



Among Ice, Timber and Concrete

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Fellini has an interesting movie called *Orchestral Rehearsal*. The members of an orchestra start entering into the music hall with their various instruments one by one for a rehearsal. Although it has been quite a long time, I still remember the details very vividly.

The movements of the maintenance man who was jumping up and down with his legs crossed, the orchestra members who were all around the space, having little chats, the oscillation of the pendulum with its huge ball through the end of the movie, the torn down walls and many more scenes.

In the movie the director was telling the story of daily life in the backstage with his own language and style. With all these relationships and the humanly moments, he was also trying to reveal something else. This was about the stories of orchestra members who made

that space a place. When I remembered the movie, I thought that the movie was quite architectural. It was a movie that found its depth and meaning with the director, Fellini. It was a movie of a music hall that was gradually being filled, the story of a "void".

In the 12th issue of *Betonart Magazine*, we started the series of Finnish Architecture with two names that left significant footprints, Raili and Reima Pietilä. We searched for the story of their legendary Kaleva Church in Tampere and the Dipoli Student Center in Otaniemi. In this issue we are going for a different journey, a trilogy. "Empty spaces". We are bringing together the empty spaces of the north, the spaces that are ready to be filled in.

The framework of the texts is composed of ice, timber and concrete. I wanted to emphasize with this trilogy that these three elements are into each other, they have smooth and soft boundaries among themselves. The concepts are ready for a motion and we can see the others when we look at one of them. The editor in

chief of the *Finnish Architecture Magazine*, Harri Hautajarvi, with his story in *ARK*, goes for a rather personal style which is quite different from his other writings. Another well-known architect Jouni Kaipia, tells us the story of a space that exhibits a moving exhibition, with all its stages. Finally, the famous architect Juha Leiviskä writes about his friend, a master architect not very well-known, Erkki Elomaa. In this composition, I am following the traces of these spaces with my own stories and interpretation. Thus, the memories connect with stories and the picture opens up before our eyes.