



## Keynote Speech

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**Venue:** Istanbul Technical University, Faculty of Architecture, Room 127 Taşkışla Taksim

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**Hour:** 10:00

### **'EXISTENTIAL SPACE IN ARCHITECTURE AND CINEMA'**

In its inherent abstractness, music has traditionally been regarded as the art form closest to architecture. In my view, however, the art of cinema is even closer to architecture, not solely due to its spatial and temporal narrative structure, but fundamentally because both architecture and cinema create, articulate and mediate images of life. Both art forms define and express dimensions and essences of existential space; they frame experiential situations of life.

Cinema constructs spaces in the human mind, and it projects an architecture of mental imagery reflecting the inherent ephemeral and archetypal architecture of human mind and emotion. The mental task of real buildings is to structure our being-in-the-world and the interface between the experiencing self and the world. But doesn't film directors do the same with their projected images?

Houses are built in the world of Euclidean geometry and matter, but lived space always transcends the rules of geometry. Architecture domesticates meaningless Euclidean space for human habitation through projecting existential meanings to physical and humanly valueless space. Lived existential space resembles the reality of the dream and unconsciousness that are both structured experientially and mentally, independently of the boundaries and characteristics of physical space and time. Lived space is always a fusion of external space, actuality and mental projection. In the experience of lived space, memory and dream, fear and desire, value and meaning, fuse into the actual perception. The modes of experiencing architecture and cinema become identical in this mental space that meanders without fixed boundaries. Even in the art of architecture, a mental image is transferred from the experiential realm of the architect to the mental world of the observer, and the material building serves as a mere mediating object, an image object. The fact that images of architecture are eternalized in matter, whereas cinematic images are only an illusion projected on the screen, has no decisive significance. Both art forms define frames of life, situations of human interaction, and horizons of understanding the world.

The lecture analyzes the characteristics of projected cinematic existential space as compared with the physical space of architecture. The lecture also points out what architectural design today can learn from the architectural imagery of the art of cinema.

\* born 1936 in Hämeenlinna. Architect SAFA, Professor of Architecture, University of Technology, Helsinki, Finland. Pallasmaa has been engaged in architectural, product and graphic design and town planning since 1963; currently running his architectural office of some thirty employees in Helsinki. Formerly State Artist Professor (83-88); Director of the Museum of Finnish Architecture (78- 83); Associate Professor at the Haile Selassie I University, Addis Abeba (72-74); Director of Exhibition Department at the Museum of Finnish Architecture (68-72, 74-83); Rector of the College of Crafts and Design (70-72). Designer of exhibitions of Finnish architecture, planning and visual arts, shown abroad in more than thirty countries.

Numerous articles and lectures on cultural philosophy, environmental psychology and theory of architecture and arts in various countries .Editor of several books and over thirty exhibition catalogues. Honorary Fellow of the American Institute of Architects, Member of the CICA International Committee of Architectural Critics, Member of the International Academy of Architecture.