

• MAGNETFILM •

INTERNATIONAL SALES



ARCHITECTURE OF INFINITY

PETER
ZUMTHOR

PETER
MÄRKLI

ÁLVARO
SIZA VIEIRA

JOJO
MAYER

JAMES
TURRELL

CRISTINA
IGLESIAS

A Film by CHRISTOPH SCHAUB

KAMERA RAMÓN GIGER MONTAGE MARINA WERNLI MUSIK JOJO MAYER UND JACOB BERGSON
STIMME RAPHAEL CLAMER PICTURE DESIGN PATRICK LINDENMAIER

SOUND DESIGN PETER BRÄKER MISCHUNG JACQUES KIEFFER STEADYCAM FABIAN GAMPER ANIMATIONEN
WILLIAM CROOK CO-AUTOR DREHBUCH SAMUEL AMMANN PRODUZENTINNEN BRIGITTE HOFER UND
CORNELIA SEITLER EINE PRODUKTION VON MAXIMAGE IN KOPRODUKTION MIT SCHWEIZER RADIO UND
FERNSEHEN SRG SSR UND 3SAT MIT DER FINANZIELLEN UNTERSTÜTZUNG VON BUNDESAMT FÜR KULTUR



maximage

Internationaler Dokumentarfilmwettbewerb

MEDIA CITY Zürich

SWISS FILM FESTIVAL

SRF Swiss Public Service

SRG SSR

3sat

swissimage

ERNST GÖHNER STIFTUNG

SWISS FILMS

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Architecture of Infinity

by Christoph Schaub

Switzerland 2018 , documentary, 86 min.

Original title: Architektur der Unendlichkeit

OV: English, German, Portuguese, Swiss German

Format: HD/DCP 1:3,25 (Cinemascope), 5.1, 25 fps, color

Genre: Arts/Culture, Architecture, Spirituality

LINKS

Trailer: vimeo.com/297171610

Website: architekturderunendlichkeit.ch

Facebook: facebook.com/architectureofinfinity

CONTACTS

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LOGLINE

Beyond the seeing and explaining of buildings, this architecture documentary deals with a very specific aspect of the effects of space: transcendence.

SYNOPSIS SHORT

With this new project Schaub expands his field beyond the seeing and explaining of buildings to deal with a very specific aspect of the effects of space - which is transcendence. He guides the viewer through created spaces, art, music and nature, where transcendence can be felt and experienced.

With: Peter Zumthor, Peter Märkli, Álvaro Siza Vieira, Jojo Mayer, James Turrell and Cristina Iglesias

QUOTE

"The space, which exists in our imagination, gives us a lot of freedom.

Because we are re-creating it over and over again."

(Cristina Iglesias)

LONGER SYNOPSIS

Temporality and age are inherent in every object and creature and, depending on one's outlook, may transcend to infinity. How can this be imagined? What goes beyond it? The filmmaker Christoph Schaub starts his personal journey through time and space in his childhood, when his fascination with sacred buildings began – and his wonder at beginnings and ends.

Schaub explores, together with the architects Peter Zumthor, Peter Märkli and Álvaro Siza Vieira, the artists James Turrell and Cristina Iglesias and drummer virtuoso Jojo Mayer, the magic of sacred spaces, defined here as far more than church buildings. Who owns spirituality? The film follows "spiritual life" in architecture and the fine arts, but also in nature, and literally lifts it over and above the limits of thinking. A slightly floating camera immerses us in somnambulistic images, takes us on a sensual and sensing journey through vast spaces, and guides our eye towards the infinity of the starry sky and the depths of the ocean. Past and present, primeval times and light years, it's all there.

FESTIVALS & AWARDS

World Premiere: International Competition, DOK Leipzig, Germany (2018)

THEATRICAL RELEASES

German-speaking Switzerland (cineworx): 31st January 2019

French-speaking Switzerland (cineworx): 19th April 2019

CREDITS

Director	Christoph Schaub
Script	Christoph Schaub, Samuel Ammann
Producer(s)	Brigitte Hofer, Cornelia Seitler
Production Company	maximage Filmproduktion GmbH
Director of Photography	Ramón Giger
Editor	Marina Wernli
Sound Recording	Jaques Kieffer, Jan Illing, Reto Stamm
Sound Design	Peter Bräker
Original Music Composer	Jojo Mayer, Jacob Bergson
Script	Christoph Schaub, Samuel Ammann
Funding by	Schweizer Radio und Fernsehen / SRG SSR, 3sat, Bundesamt für Kultur (BAK) / MEDIA Desk Suisse, Zurich Film Fund, Suissimage, Ernst Göhner Stiftung, UBS Kulturstiftung

THE PROTAGONISTS

PETER ZUMTHOR, architect, Haldenstein, CH

Born in 1943. Joiner's apprenticeship. Studied Interior Architecture, Design and Architecture at the Basel School for Applied Arts and at the Pratt Institute in New York. In 1978, he set up his own architectural firm in Haldenstein (Canton of Graubünden, CH). Peter Zumthor has received numerous architecture awards, including the Pritzker Architecture Prize.

ÁLVARO SIZA VIEIRA, architect, Porto, PT

Born in 1933. Lives and works in Porto, where he founded his architectural firm in 1958. Siza is considered to be Portugal's main representative of Modernist architecture. He has received numerous, important distinctions for his work, including the Pritzker Architecture Prize.

JOJO MAYER, musician, drummer, New York, USA

Born in 1963. A Swiss drummer residing in New York, who has worked with jazz greats such as Dizzy Gillespie, Nina Simone and John Zorn. He has his own band called "NERVE".

CRISTINA IGLESIAS, artist, Madrid, ES

Born in 1956. A Spanish installation artist and sculptor, who lives and works in Torrelodones, Madrid. Her work is comprised of a variety of materials, including steel, water, glass, bronze, bamboo and straw.

JAMES TURRELL, artist, Flagstaff, USA

Born in 1943. The most prominent Land Art and Light artist in the U.S. His rich body of work predominantly deals with the relationship between space and light.

PETER MÄRKLI, architect, Zurich, CH

Born in 1953. Studied at the ETH in Zurich. From 2002-20015, he worked as a professor at the ETH Zurich. Since 2013, Visiting Professor at the MARCH School of Architecture in Moscow. He runs his own architectural firm in Zurich.

BIOGRAPHY CHRISTOPH SCHAUB

1958 in Zurich. With almost thirty fiction and documentary films Christoph Schaub belongs to the most influential and active Swiss filmmakers. He directed several documentaries devoted to architectural themes such as SANTIAGO CALATRAVA'S TRAVELS (2000) or BIRD'S NEST - HERZOG & DE MEURON IN CHINA (2008) both selected for the Locarno Festival. For his fiction film JULIA'S DISAPPEARANCE (2009) Schaub received the Audience Award at the Locarno Festival.

FILMOGRAPHY CHRISTOPH SCHAUB

FILMOGRAPHY FICTION

- 2012 Nachlärm
- 2009 Giulias Verschwinden
- 2008 Happy New Year
- 2006 Jeune Homme
- 2004 Sternenberg
- 2001 Stille Liebe
- 1998 Einfach so (Blind Date)
- 1992 Am Ende der Nacht
- 1989 Dreissig Jahre
- 1987 Wendel

DOCUMENTARIES

- 2018 Architektur der Unendlichkeit
- 2013 Millions Can Walk, (co-director)
- 2011 Responder a l'existent (TV)
- 2008 Bird's Nest – Herzog & de Meuron in China (co-director)
- 2007 Brasilia – eine Utopie der Moderne (TV)
- 2002 Der Wechsel der Bedeutungen (TV)
- 2002 Die Kunst der Begründung (TV)
- 2002 Der zweite Horizont (TV)
- 2000 Die Reisen des Santiago Calatrava
- 1999 Il project Vrin – «Das Vrin-Projekt» (TV)
- 1997 Cotglia alva – Weisse Kohle (TV)
- 1996 Lieu, funcziun e furma – L'architectura da Gion A. Caminada e Peter Zumthor (TV)
- 1995 Rendez-vous im Zoo
- 1995 Il Girasole – una casa vicino a Verona (co-director)
- 1995 Kokon
- 1984 1 Lovesong (co-director)
- 1982 Nachwuchs – Zürcher Teddyszene (co-director)
- 1982 Keine Zeiten sich auszuruhen – AJZ im Herbst 81 (co-director)
- 1981 Schwimmtdemo – Lieber blutt als kaputt (co-director)
- 1979 Wenn ich ein Mann wär (co-director)

ARCHITECTURE OF INFINITY - Questions for Christoph Schaub

You have made several films about architecture. What is it that fascinates you about architecture?

Architecture is far more crucial to our existence, than we actually perceive it to be. Typically, we perceive spaces and buildings in a very subconscious way. That is how, architecture's emotional effect fascinates me, which generally acts on our subconscious, but can be implemented in a very deliberate way. I've learnt, architecture is in fact always present, always enveloping us in different ways and when you intently pay attention to it, it speaks to you – with different intent, with different effect.

Coming across this kind of architecture is fascinating – also and especially when it comes to films.

What was your understanding of architecture with this new film?

In this film, I try to broaden the term architecture. Try to understand architecture in the sense of a spatial experience in a more universal way. In the film, I base the experience on spaces with sacred effects. Of spaces that aim to instil grandeur, overpowering or protection. This effect can also be achieved in a secular structure, or in nature or art. Architecture also broaches the subject of infinity in a very basic sense, because a building essentially cuts out a part of what is infinite. Architecture could stand for what is finite within infinity. Churches exemplify the Hereafter, as the alternative to finite life on earth. Nowadays, we humans search in nature and in art for a similar, (non-religious) experience – a feeling of rapture, perhaps spirituality.

How did the idea for this film come about?

I have always been fascinated by churches, by their exterior shape, the space itself.

I never really knew why, because I'm an Agnostic and against the institution of the Christian church. At the beginning of my development work, I was much more focused on the architecture itself, or rather the history of churches. But I became more and more interested in the emotional, philosophical appreciation of these spaces and not the art of their design and construction. I started to gain a clearer understanding of my ambivalence towards these constructions. I understood, I'm better off talking about the effect these spaces produce. This approach then almost automatically became the focal point of my reflection.

What makes ARCHITECTURE OF INFINITY different to your other films about architecture?

With every one of my previous films on architecture, I chose a different approach: a building, an architect, a city, contextual construction etc. - those were the themes. Here, the emotional effect of spaces is what interested me. The term "room" for me had to encompass more than just its architectural sense. My starting point were sacred structures, because they have a strong emotional effect - they have to, due to their function, meaning and the intended philosophical-religious effect.

Is this film your most personal documentary...?

Yes, it is my 'most personal' film in the sense that the narrative is defined by my interests, my experiences and emotions. However, it was important for me that the film simultaneously reflects the experiences and emotions of numerous people. It should be universally accessible and in no way impersonal. The first-person narrative helped me establish that balance.

By which criteria did you choose the protagonists and the buildings?

Two things were important. On the one hand, the protagonists and constructions had to inspire my narrative interest. On the other hand, they had to go well together. I always imagined a scenario where the protagonists would meet around a table, share good food and wine and they'd have to get along splendidly, like and respect one another – in short: They could spend an inspiring evening in each other's company.

What were your biggest artistic challenges with this film?

I think, to bring the film's different levels together to relate to each other in an interesting way. On a visual level, the narrative about architecture and landscapes, which naturally tends to be more static and - you could say - more objective and then the 'inner' images, which are more animated and of course, more subjective. On a sound level, the interplay between the sound design and Jojo Mayer's music was a challenge. And finally, the task of constructing a voice-over that is personal and at the same time informative, at certain moments. We always said, the narrative voice has to trigger something in the viewer – an interest, an emotion or a memory. Another possible answer could be that working with the visual artist Ramon Giger, the editing artist Marina Wernli and the musician Jojo Mayer were productive Vis- à-vis and inspirations.

How did you approach the editing process, or rather, how did you and the editor Marina Wernli find the film's structure?

The editor Marina Wernli and I went through an extensive editing process in close collaboration. Even though the important elements were already defined in the shooting plan, we wanted to - or had to – newly invent the actual narratives. The editing makes use of an associative principle and thus also poses philosophical questions. Which isn't easy. It requires time, i.e. many discussions and versatile experiments are necessary for the 'truth' to be unearthed. A 'truth' that doesn't aim for objectivity, but should instead be subjective. But it has to be able to be understood and accepted by outsiders, by those not in the know.

What was your personal experience on the making of this film? Did making this film change you in any way?

'Changed' is a bit exaggerated! I did however learn a lot and understand and see many things, even about myself, in a new light throughout this process. During the making of this film a lot changed regarding the subject matter, i.e. my interest in it changed. I realized that I wasn't just making a film about sacred architecture, but that I also had to tell stories from my own life. That's how I realized that sacred architecture became less and less the focal point of my interest. That is why the protagonists hardly talk about their designs, but instead more intently, through architecture, talk about philosophical questions, which are essential to our existence. During the work, I also noticed that I can broaden the term of space. I can equally reflect on the inner space of a human being. Which allowed us to find an image for an architecture of infinity. The inner space can be considered as infinite – an inner space at least doesn't have any visible limits, no beginning and no end – no centre either. In the real, material world, on the other hand, it's impossible to imagine an "architecture of infinity" in a concrete sense. Fundamentally, I can say: The work on this film has been very enriching for me, because at the end of the process, I'm standing in a different place than where I was at the beginning. It allowed me to discover a part of myself, which I hadn't known in that way.