



TECHNOLOGICAL EFFECTS IN FICTIONAL SPACES; COMPUTER GAMES AND CINEMA CASE

Prof. Asist. İsmail Emre KAVUT,

Mimar Sinan Fine Arts University, Turkey. E-mail:emre.kavut@msgsu.edu.tr

ABSTRACT

With the development of the industry and the acceleration of the technological age, a rapid development is observed in the fictions of space in play and cinema samples. The sight of the unseen and the unseen make it possible to look at the concept of space from a wide horizon. In this context, it can be thought that the game and cinema industry is in a continuous change and development.

The predictions that industrial spaces and industrialization will increase in the vision of future tense can be seen as a sign that fictional spaces will increase in number and quality. The aim of this study is to examine the data obtained with the help of qualitative methods in the industrial platform.

KeyWords:Fictional Space, Industry, Cinema & Computer Games

1.INTRODUCTION

“ Cinema is an art, but the art of cinema is its fiction. ”

S.Kubrick

Fiction; in its simplest definition, it is the composition of parts to ensure the integrity of meaning. Fictional spaces; the existence of some or all of them can be defined as the spaces created by the composition of the parts which are not quite possible under the conditions of the current period. It can be said that fiction places are them ostwidely used genre in the cinema industry.

In the film industry ‘u Fiction is a combination of two plans in a certain order to form the rhythm and structure of the film. The plans chosen by the editor and their arrangement set the time-space of the film and direct the audience's attention.’¹ In the fiction, the spaces and the flow of the spaces play a role in ensuring the integrity of perception and reinforcing the subject to be told by arousing different emotions such as excitement, amazement, fear and joy. Allelements on the stage should be considered in the design of the space.

First storytelling; He is currently featured in director Hugo Georges Melies' 1902 film Le Voyage dance La Lune and 1904 film Le Voyage a Travers l Impossible. Seyahat Seyahat Traveling to the Moon Le (Le Voyage dance La Lune) is also considered by some sources to be the first science fiction film. The transformation of narrative narration into visual narrative

¹Barnwell J.,” Film Yapımının Temelleri”, Akademik Temeller Dizisi No:4, Literatür Yayınları, Ekim 2011

began with this breakthrough in the cinema industry, and many different editing techniques have been developed and used until today.



Picture 1-2: Scenes from Georges Méliès' 1902 film *Le Voyage dans La Lune*

Regarding fiction; In theory, theories have been developed by theorists such as Lev Kuleshov and techniques have been used by many directors such as Pudovkin, Eisenstein, Hitchcock and Balling. Fiction has three basic functions. The first is the syntaxique, in which the parts should be arranged, and their rhythmic function evaluated according to the semantic function (semantique) for establishing a cause-effect relationship, creating parallelism, comparing or simulating and the rhythmic function of the sound and light intensity.² In order for the fiction to be successful, all three functions should be composed correctly and effectively for some stories. Fiction types can also be classified in many respects. In the classification of Bülent Küçükeroğan, fiction types according to the factors of time and space are Narrative Fiction, Causal Fiction, Parallel Fiction and Parallelized Fiction.

“Factors influencing the creation of a cinematic product, which is a communication and transfer tool, should be taken into account when visualizing the character, fiction, circle, identity and location of the cinema product. The relationship between identity and space within the design discipline helps to visualize a fictional text and when combined with the discipline of cinema creates a different perspective. Cinema is the transmission of compressed events and event sequences to the audience in a short time and limited space. It is a whole formed by many different pieces coming together (Yararel ,2019).”

Historical narrative is at the forefront of narrative fiction in the cinema industry. The suitability of space with time is important in this context. Space should reflect the period in its entirety. The inner and outer shell should complement each other, the inner-outer unity should be ensured, the reinforcement elements and furniture used should be designed in a way that reinforces the expression of the dominant style of the period with its form, material and color. The scenes that will be created with the places that can accurately convey the period of the historical event or event to be explained will strengthen the narration.

In this kind of fiction, the benefit of technology should be kept in the foreground. The realism of a periodic space constructed with the help of current technologies will have a stronger impact on the audience. For example, when a space of the film *Alexander the Great*, edited in 1956, and a space image of the 2004 film *Alexander*, which also deals with the same event, can be observed in the cinema industry, the importance of using current technologies in the space editing.

²Küçükeroğan B., “Sinemada Kurgu ve Eisenstein”, Hayalbaz Kitap, Mart 2010



Figure3: A view from The Great Alexander 1956



Figure 4: A view from the film Alexander the Great 2004

In Causal Fiction; the plans should reflect the cause-and-effect relationship. For this reason, the spaces to be constructed should be designed in a way that reflects the cause-effect relationship and the flow of the sceness hould be provided with causality. In parallel fiction, two or more events are transmitted at the same time. Therefore, it can be thought that the film should be edited in at least two different places. In paralleled fiction, the events that are constructed one after the other do not intersect at anypoint. Since there is nointersection, it is possible to choose a single space as a film space. Parallel fiction and parallelized fiction may show some similarities. In the meantime, Architecture insists on mutual interaction more than other arts and wants it. So far, the relationship between cinema and architecture has remained metaphoric rather than direct. As a social and political expression of culture, architecture is more in line with cinema than at first glance.

The relationship between architecture and cinema is gradually changing its direction from an indirect relationship to a direct relationship. Today, industry's search for space is strengthened and sometimes a city is completely constructed. The importance of space element in the cinema industry is also strengthening.

The relationship between the architecture and the cinema industry should also be considered in two ways. Today, while creating a fund for a cinema product and giving life to film, original space approaches of cinema films or computer games can shape a real space. Nowadays, it is possible to come across real spaces created by being inspired or inspired by cinema.

This relationship can also be defined as a common salmode of existence. For example, H.R Giger has space designs that adopt this form.



Figure 5: A real fictional space designed by influencing cinema products (H.R GİGER BAR)



Figure 6: A Real Approach Fictional space for the Star Wars movie

Another rising trend of our age is computer games. Computer games; It can be based on literary works, myths and legends, cinema works, different literary or visual materials, or it can be constructed with a completely original story and formation. Especially in games based on an existing material, an effort should be made to approach the original story of them athermal by utilizing digital facilities and technology. In original works, design repertoire and imagination should be blended and repetitions should be avoided.

It can be based on different literary and visual materials or can be constructed with a completely original story formation. In the case of a material, sensitivity should be exercised in the research process and a concern for truthfulness should be raised. In scenarios that are imaginary, pushing the limits of technology and visual possibilities should be a priority.

Computer games include Diablo, Starcraft, World of Warcraft, Harry Potter and the Sims. In order to design the interiors in computer games, interior designers, industrial products designers for products, visualization designers for visualization techniques, code software and computer programmers for the realization of the game, consultants from the disciplines necessary for research create virtual spaces together.

The animation industry, on the other hand, is a flue-free industry that can be expressed in millions of dollars in Japan and America. The characters and virtual spaces constructed in the animated films should have more unusual colors and more fantastic views than the real. In this sense, the necessity of getting help from different disciplines such as space designer, manga illustrators, cartoon and animation graduates, cartoonists occurs.

In the spaces where fictional spaces are created and produced, virtual space fiction and cinema and animation films and computer games spaces can be realized only with a multidisciplinary working style. Since it cannot be possible for a designer to have knowledge and expertise about all the subjects of character, interior, scenario, shooting and creation techniques, sub-disciplines that require archives and consultancy, virtual spaces should be designed and produced with interdisciplinary use and multidisciplinary working method.



Figure 7: A fictional city with a real approach to a computer game



Figure 8: Example of a venue from Wow of warcraft computer game



Figure 9: Example of a venue from Wow of warcraft computer game

The relationship between the architecture and the computer game industry should be considered in both directions. Today, it is possible to come across real spaces created by influencing or inspiring a computer game. It can also be defined as a commensal form of existence in this relationship.





Figure 10.11.12: Hangar Sieben Museum Salzburg Austria

The Hangar Sieben Museum, which is designed on a different subject that does not have an existing type concept and which exhibits the vehicles used by Redbull in its special activities and the private aircraft collection of the owner, has been designed in a formal and semantic space outside our design vocabulary. In the Hangar Sieben, a future-oriented space approach was created using glass-steel construction.

In this fictional space, non-human film characters were used to create a sense that the user of the space was not the only human being. Simulated computer games played with small units, the user's space and the tools in the space is provided to experience virtually. With this approach, it can be said that the visitor is separated from the environmental space and tried to live in a surreal space. Considering the interest in the cinema and computer industry and the increasing investments related to this, it can be foreseen that such examples, which are reflected in the outer shell and used indoors, will be seen more frequently in the future. Some of the animated characters produced in the cinema and game industries can also inspire contemporary space designs. Hello Kitty, a cartoon series produced by Sanrio, is a source of inspiration for many places, especially in Japan and the Far East.



Figure 13-14: Hello Kitty-inspired house and Hello Kitty-inspired hotel room

The shops and cafes where the products of such characters are sold are designed with inspiration from these characters. At this point, it can be thought that space design will be a danger of being kitsch. Therefore, the product must be assimilated and interpreted correctly.

CONCLUSION

Architecture and space fiction is an important source of expression and form richness in cinema industry and game industry which is one of today's chimney industry branches and

has the opportunity to appeal to a wide audience with million dollar budgets. Therefore, consciously constructing the spaces of the works; no deviations from reality are included in products based on written or visual materials; in original studies, attention should be paid to ensure that the subject is the place of the subject and the place is the subject of the subject, and repetitions should be avoided. Fictional spaces can be fictitious in real spaces as well as real approaches.

The sight of the unseen and the unseen make it possible to look at the concept of space from a wide horizon. In this context, it can be thought that the game and cinema industry is and will be in a continuous change and development. This change will be bi-directional, games and films will add momentum to space designs and expand the space repertoire of designers. Within the vision of future tense, the predictions that industrial spaces and industrialization will increase can be seen as a sign that fictional spaces will increase in number and quality. The spaces to be constructed correctly, especially narrative fiction, can only be the mirrors of life and design approaches in the present and in the past in the future, while increasing the impact on the audience and the user and the demand for the product. It is also possible to take a visual archive approach to these products.

These virtual-sized products are also a source for the creation of real spaces. For this reason, it is important to create fictional spaces in the cinema and game industry with a proper design approach as a result of good research, serious work and maximum utilization of technological opportunities.

The products produced by the cinema and game industry are global and mobilized products. For this reason, products that describe our culture correctly should be produced and presented to the information flow in the world market. Our traditional values, rich historical and cultural accumulation must be processed and kept alive by both designers and designers working in the cinema and game industry.

REFERENCES

- Akkaya Ç., 1950'ler ve 1960'lar Modern Batı Toplumunda Kurgulanmış Gelecek Zaman Vizyonunun Konut Tasarımına Yansımaları, MSGSÜ Fen Bilimleri Enstitüsü, Y.Lisans Tezi
- Barnwell J., Film Yapımının Temelleri, Akademik Temeller Dizisi No:4, Literatür Yayınları, Ekim 2011
- Foss B., Sinema ve Televizyonda Anlatım Teknikleri ve Dramaturji, Hayalbaz Kitap, Haziran 2009
- IkariStudio, Manga Step By Step, Maomao Publications, 2009
- Borden D.,Duijens F., Smith A., GilbertT.,Film, NTV Yayınları
- Küçükerdoğan B., Sinemada Kurgu ve Eisenstein, Hayalbaz Kitap, Mart 2010
- Monaco J., Bir Film Nasıl Okunur ?, Oğlak Bilimsel Kitaplar, 2001
- Turgay O., Gelecekte Mekan Tasarımında Görsel Kimlik Kurgusu Dijital Mekanlar, 1. Ulusal İç Mimarlık Sempozyumu, Sempozyum Bildiri Kitabı
- Us F., Bilgisayar Destekli Mekan Tasarımı Sürecinde Animasyonun Kullanımı ve GreggLynn Örneği, 1. Ulusal İç Mimarlık Sempozyumu, Sempozyum Bildiri Kitabı
- Yararel B., "Space IdentityAndAtmosphereFictionInCinema", International Journal of AdvancesResearchandReview, IJARR, 4(10), 2019; 15-20
- Resim Kaynakçası:
- Resim 1-2: Georges Melies'nin 1902 yapımı Ay'a Seyahat (Le Voyage dans La Lune) filminden sahneler / <http://daimasinema.blogspot.com/2011/01/le-voyage-dans-la-lune-1902.html>

- Resim 3: Büyük İskender filmi 1956/www.imdb.com
- Resim 4: İskender 2004/ www.imdb.com
- Resim 5 Sinema ürünlerinden etkilenerek tasarlanmış, kurgusal yaklaşimli gerçek bir mekan (H.R GİGER BAR)
- Resim 6 Yıldız Savaşları (Star Wars) Filmi için kurgulanan Gerçek Yaklaşimli Kurgusal bir mekan
- Resim 7: Bir Bilgisayar oyunu için kurgulanan gerçek yaklaşimli kurgusal bir kent (sims)
- Resim8-9; Wow of warcarft bilgisayar oyunundan bir mekan örneği
- Resim 10.11.12: Hangar SiebenRedBull Araç Müzesi Salzburg Avusturya
- Resim 13-14: HelloKitty'den esinlenerek tasarlanmış bir ev ve HelloKitty'den esinlenerek tasarlanmış bir otel odası