

TITLE
FILM-SPACE TRANSCRIPTION

NAME
Lisi Wieser

AFFILIATION
TU Berlin Architektur + Landschaftsarchitekt

EMAIL ADDRESS
wieser@weissglut.at

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ABSTRACT
During my undergrad and Master's studies, I was always exposed to the way my friends in other related fields, specificity film studies, approach to creating space. I constantly learned about possibilities that other canons can bring to my approach to space and design. I took a course which explored film as transcription for architectural design under supervision of Prof. Deborah Hauptmann at TU in Delft. I did my diploma at TU Vienna under supervision of Prof. Will Alsop under constant exchange with my cinematographic friends – using their cameras, their materials, their skills - to finish my studies.



Es Devlin, Sketch, Stage Designer Wagner Opera, Royal Opera Hall, London

10 Years later, a new big interior project is now the basis to develop this exchange further. Together with a director friend the idea emerged to pretend to do a movie while we are actually doing an interior design. We started to meet with an award winning costume designer and a lighting designer who is specifically interested in opera lightning after doing film. We considered different approaches, exchanging ideas, talking about plots and sequences. Things began to come exciting, suddenly a very problematic skylight became a very exciting artificial light source in the ceiling. The director instantly filled the apartment with buzzing situations of daily life,

fabrics are chosen thinking about tangling toes at the end of a couch. Furthermore we are looking for a director of

photography to picture the flat out of the mind of a film, as well for a sound designer who should be in charge of p.e the noise a moving chair produces on a wooden floor.

My study is a new approach to my architecture, much different from my working process of my former projects. In previous projects, very often, I worked solo, had limited budgets and time frame to create a concept or main idea. This research now is embedded in one of my current very different interior design projects for a private person in Vienna with very exclusive budget starting now being finished in approx. 6 months. Working on this project now together with a constant growing team of filmmakers is an spectacular opportunity to see which spatial possibilities emerge out of this exchange. The question is what kind of quality and depth can this bring to my architecture? What kind of new ideas, space settings, colour concepts, material suggestions and lightning conditions can be produced?

I came to this study proposal, following the review of relevant literature in the field and analysis of the major architectural projects in the past 5 years of working as an architect. I tried to look at things, which mattered most to me. I looked at my work done at Querkraft Architects in Vienna. I looked into the work of the stage designer Es Devlin. All of this research done including the story written above led me finally to the theme I suggest now to start with my PhD.

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