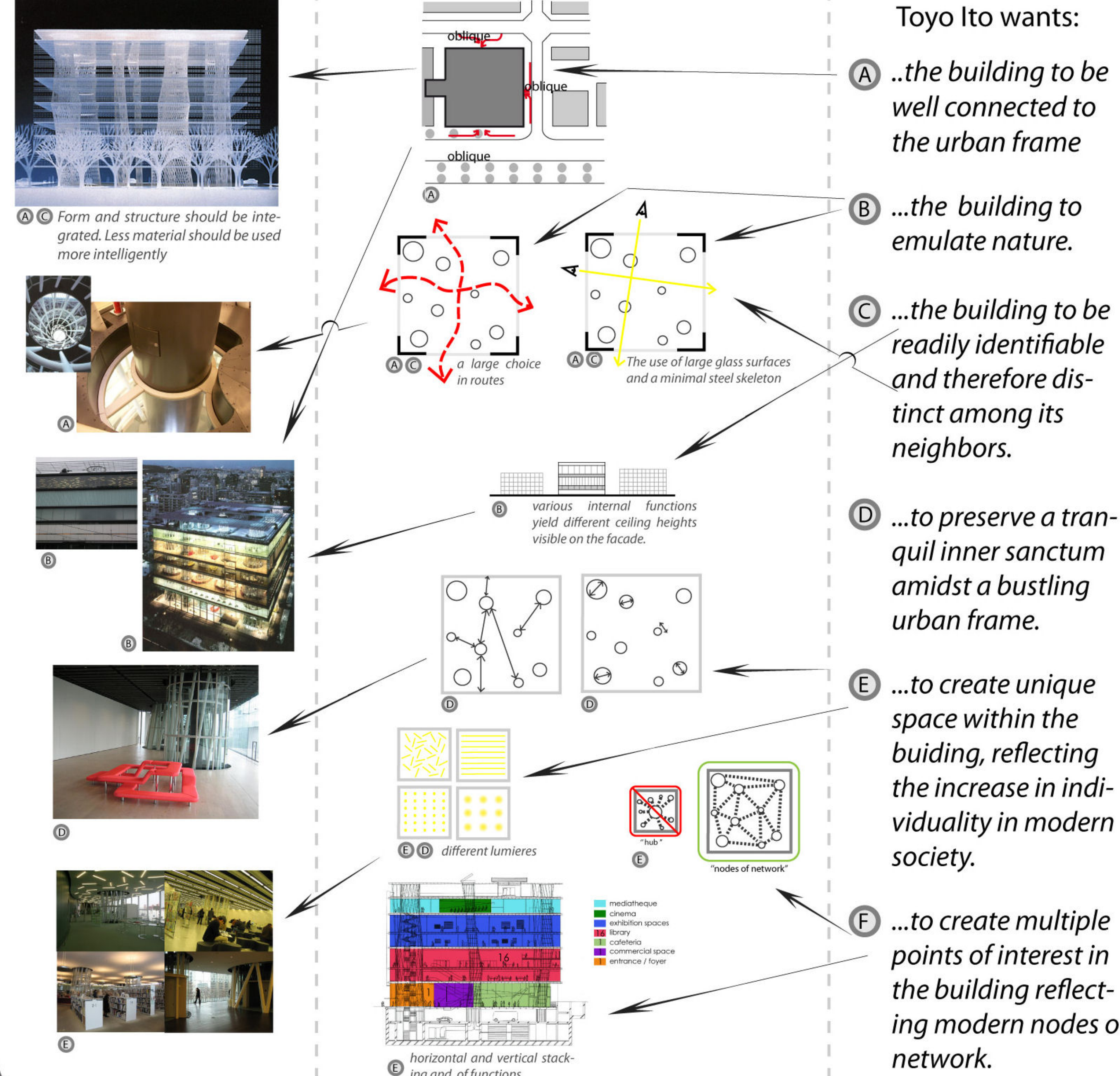
spatial relations topology parti



FORM OPERATION PERFORMANCE

Toyo Ito wants:

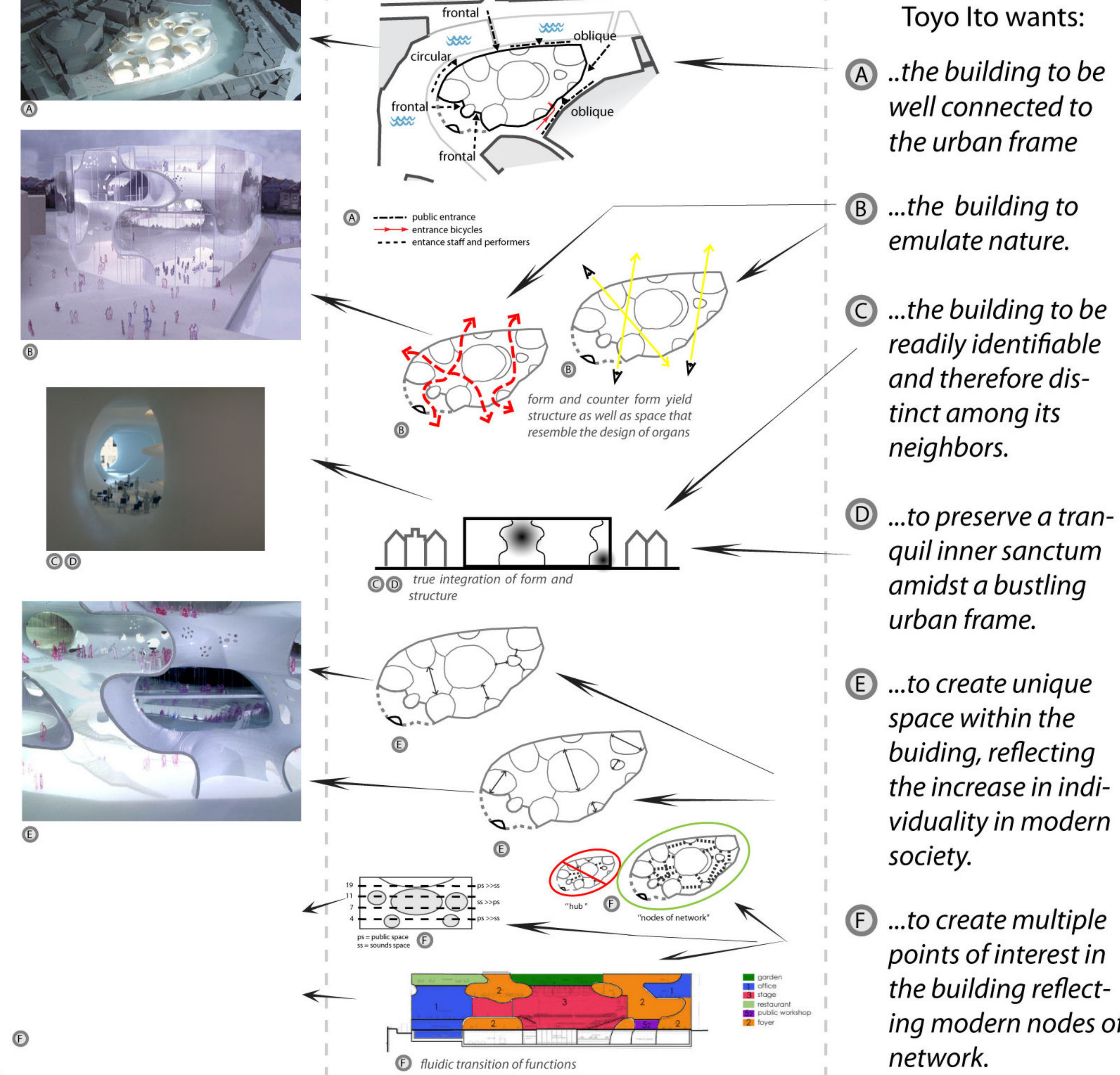
- ▲ ...the building to be well connected to the urban frame
- ▲ ...the building to emulate nature.
- ▲ ...the building to be readily identifiable and therefore distinct among its neighbors.
- ▲ ...to preserve a tranquil inner sanctum amidst a bustling urban frame.
- ▲ ...to create unique space within the building, reflecting the increase in individuality in modern society.
- ▲ ...to create multiple points of interest in the building reflecting modern nodes of network.



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### INTRODUCTION TO TOYO ITO AND OUR THEME

Toyo Ito is one of the current architects who has thought most deeply about the state of the contemporary city, its inhabitants and architecture that makes sense designing in these situations. Ito is known for creating extreme concept buildings in relation with his thoughts over buildings in relationship with "the complexity and nature of the city and its inhabitants. Born in Japan in 1941, Ito graduated from the Tokyo University, department of architecture in 1965. After a brief stint in Kiyonori Kikutake Architect and Associate, he started his own studio and starts designing private homes in his native country Japan. These first projects are the basis for new concepts of life in centers of population, examples are the 'White U' 1976 and 'Silver Hut' in 1984. It is here that Ito started experimenting with the aspects of nature within different concepts for all types of different buildings, most of them created in Japan. Toyo Ito said that since the start of the 1980's, he

has wanted to create pure spaces like the modern movement but on the other hand, to create buildings that make abundant use of more organic surfaces that are curved in three dimensions, that could be described as expressionist. Going back and forth until the Sendai Mediatheque; where both tendencies were integrated for the first time. Since he finished the mediatheque, Toyo Ito has begun to rethink his architecture and search for a new freedom of form while also seeking a way to control it through open, dynamic geometries and the organic integration of the buildings various components. Today's very dynamic lifestyles should be evenly matched with dynamic buildings. The term "fluid and floating architecture" is architecture with less dependant on materials, it is more about the spaces it results in. This principle is found in both chosen projects, with the "Ghent forum for music and dance" as an evolution of the earlier "Sendai Mediatheque." The concepts behind and the buildings themselves have very similar operations but are very different in form and expression. Toyo Ito is still in his journey beyond modernism, towards a new attitude to organic architecture.



### CONCLUSION COMPARISON

Obviously, the Ghent Opera design is an evolution of the earlier Sendai Mediatheque. It is an evolution with on the one hand very strong similarities, and on the other, some striking differences. While Sendai is an a compilation of different architectural techniques in spatial differentiation, i.e. the varying of space within the Library through the random placement of tree cores, lines and lighting, the Ghent Opera is substantially more ambitious. It incorporates a vastly more sophisticated system in which space is differentiated. The Ghent project uses the phenomena of form and counter-form to achieve differentiation. While Sendai also achieves its differentiation (complexity in the urban context) with apparently natural elements that have their origin in nature, the Ghent Library DOES NOT USE SEPARATE ELEMENTS in that Ito integrates the elements of differentiation: form vs. counter-form, structure and surface. Sendai is more a cybernetic creation, Ghent more a natu-

rally function organ. It was Ito's intention to have Ghent be a reflection of organ behavior: a mouth and ear at the same time, an organ for sound and an organ for perception. Ito has essentially fuses both organs into one building, structure and skin, creating a spatial environment which functions and looks much the way the body does. The complex and nature of the city and its inhabitants is reflected in both buildings. However, it can be asserted that the overly mechanical Sendai is a reflection of how the theme used to be represented. The Ghent Opera, with its lack of formal distinction between floors, walls and ceilings, is symbolic of the complexity and the ever declining rigidity of modern urban phenomena.

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