



SPACE IDENTITY AND ATMOSPHERE FICTION IN CINEMA

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ABSTRACT

Cinema, which is an effective means of transmission among visual arts, feeds on many different disciplines. First of all, it can be said that cinema films are created from a whole where various designs meet on a common platform. The concepts of identity and atmosphere within this whole are decisive elements in cinematic transference.

Space is a basic area for cinema and the identity of space results in the reflection of the space in the film. The atmosphere is very important for the cinema in terms of transferring the desired emotion to the audience.

When the concept of identity and atmosphere is combined with the discipline of cinema, which can be defined as visualizing a fictional text, a different perspective emerges. Three different types of cinema works will be discussed in this study, where the field identity and atmosphere effect in the film narrative will be explored in the created image.

In the first part of the study, the relationship between cinema and space will be examined. In the following section, the concepts of space identity and atmosphere will be defined and the effect will be explained with examples through cinema films.

1. INTRODUCTION

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.

It is inevitable that cinema is influenced by architecture and architecture is equally influenced by cinema. As a result of this relationship, physical space and fictional space are the elements that make up the visual perception for cinema. Therefore, when cinema is considered as a whole, the space that constitutes the visuality supporting the cinematic narrative is very important.

Cinema is an important means of transference in this age when people are intensely surrounded by visual stimuli. While providing suggestions for seeing, hearing, thinking and feeling, their interaction creates many common denominators. The place and identity coexistence in cinema narration gains importance with its effect on atmosphere creation. The atmosphere enters interaction through time, space, character and identity.

Cinema nourishes one's mind through images in the quest to reach the world created by the audience in their own memory and to position events within this world. These images are

very helpful in understanding the life cycle. Memory records all kinds of sensations that are interpreted and combined with our own experiences and memories of images without any questioning process. From the first moment of human being, every image, smell and sound that it perceives is recorded in various storage areas in its memory, and it is continuously expanded by adding and interpreting it with various interpretations. The reflections created by memory are the individual sensations that the individual feels or feels while experiencing a space and then visualizes in his memory and appears in front of his eyes, the individual sensations that he has left on the moment he has lived or the experiences he has gained in the past.

The creation of the atmosphere that encompasses all these imaginary sensations, coupled with cinematic fiction, has the ability to reach the individual self.

2. ON THE ATMOSPHERE IN THE RELATIONSHIP OF CINEMA AND DESIGN; “LES TRIPLETTES DE BELLEVILLE ”FILM EXAMPLE

The animated film, directed and written by Sylvain Chomet and directed by Eugeni Tomov, has been translated into Turkish as “An appointment in Belleville” or “ Belleville Trio ”.

Geniş bir tasarım ekibi olan filmin çizim ekibi; Samuel Dhaussy, Caroline Ardies, Monica Langlois, Alexey Neehytaylo, Grigor Kouzmanov, Oksana Kemarskaya, Kelly De Uries ve Chrtsope Gautler'dir. The film has been nominated for the best animation film nomination and the best original nomination for the 2004 Oscars, 2003 Toronto Film Festival, 2003 Cannes Film Festival, and 2003 New York Film Films Award for Best Animated Movie Award. In the film, there are four main places that are dealt with and watched in the course of the event. These are the houses and chapters of Champion and Madam Souza, the houses and chapters of the Belleville Trilogy, the restaurant sections in Belleville, and the old theater scene where Champion was kidnapped and forced. In addition to these four main spaces, the film consists of exterior and plan imagery of the spaces in some frames and various images and plan imagery from the city and streets. As mentioned above, glances rather than dialogue, pantomime-based gestures, the lack of dialogue in the film with a description of the champion's dog barking constantly in front of the house of Madame Souza and the Belleville trio, the loud sound of the train, hand-clapping and various objects held by rhythm and trio music is filling.

Continuity and harmony in character, space, color and sound, which is the most prominent feature of the film, continues in the same order from the beginning of the film to the last scene. Two color palettes of warm and cold colors were prepared throughout the 1200-frame film and these palettes were re-adjusted in each scene. Unlike the usual unsaturated and bright colors in 3D animated films, a sepia effect was desired on a blended color palette. Thanks to a balanced orange distribution, the sepia effect was supported and the desired nostalgic effect was transferred to the viewer.

The color scale of the film, which consists of natural colors, continues in every frame. The formation of general color continuity creates color value in the audience's memory. This is one of the factors that create the identity of the film. Unlike the usual unsaturated and bright colors in 3D animated films, a sepia effect was desired on a blended color palette. Thanks to a balanced orange distribution, the sepia effect was supported and the desired nostalgic effect was transferred to the viewer.

The house where the main characters live is located on a lonely hill, as mentioned earlier, in accordance with their two-person lives. The attention paid to the color fiction in the film is

clearly evident in these two scenes. As a result of the continuous construction of the city, which is crowded over time, their single houses in a large land are between the cramped and bottomed buildings in the following scenes. The relationship between hot and cold colors used in two scenes from two different times represents good days and bad days. The positive effect of warm colors and intense sunlight on human psychology and mind, and the contrast of the negative effect of pessimistic air on human psychology and mind, create the effect of color on atmosphere. With the use of sepia images, a nostalgic atmosphere was conveyed to the audience in the film in order to emphasize the happy moments together with the warm colors used. Sylvain Chomet, who is the producer of the film, states that the fine detail and elegance of the old times, places and costumes related to the use of sepia is not found today and that the film is especially used for such coloration and light because of his longing for these days.

When the sound factor, which is as important as the color in the film, is examined again on the contrast that exists on these two scenes, it is seen that there are two emotions that can be described as optimistic and pessimistic. Before the construction began, the hill on which the house was located conveyed the effect of a calm atmosphere where only bird sounds were heard. Thus, two contrasting atmospheres were created by the change of color and sound factors applied on the same space expression.

This contrast created in the film, in which the event flow is processed in a simple and slow manner in the complexity of the details given in abundance, is effective in creating a distinct identity about the film. The paintings on the walls, the shelves, and the objects that are embedded inside the space, create a whole range of characters that do not have long-standing and colorful movements in the film industry, starting with the density and cohesion of the objects.. From the same perspective, the film ends with a contrast created in the complexity. When the starting and ending frames of the film are compared, there is no difference in light, color, space and perspective. However, the fact that Madame Souza is not in the scene and that the radio has been replaced by the television, conveys the message that the time factor has worked. Both scenes contain an emotional intensity. The colors used by the viewer can create an atmosphere by combining the slow flow and the silence of the space with this sentimentality. The amount of light used in scenes provides clues about the general identity to the viewer as well as the use of color. Emotional state of the characters in the misty and dark air that will be seen in the following scenes and the light and clear light of the characters in the following scenes show that the use of light as well as the use of color is an effective means of creating an atmosphere in the film.

Atmospheric effect can be explained as a whole of the impression that the individual reacts spontaneously outside the physical definition. In many moments of life, listening to music, watching movies, entering a new space, or all of the senses in action during a meeting with the whole of the individual's image of the individual's air, sound, color, matter, texture, shape, combined with the addition of many details such as past impressions. at that moment, the whole emotion it gives to the individual is explained as the atmosphere effect. The individual combines everything that is present in his / her moment with the lower self and past without seeing, touching or hearing. This unintentional and unconscious reaction gives him an intense atmosphere. The moments in which the sense of atmosphere is most felt are the moments that are integrated with a space. The reason for this is that there are countless stimuli that stimulate all the senses in a space (P, Zumhort).

One of the reasons why the atmospheric effect of the films on the audience is quite strong is that many experienced senses are instantly combined in the memory of the individual to form a new imaginary whole and record it. Although the brain does not experience visual elements such as sound, movement, shape, space, color and characters encountered in the images presented to it throughout the film, it combines sensory elements such as taste, texture and air, and creates an atmosphere of the whole image (Ünver,B.,2012). Particularly in animation, surreal, sci-fi, utopian or dystopic films, from time to time, a strong identity transfer has been made by activating the imagination of the individual by activating the imagination of the individual with the infinite freedom of deformation of the characters and spaces and the imaginary richness of the viewer.

3. ON THE IDENTITY IN THE RELATIONSHIP OF CINEMA AND DESIGN; “DARK SHADOWS” FILM

Tim Burton, a director who is far from the usual narrative and narrative methods, creates a different perspective, especially in the way he deals with unusualness. He reveals his identity with the popular surrealist approach he uses in his films. It is far from the controlled approach of modernism with its sense of uncanny. In the film “Dark Shadows” , where a family that lives out of the ordinary society and family life is told, the director followed a unique narrative fiction.

Many comments on the script have been acknowledged for the similarity of the film's identity to the “Adams Family” . The film has a gothic attitude and a surrealist approach prevails in the space and character designs.

Vampire, Zombie or demonic characters have always been the subjects of curiosity and demand by the audience because they are supernatural beings. “Dark Shadows” is a grotesque interpretation. Surreal event fiction was tried to be conveyed to the audience as usual. When the film identity is examined, the space and character designs coincide with the atmosphere the director intended. Cinematic fiction continues with an unusual composition. Variations of time and character in the narration and the dialogues established form an integrity with visual expression techniques.

One of the indispensable architectural compositions of traditional horror and tension cinema is a broken-down, rusty and forgotten house door. This composition is clearly identified in the eyes of the viewer. The feeling of this identity with the impression of abandonment can be explained by the feeling of “uncanny”.

As mentioned above, this identity, which Burton likes to use in his films, is also seen in Dark Shadows as a dark structure with the taste of “house on the hill” which is one of the basic images of horror and tension cinema [B. Ünver, 2012].

The marginal-looking but warm and affectionate normality of the family members contrasts with the gothic, abandoned and cold abnormality of the building. This situation of contrasts has been used almost everywhere in the film. The interiors of the film have been designed in a way that matches the gothic architectural features. Large volumes, black and gray-dominated spaces and furniture, with vampire and witch elements in the script is very suitable for the story. High ceilings and windows give the place a feeling of freshness, with a dark and gloomy atmosphere with old furniture, carpets, thick curtains and giant fireplaces in every room. The corridor scene, where the feeling of uneasiness and tension is given, is one of the places that give characteristic meaning to most scenes of the film.

One of the most important features of Burton films is their unique space design, they become part of the characters in the films. In his films, virtual or real fiction spaces are seen as important elements as characters design. Considering the commonness of the two main elements of the existence of architecture and cinema, “time and space”, the relationship between these two disciplines can be said to be one step away from the interaction. When Burton films are viewed in general, he has adopted the expression of “nowhere” and “no time” by criticizing the rigid and abstract perspective of modernism. It can be said that he created a unique collage by combining details from different times in his films. With this approach, the originality it creates in the cinematic sense is one of the most important features in defining the director's works.

In the film discussed in the paper, it is seen that space is not only a decor and a passive phenomenon, but an identity that affects the film narrative and is integrated with the script and characters in the cinematic narrative.

CONCLUSION

It is an important element that affects the concept of identity in the narrative narrative and which integrates script, character and space. One of the most important features of “Les Triplettes De Belleville” is that its unique space designs become a whole with the characters in the film. The fictional spaces in the film are considered as important elements as character designs.

It can be said that the effect of cinema and atmosphere, which is one of the most researched subjects at present, has always been a phenomenon, especially in the field of art. When the atmosphere, which is a part of everyday life and the atmosphere of the present moment, is seen through the viewer, it is seen as two factors that work together to ensure that all data about the film is received by the viewer under a certain identity. All the data processed in the film is combined with the images of the viewer's own sub-self, causing an atmosphere effect of its own to be sensed.

In the disciplines of cinema and architecture where visibility is at the forefront, space is established not only for its rational grasp but also for its sensory perception with the physical elements that are the founder of space. Combining sensory factors such as color, light and sound, which are very determining elements in atmosphere creation, for various reasons, are used to create the atmosphere effect that is desired to be given. According to various researches, remembering human-specific emotions with color, smell and sound is used as an auxiliary element in conveying the atmosphere that is intended to be given in cinematic narration to the audience. In the films “Dark Shadows” and “Les Triplettes De Belleville”, which are examined in the paper, images of emotions and past events are conveyed with the concept of contrast. Thus the atmosphere created merges with the viewer's image world and all the data (a certain color, light, sound or texture piece and detail) of the film takes its place in memory.

In this context, cinema is an ideal medium of representation in the field of imaginary expression and transference; it can easily convey the imagined and desired environment to the audience. It can even construct transitional or inter-spatial transition from one situation to another. In story and storytelling, cinema needs space and the space reaches the audience through a certain atmosphere. As a result of cinema, it is a whole image that is transferred to the viewer, but it transforms into images with space and combines with the images in the memory of the viewer and gives a different meaning. This makes the atmospheric effect of

the films on the audience quite strong. It is the moment that many experienced and experienced senses in the memory of the individual act simultaneously and form a new whole with the loaded images.

In this study, the effects of the sensory interactions created by the proximity of cinema and architecture on the integrity of the space and character as a medium and on the audience are explained. The films “Dark Shadows” and “Les Triplettes De Belleville” are examined through the effect of atmosphere in animated cinema between reality and fiction, truth and imagination.

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