

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**THE ROLE OF MEDIA IN MANIFESTING THE MEANING OF SCI-FI
SPACES**



M.S. THESIS

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Department of Architecture

Architectural Design Programme

JUNE 2019

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**BİLİMKURGU MEKANLARIN ANLAMININ BELİRGİNLEŞTİRİLMESİNDE
MEDYANIN ROLÜ**

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THE ROLE OF MEDIA IN MANIFESTING THE MEANING OF SCI-FI SPACES

SUMMARY

Architecture and cinema are the comprehensive phenomena in a coherent framework which are created by the combination of various factors and components. The relationship between architecture and cinema can be studied in different points of view. One of the discussed topics about their relationship is the effects of each of them on the other one in terms of development and advancement in their areas. The influence of cinema on architects and the development of it in architectural ideas is one of the cases that can be discussed. Additionally, the knowledge in architecture can help the filmmaker to create a better trace. Cinema and architecture are affinitive in terms of meaning. Both of these arts manifest the importance of the existing space and create a real experience of life. Most of the filmmakers make movies based on the novels. This method of filmmaking is done in two ways: 1. When the author of the novel (the creator of imaginary space or the idea) and the director of the movie (the creator of the visual space or the concept) cooperate in order to make the movie. 2. When the author and the director do not cooperate and the movie is made only by the director and based on the novel. This study addresses the following questions:

- What is the role of architecture in manifesting the meaning of sci-fi spaces?
- What is the meaning of “space” in producers’ and perceivers’ point of view?
- How can architecture speak through movies?
- Is there a difference in manifesting the meaning of a sci-fi space between cooperated and non-cooperated movie adaptation production?
- Is there a difference in manifesting the meaning of a sci-fi space between narrative in novels and its adaptation in movies?

The aim of this study is to realize the conflict of architectural representation in two different disciplines, 1. literature, and 2. cinema. Literature and cinema utilize architectural space as an apparatus to create meaning, and opportunity. However, each of these fields has significant study areas, the main aim of this thesis is limited to architectural spaces in both movies and novels. The study is based on manifesting the meaning of architectural spaces in literature and cinema, in order to understand the similarities and differences between the concepts of vision, audio, and emotion.

In order to answer these questions, two movies have been chosen. Both of the movies are adapted from the novels which are in the sci-fi genre. One of the movies "The Handmaids' Tale" has been made by the cooperation of both the director and the author of the novel. The second movie “1984” is made only by the director without the help of the author of its novel. Two groups of subjects have been chosen. “Group A” has sketched several images of selected texts from both novels. “Group B” has written texts from 3-5minute video sections which are selected from both movies. It must be taken into account that the selected sections from all tools include both interior and

exterior architectural spaces. The aim of choosing these movies is because they manifest the philosophical meaning by using the architectural and visual narrative. The method of researching in this study is experimentations done by 12 subjects who have design education by an online protocol study. The findings are in quantitative values and then evaluated in qualitative results.

According to the result and graphs, in both modes of works, the most mentioned components are furniture, texture, and material then comes the location. Also, the least mentioned features in all modes of works are time and audio. In both movies, most of the components are mentioned more frequently in texts in compare to sketches; like feelings, characters and thoughts. However, some of them such as lighting, movement, and depth are shown more clearly in the sketches.



BİLİMKURGU MEKANLARIN ANLAMININ BELİRGİNLEŞTİRİLMESİNDE MEDYANIN ROLÜ

ÖZET

Mimarlık ve sinema, çeşitli faktörlerin ve bileşenlerin birleşimi ile yaratılan uyumlu bir sınır içinde yer alan kapsamlı olgulardır. Ancak, mimarlığın ve sinemanın sadece bileşenleri bir araya getirmenin bir sonucu olmadığını dikkate almak gerekir. İnsanoğluyla mekân arasındaki ilişki, mekânın düzeninden dolayı ortaya çıkar. Bu düzenin sonucu biyolojik, sosyal ve kültürel unsurlara dayanan organize bir alandır. Anamlı bir çerçevede birbirine bağlı öğeleri olan sinemanın mucizevi bir sanat olabileceğine inanılmaktadır. Ünlü yönetmenlerin çoğu, sinema sanatı ne kadar sistematik olursa o kadar ölümsüz olacağına inanır. Bu durum, mimaride olduğu gibi mimar tutarlı bir sanat yaratmak için unsurları mantıksal olarak ortaya koymaya çalıştığında ortaya çıkan bir sonuçtur. Mimarlık, yaşanan mekânın en önemli kültürel özelliklerinden ve temsillerinden biridir ve her zaman belirli ilkeleri izler, kültür ve davranış kalıplarıyla tutarlı bir ilişki içindedir.

Mimarlık ve sinema arasındaki ilişki farklı bakış açılarıyla incelenebilir. İlişkileri ile ilgili tartışılan konulardan biri, her birinin kendi alanlarındaki gelişim ve ilerleme açısından diğerine olan etkileridir. Sinemanın mimarlar üzerindeki etkisi ve mimari düşüncelere yayılması tartışılacak durumlardan biridir. Ek olarak, mimarlıktaki bilgi birikimi, film yapımcısının daha iyi bir iz yaratmasına yardımcı olabilir.

Sinema ve mimarlık sanatlarının her ikisi de mevcut mekânın önemini ortaya koyar ve gerçek bir yaşam deneyimi yaratmak için çaba gösterir. Sinema ve mimarlık etkileşiminin birkaç yönü vardır. Sanatla bağlantılı her iki disiplin de konusunda uzman insanların çabaları ile yaratılabilir. Öte yandan, hem sinema hem de mimari, yaratıcıdır, anlam ve düşünce bakımından zengin sanat dalları olarak kabul edilir. Ek olarak, sinema ve mimari ilişki sel anlamlara ve sanal dünyaya açılan birer araçtır. Sinema, izleyicinin gerçek veya sanal alanları hatırlamasını ve hayal etmesini sağlamaya çalışır. Sinemada çağdaş mimarlığı ele geçiren mekansal imgelem, mimarlık için ilham kaynağı olabilir. Her iki disiplin de birbirlerinden karşılıklı etkilenme potansiyeline sahiptir.

Bu çalışmada “medya” kelimesinin karşılığı mekânı hareketli sahneler üzerinden tasvir eden ve mekânı yazınsal anlatımla anlatan romanlardır. Bu ikili tanım anlatımının önemine odaklanılmaktadır. Hayatımızdaki deneyimlerimizi ve bilgileri öncelikle hikayeleştirerek anlamlandırıyoruz. Barbara Hardy, hikaye anlatıcılığının hem hayal dünyamızda hem de günlük gerçek yaşamımızda önemli roller oynadığını savunmaktadır. “Anlatıyı hayal ediyor, hatırlıyor, öngörüyor, umut ediyor, umutsuzlanıyor, inanıyor, şüphe ediyor, planlıyor, gözden geçiriyor, eleştiriyor, inşa ediyor, dedikodu yapıyor, öğreniyor, nefret ediyor ve anlatı ile seviyoruz” diyor. Kendini ifade etme, öncelikle anlatımın oluşturulması iletişim yoluyla yapılmaktadır.

Bir romanda yazılı olarak ne söylenebilirse genel olarak filmde düşünülebilir veya tasvir edilebilir. Ünlü kitaplar, uzun yıllar boyunca ticari filmler için büyük bir malzeme deposu olmuştur. Bazen, tanınmış bir roman, tıpkı film için ilk taslağı varmış gibi görünür. Başka bir deyişle, ünlü bir romanın materyalini bir film olarak tekrar kullanmak, genel yayıncılar için en önemli düşüncelerden bir tanesidir.

Kitaplar yazarları tarafından anlatılır. Yazarın algılamamızı istediğini okuruz. Ancak, filmlerin yapımcıları tarafından sıkça anlatıldığı gibi, bir yönetmenin anlatmak istediğinden daha fazlasını görür ve duyarız. Eğer yazar bir sahneyi filmde açıkça anlatıldığı kadar ayrıntılı olarak tasvir etmeye çalışırsa, bu anlamsız olacaktır.

Bu çalışmanın amacı, iki farklı disiplin, 1. literatür ve 2. sinemadaki mimari temsil farklılıklarını anlamaktır. Literatür ve sinema, mimari mekanı anlam ve fırsat yaratmak için bir araç olarak kullanır. Bununla birlikte, bu alanların her birinin ana çalışma alanları mevcuttur. Bu araştırmanın odak noktası hem filmlerde hem de romanlarda mimari alanlarla sınırlı olacaktır. Öncelikle, çalışma, görme, ses ve duyu kavramları arasındaki benzerlik ve farklılıkları anlamak için edebiyat ve sinemadaki mimari alanların anlamını ortaya koymaya dayanmaktadır. Bu tez aşağıdaki sorulara cevap vermeye çalışmaktadır:

- Mimarlığın bilim-kurgu mekanlarının anlamını ortaya koymasındaki rolü nedir?
- Film yapımcılarının ve izleyicilerin mekanın anlamı hakkındaki bakış farkları nelerdir?
- Sinema uyarlamasında yazar ile prodüktörün birlikte çalıştığı ve çalışmadığı durumların bilim kurgu mekanlarının anlamını belirginleştirmede belirgin bir rolü var mıdır?
- Bir bilim kurgu alanının anlamını ortaya koymada kitapta anlatılması ile sinemaya uyarlanması arasında belirgin bir fark var mı?

Bu çalışmada araştırma yöntemi, çevrimiçi protokol çalışması ile tasarım eğitimi almış 12 kişi tarafından yapılan deneydir. Yukarıdaki soruları cevaplamak için iki film ve onların kitapları seçilmiştir. Her iki eser de bilim kurgu türündedir. Birinci eser, "Handmaids Tale" hem yönetmenin hem de romanın yazarının işbirliğiyle üretilmiştir. İkinci film "1984", romanının yazarının yardımı olmadan sadece yönetmen tarafından yapılmıştır. Çalışmada iki grup denek seçilmiştir. Denek gruplarındaki tüm bireyler tasarım eğitimi almış kişilerdir. "A Grubu" her iki romandan da seçilen kısmi metinlerdeki mekanları resmetme yöntemi ile tasvir etmiştir. "B Grubu", her iki filminden seçilen 3 ila 5 dakikalık video bölümlerinden anladıklarını hayal ederek anlatılan mekanları tasvir eden metinler yazmıştır. Sinema sahneleri ve kitap metinlerinden seçilen bölümlerin hem iç mimari hem de dış mekan mimari alanları içermesine dikkat edilmiştir. Bu filmleri seçmenin amacı, mimari ve görsel anlatıyı kullanarak mekanlardaki anlamı ortaya koyma potansiyelleridir. Bulgular nicel değerlerdir ve daha sonra nitel sonuçlarda değerlendirilmektedir. Çalışmada kullanılan medya ile ilgili bilgiler aşağıdaki gibidir:

- Kanadalı bir romancı olan Margaret Atwood'un "The Handmaids Tale" adlı romanı; bilim kurgu türünde olan ve 1985 yılında yayınlanan distopik bir romandır. Ataerkil bir toplumda boyun eğdiren kadınların temalarını ve bu kadınların bireycilik ve bağımsızlık kazanmaya çalıştıkları çeşitli yolları anlatıyor.

- Amerikalı bir romancı olan George Orwell'in "1984" adlı romanı; bilim-kurgu türünde olan ve 1949'da yayınlanan distopik bir romandır. Dünya nüfusunun çoğunun sürekli savaş, her yerde hükümetin gözetimi ve propaganda kurbanı haline geldiği klasik bir edebi eserdir.
- "The Handmaids' Tale" filmi Margaret Atwood'un aynı isimli 1985 tarihli romanından Amerikalı televizyon yazarı ve yapımcısı Bruce Miller tarafından sinemaya uyarlanmıştır. 2016 yılı sonunda çekilmeye başlanmış ve 10 bölümlük bir dizi olarak hazırlanmıştır. Yapım, bir totaliter toplumun bereketli kadınlara maruz kaldığı İkinci Amerikan İç Savaşı'ndan sonra bir distopik geleceği anlatmaktadır.
- "1984" filmi İngiliz film yönetmeni ve senarist Michael Radford tarafından; George Orwell'in aynı isimli romanını temel alarak yapılmış bir İngiliz distopya bilim kurgu filmidir.

Romanlarından ilham alan filmleri seçmenin amacı, aynı sahnenin yazı ile anlatı ve görsel anlatımı algılama arasındaki farkları çözmeye çalışmaktır. "The Handmaids' Tale" filmi hem yönetmenin hem de yazarın işbirliğiyle yapılmış, ancak "1984" sadece yönetmenin kendisi tarafından yapılmıştır. Burada amaç, hayali mekanın yaratıcısı (yazar) okuyucunun zihninde mekanın düşüncesini yaratmaya çalışırken, anlatı yoluyla anlamı dönüştürme seviyesini ve şeklini değerlendirmeye çalışmaktır.

Denekler tarafından yazılan metinleri ve tasvir edilen resimleri değerlendirdikten sonra, yazar ve yönetmen bir film yapmak için işbirliği yaptığında, hem prodüktör hem de yazarın amaçları paralel olduğu için mekanın anlamını vermede ve tasvir etmede daha başarılı oldukları görülmektedir. Ek olarak, yazar ve yönetmen işbirliği yapmadığında, görsel mekanın (film) ve hayali mekanın (roman) anlamı farklı olabilir, bu nedenle aynı mekan farklı şekillerde algılanacaktır. Bununla birlikte, filmdeki bazı mekan özellikleri romanda bahsedildiğine daha iyi algılanmaktadır.

1. INTRODUCTION

The closest art to architecture is cinema. Both cinema and architecture try to create spaces. Additionally, both have the same principles in space perception. Architecture and cinema are the comprehensive phenomena in a coherent framework which are created by the combination of various factors and components. However, it should be taken into account that architecture and cinema are not just the results of putting the components together. The relationship between human and space has been created because of the ordering of space. The result of this order is an organized space based on the biological, social and cultural elements.

Most of the famous directors believe that, the more the art is systematic, the more it is immortal. This is exactly like architecture when the architect tries to put the elements logically in order to create a coherent art. Also, filmmakers by the leadership of architecture, try to characterize and create identities through meaning. Some other features such as time, space and location can be one of these identities. Movie makers benefit from architecture through meanings and visual space to create characters, identity, and place.

In this study, the aim of the word “media” is both *movies* and *novels*. Thus, the importance of narration also has been discussed. Whatever is told in narratives, can also be generally envisioned and manifested in the film. Novels are created by the writers. We read what the author wants us to perceive from the verbal story. However, movies are pretty much transferred by their creators, as well. On the other hand, we see and hear more than a director’s desire. It would be pointless if the author attempts to depict a scene in as much detail as it is passed on in the film.

1.1. The Purpose of the Study

The aim of this study is to realize the conflict of architectural representation in two different disciplines, (1) literature, and (2) cinema. Literature and cinema utilize architectural space as an apparatus to create meaning, and opportunity. However, each of these fields has significant study areas, the main aim of this thesis is limited to

architectural spaces in both movies and novels. Thus, both narration and visual perception are evaluated. Thus, in this paper, the audience of visual spaces in the movies and the readers of the imaginary spaces in the novels are mentioned as “perceivers”. Also, the director of visual spaces in movies and the author of imaginary spaces in novels are called “producers”.

The authors of novels try to create and explain spaces in the narrations. They do this by writing about special elements such as light and darkness, depth and distance, explaining the audial features and also the emotions of different characters in the story to make the reader to imagine the atmosphere and space in the tale as the writer is trying to transfer it to the reader. However, while reading a novel according to the personal experiences and psychological features, we imagine the spaces and atmosphere which are mentioned in the story no matter how close to what the writer is trying to describe. Therefore, what different readers of the same novel imagine about the spaces created in the story may rarely be close or similar to each other.

While watching movies, the spaces and the atmosphere which we see in several scenes are almost what the director of the film wants and we have no other chance to change what we see. Therefore, the meanings of the spaces in the movies are transformed into the audience far more similar to what the director has been trying to manifest in the movie. That is why different viewers of the same movie, perceive the same space and emotion in different ways.

What happens if imaginary space changes to the visual one when the creator of the idea and the creator of the visual space cooperate? The goal of this study is to address the following questions based on it:

- What is the role of architecture in manifesting the meaning of sci-fi spaces?
- What is the meaning of “space” in producers’ and perceivers’ point of view?
- How can architecture speak through movies?
- Is there a difference in manifesting the meaning of a sci-fi space between cooperated and non-cooperated movie adaptation production?
- Is there a difference in manifesting the meaning of a sci-fi space between narrative in novels and its adaptation in movies?

1.2. Method of the Study

In this study, two novels and the movies which are inspired by their novels have been chosen. The method of research is an online protocol study conducted with 12 people who had taken basic design education. Their design and representation expertise level has been accepted as same because of their minimum level of writing and drawing ability with the help of their professional education. The movies and novels have been shared with the subjects over the internet via email or Google Drive interface. Subjects give their answers at home without time limitation. The researcher asked them not to watch the movie if he/she is a “reader” and not to read the novel if he/she is an “audience”. They had sent the results back online via email. Subjects were chosen from students and research assistants attending Faculty of Architecture of Istanbul Technical University. The expected results from this study were to get the scene design sketches and narratives that they have perceived from the manifested meanings of both the movies and the novels. The materials of the study are as follow:

- The **novel “Handmaids’ Tale”**, by *Margaret Atwood* a Canadian novelist; a dystopian novel which is in the sci-fi genre and is published in 1985. *The Handmaid's Tale* explores themes of women in subjugation in a patriarchal society and the various means by which these women attempt to gain individualism and independence.
- The **movie “The Handmaids’ Tale”**, by *Bruce Miller* an American television writer and producer; based on the 1985 novel of the same name by Margaret Atwood. It was ordered by the streaming service Hulu as a straight-to-series order of 10 episodes, for which production began in late 2016. The plot features a dystopian future following a Second American Civil War wherein a totalitarian society subjects fertile women, called "Handmaids", into child-bearing servitude. The whole series is made by the cooperation of both the director and the author.
- The **novel “1984”**, by *George Orwell* an American novelist; a dystopian novel which is in the sci-fi genre and is published in 1949. The novel is set in the year 1984 when most of the world population have become victims of perpetual war, omnipresent government surveillance, and propaganda and it is a classic novel in content, plot, and style.

- The **movie “1984”**, by *Michael Radford* an English film director and screenwriter; a British dystopian science fiction film written and directed by Michael Radford, based upon George Orwell's novel of the same name.

Firstly, Adaptations are significant apparatuses to see how architectural images are utilized and what the hypothesis behind the adaptation procedure is. In this way, it is possible to understand which features of the architectural space are emphatic in the literary narrative and which ones in the visual narrative. Also, it is possible to adjust that which of these architectural elements are manifested clearly in both of the media.

Secondly, the movie “The Handmaids’ Tale” has been made by the cooperation of both the director and the author but the movie “1984” is made only by the director. Here the aim was trying to evaluate the level of transforming the meaning through narrative when the creator of the imaginary space (the author) is trying to create the idea of the space in the readers’ mind. It must be taken into account that the selected sections from all tools include both interior and exterior architectural spaces. The aim of choosing these movies is because they manifest the philosophical meaning by using the architectural and visual narrative.

Two groups of subjects who have design education have been chosen. The members of “Group A” have sketched several images of selected texts from both novels. Also, the members of “Group B” have written texts from 3-5minute video sections which are selected from both movies. Then, they had sent the results back online. Finally, the results are evaluated according to the three general space perceptions: visual, audial and emotional.

2. SCIENCE FICTION MEDIA

In this study, the aim of the word “media” refers to both visual spaces such as movies and imagination spaces like the narrative in stories. In this section, the definition of science fiction media and storytelling have been discussed.

2.1. Definition of Sci-Fi

Science Fiction(SF) is a radical starting point for architectural discourse, particularly if we look initially beyond the formal qualities of the buildings and special effects on-screen. Thus, the essential first question to ask is—what is science fiction? While this appears at first to be a rather straightforward query, genre distinctions are increasingly suspect and thus necessitate some critical deliberation. Fiction based on imagined future scientific or technological advances and major social or environmental changes. SF has been linked to various genres, most commonly utopian, horror, and fantasy. The relationship to utopia and dystopia is an evident one and will be mentioned throughout (Kaçmaz Erk, g. 2008).

2.2. The Rhetoric of Science Fiction

As illustrated by the Oxford English Dictionary narrative refers to demonstrating a story. “The book Cambridge Introduction to Narration” starts with the words of Seven Wohchman Abbot about the story: "Narration is not only in writing, film, theater, and but also there is in common people's lives."

According to John Fiske "Account and language are two of the fundamental social procedures shared by all social orders: they are "just there, similar to life itself." The same as language, story is an essential method for comprehending our experience of the genuine, and structuralists have contended that it shares huge numbers of language's properties, that it is organized along the twin axes of the paradigmatic and syntagmatic, that there might be a widespread story structure, the likeness langue, of which explicit stories are the paroles, and that its implication essentially works at denotative and obvious dimensions." (Fairclough, N. 2003).

A standout amongst the most clearly counterfeit devices of the storyteller is the trap of going underneath the outside of the activity to acquire a solid perspective on a character's psyche and heart. Whatever our thoughts might be about the normal method to recount to a story, ingenuity is obviously present at whatever point the creator reveals to us what no one, all things considered, would know. Throughout everyday life, we never know anybody but ourselves by completely solid inner signs, and the majority of us accomplish a very fractional view even of ourselves. At that point, that in writing from the earliest starting point we have been told thought processes legitimately and definitively without being compelled to depend on those precarious deductions about other people which we can't forbear in our own lives. (Booth, W. C. 2010).

If we think through the many narrative devices in the fiction we know, we soon come to a sense of the embarrassing inadequacy of our traditional classification of "point of view" into three or four kinds, variables only of the "person" and the degree of omniscience (Booth, W. C. 2010).

The rhetorical method addresses the imbrication of the formal and thematic dimensions of communication. Thus, it reveals that early novels such as *Joseph Andrews*, *Tom Jones*, and even *Tristram Shandy* contain the germs of the anti-romance of the late twentieth and early twenty-first centuries in their rejection of the solemn sermonizing of romance and allegory in favor of a social realism whose early mode was comic and parodic. Comedy's trademarks—irony, self-deprecation, and understatement—, in their association with plausibility, realism and disenchantment, participate in the secularization of the world by replacing the metaphysical opposition between good and evil (Schneider, A. K. 2015).

2.3. Sci-Fi on the Cinema Screen

The significance of science fiction (SF) presently is on the ascent. Initially, there are solid signs that its ubiquity in the main modern countries (United States, USSR, United Kingdom, Japan) has risen distinctly in the course of the most recent 100 years, in spite of all the neighborhood and short-extend vacillations. On the off chance that one takes the distinction of SF in an account based on what is "naturalistic", it will be discovered that SF has an intriguing and close family relationship with other scholarly subgenres. Also, in spite of the fact that SF imparts to legend, dream, and fantasy, a resistance to

naturalistic or empiricist abstract kinds, it varies in all respects altogether in methodology and social capacity from such connecting non-naturalistic or meta-experimental types. Both these reciprocal viewpoints, the sociological and the methodological, are as a rule enthusiastically bantered by journalists and pundits in a few nations, proof of energetic enthusiasm for a type that ought to experience insightful talk as well (Suvin, D. 1979).

The film is provoking by its very nature - it looks to draw in the faculties as a couple of other media can. Sci-fi, in like manner, enjoys scene - wild thoughts, fabulous dreams, astonishing ideas - all intended to transport its group of spectators into another domain. It's nothing unexpected then that film and sci-fi squandered almost no time in finding one another and cooperating to excite their spectators, and in the process making a convention of limit breaking film advancements.

Movies of the 1920s began to exhibit most of the elements familiar to modern filmgoers. They were now "feature" based, and filmmakers who had the expertise to create science fiction films would be genuine landmarks for their artistry, not because they represented a "first".

By the 1930s movies were an unparalleled mass medium with, worldwide, 250 million people heading to the cinemas every week. This was the time when science fiction went Hollywood, as American studios looked to thrill and chill moviegoers with movies that combined elements of science fiction and horror. The "mad scientist" theme at the center of the story, tinkering with the forces of nature and paying for it, resonated with 1930s audiences, who had lately been confronted with a number of world-changing scientific ideas, from relativity to evolution. (Scalzi, J., 2005).

In contrast to the 1930s, the 1940s was a fallow decade for science fiction. The American film studios, having hit upon a science fiction/horror formula that worked more or less on autopilot, proceeded to grind the genre into the ground with a host of B-films which are low-budget commercial motion pictures that are not an arthouse film, and half-hearted reheats of popular 30s films and themes. There was also the small matter of World War II. Europe's film industry was on hold, and outside of a few minor films, Hollywood didn't see fit to mix feature-film science fiction with patriotic war themes.

One area in which science fiction themes remained relatively strong during the 1940s was serials, which continued to cater to a younger and less discriminating audience. As the 1950s dawned, three factors made science fiction cinema ripe for reinvention. Even if one is perfectly willing to accept a certain amount of sloppy science for the sake of entertainment, it doesn't hurt to know when you are being reeled in by a flashy filmmaker who is banking on your lack of scientific knowledge to make his or her premise plausible. It's one thing to enjoy an intense laser duel on the silver screen; it's quite another thing to believe that in real life you can dodge a beam of light(Scalzi, J., 2005).



3. MANIFESTING OF THE MEANING

3.1. The Relationship Between Cinema and Architecture in Terms of Meaning

The relationship between architecture and cinema can be studied in different points of view. One of the discussed topics about their relationship is the effects of each of them on the other one based on the development and advancement in their areas. The influence of cinema on architects and the deployment of it in architectural ideas is one of the cases that can be discussed. Additionally, the knowledge in architecture can help the filmmaker to create a better trace (Rahimiyan, M.,2001).

Architecture and cinema are the comprehensive phenomena in a coherent framework which are created by the combination of various factors and components. However, it should be taken into account that architecture and cinema are not just the results of putting the components together. The relationship between human and space has been created because of the ordering of the space. The result of this order is an organized space based on the biological, social and cultural elements. It is believed that cinema can be a miraculous art if its elements are linked in a meaningful framework. Most of the famous directors believe that, the more the art is systematic, the more it is immortal. This is exactly like the architecture when the architect tries to put the elements logically in order to create a coherent art. Architecture is one of the most important cultural feature and representation of human space. Architecture always follows specific principles and has a consistent relationship with culture and behavior patterns.

In other words, architecture is aligned with its date and time. It also either makes or changes the cultural behaviors according to its quiddity. Also filmmakers by the leadership of architecture, through semiotics and meaning try to characterize, create identities, the feeling of time and space, creating specific locations for specific historical layers and so on. It is important for philosophers of both architecture and cinema, the way of identity creation, organization and characteristic through the space, and it makes the man able to be able to realize the identities.

In fact, the origin of architecture is the illustrated scenes which some of the cinematographers use in filmmaking. Therefore, the movement in the future

phantasms becomes easier for the architects since they have more objective tools available (Bergfelder,T.,2010). Recently it is possible to analyze the architectural space with the help of technology and digital materials. In other words, architecture and cinema can benefit each other in most of the expression and presentation ways and also they can effect the audience innovatively (Rahimiyan, M.,2001).

Cinema and architecture are affinitive in terms of meaning. Both of these arts manifest the importance of the existing space and create a real experience of life. The interaction of cinema and architecture has several aspects. Both of these arts are created by the effort of a group of experts and assistants. On the other hand, both cinema and architecture are the arts which belong to a creative person. Both of them can be known as arts only if they are rich in terms of meaning and thought. In comparison to other media effects, cinema is a relatively modern art form. Additionally, it is a tool to associative meanings in a virtual world. Cinema tries to make the spectator remember and imagine the real or virtual spaces. Spatial imagery in cinema that overtakes contemporary architecture can be a source of inspiration for architecture.

3.1.1. Common elements in cinema and architecture

Cinema and architecture both have common elements that all of the manifests in different ways in each of these arts. The most important of these elements are space, movement, and linking. In the following sections, the common elements between architecture and cinema will be explained thoroughly

3.1.1.1. “Space” in architecture and cinema

A movie snapshot is nothing more than an illusion. Spaces, characters, and objects that the spectator watches over the screen of created images. The spectator communicates between these images and the reality of the universe from a false perspective and goes into the context of the cinematic effect. The relationship between seeing and believing is an old relationship. Instinctively humans believe everything which they perceive by seeing and they do not doubt the reality of it unless some specific circumstances occur.

The most fundamental element of architecture and cinema is "space." Cinema combines elements such as color and light, perspective and sound in order to establish a strong connection with the viewer and facilitate the new mental journey into the film, while the essence of architecture is the space. In cinema, the filmmaker subjectively

reaches the goal of spatialization while in the architecture the architect brings out the objectivity of the space. In cinema, the illusion of space is created through Characterizations, the movement of the subject and the camera, and the formulation of the intentions of intuition. However, in architecture the space elements are the result of combining of lines, colors and shapes, shadows and brightness and repeated volumes (Mokhtabad, S.,2011).

Aesthetic cognitions about the points of participation and adaptation of cinema and architecture by comparing some cinematic works and explaining them to the nature of the description of an architectural object is possible. The history of the architecture dates back to the history of mankind. While the history of cinema goes back to the start point of modernity. But at the same time, Cinema has been able to prove the claim of architectural time space on a two-dimensional surface, relying on its intrinsic inner abilities. Space in today's architecture and cinema is influenced by the choice of audience. Space in both of these arts is enhanced by the "personality", so the important feature of cinema in today's world is to give the audience the right to choose. In modern times, the audience has a great deal of interest. In fact, the right to choose is one of the fundamental principles of the philosophy of modernity. The person assumes responsibility for his or her choice, he dares to accept it. Therefore, a human has the ability to define the function and usage of spaces. As a result, today's architect tries to design a space that is inviting and not insulting. Also in cinema, the director removes himself from the scene to let the audience to drag their drama into the scene and to conjecture themselves with the space (Rosen, P. 2001).

3.1.1.2. “Movement” in architecture and cinema

The viewer perceives the meaning of the movie-space through the mental journey into the film. While the observer of an architectural space figures it out by moving physically, feeling the rhythm and continuity in the space. The history of cinema began with the motion of images, and we see this movement in a different way in architecture. As in the cinema, we associate the concept and meanings from the movement of the camera, in architecture the meanings and the concept are associated from moving through the space with body. The movement in architecture can be examined in three aspects: first, the way of placing in the combination of spaces and motion, second, the dependence of decorations in the spaces and architecture and the motion in it and third,

the way in which people communicate with architecture and movements. Moving or fluidity in architecture happens in real space while it takes place in a virtual space in cinema. Since in cinema the movement of the camera evokes the concept and meanings, in architecture, by moving in the real space, the attitude and the approach of the meaning becomes possible to be figured out (Kutucu, S. 2005).

3.1.1.3. “Connection” in architecture and cinema

The most important aspect of cinema and architecture is "connection". The connection elements, depending on their physical nature, play a different role, but to a large extent, they share a common structure. The most important connection elements of the space are "path" and "corridor" in architecture. The "vault", "gate", and such elements may be the case in cinema in the form of "passing", lighting and fading in the classical form and other tricks. Sometimes these elements are expressed in terms of architectural elements, often with dramatic elements and methods of filming and sometimes a combination of both.

Whenever, in architectural work, the communication space is omitted from the necessary spatial properties and merely transforms into a functional space, it will diminish many of the positive aspects. In addition to the elements of the linkage of scenes, entry and exit scenes, sequencing of the scenes is also important. Moving from a long scene to a short one, a fast-paced scene with a slow-paced one will make a successful or unsuccessful structure of a movie. The differences and similarities of the basic architectural elements and cinema are summarized in the following table. Table (3.1) demonstrates a brief explanation of the general common elements between architecture and cinema. Cinema and architecture have another common theme, both of them are fascinated by advanced technologies. A new generation of science fiction movies chooses a different kind of encounter with space and architecture Science fiction cinema, special effects, power, depth, and passion. The fantasy background of this type of cinema and avoiding ugliness with distorted reality, allows the scene to have a simpler translation of the narrative considerations of the soulless elements, and an uninterrupted background to the original actor.

From any perspective, we will find the relation between architecture and cinema in these three perspectives: a **concept** (which depends on two types of course (Table 3.2)).

Table 3.1: Similarities of the Basic Elements in Architecture and Cinema.

Similarities of the Basic Elements	space	Movement	Linking	Materials	History
Cinema	<ul style="list-style-type: none"> - Subjectively with the purpose of creating space - The audience has the right to choose -Created by a human 	<ul style="list-style-type: none"> - Mental journey into the movie - The association of meanings and concepts with motion - No physical existence of Contact (Static audience – cinema animated) -Subjective visual communication 	<ul style="list-style-type: none"> -linking by passing, rhythm: movement with slow-paced to a fast one 	<ul style="list-style-type: none"> -formal and imaginary 	<ul style="list-style-type: none"> -modernity
Architecture	<ul style="list-style-type: none"> -Objectively creates the space -The audience has the right to choose -Created by a human -Human in space 	<ul style="list-style-type: none"> - Interactive communication - Move within the architectural space - The association of meanings and concepts with motion (different from the cinema) -- Static and stable architectural space, Moving audience -Physical visual contact 	<ul style="list-style-type: none"> -linking by physical elements like corridors, gates,... - rhythm: movement with slow-paced to a fast one 	<ul style="list-style-type: none"> -physical and real 	<ul style="list-style-type: none"> -dates back to human history

It is also: "content", for example, in space, ideological thought and so on. "form", like, in the rhythm, the hierarchy of introducing, light, stagnation), **referrals** (which is in two types: the presence of "architecture in the cinema", such as the design of the scene, as the effect of architecture on other arts, are also available and the presence of "cinema in architecture" the same as some contemporary modern buildings, as the influence of cinema on other arts is also available) and also as **tools** such as architecture software, cinema, graphics (the world of multimedia and digital technology) (Tusi., F., 2016)

Table3.2: The Interaction of Architecture and Cinema.

	The way of influencing	Example
Concept	content	Creating space, ideological thoughts, scenario
	Form	Rhythm, Hierarchy, introducing the space, form, Stagnation
Referral	Architecture in cinema	Scene design
	Cinema in architecture	Modern contemporary buildings
Tool	Digital technology	Architectural software, cinema, graphics

3.2. The Essence of Meaning and its Origin

In a general classification, scholarly views can be divided into two general groups. A group which, in spite of some differences, is based on the principle of meaning and possibility. Its discovery is believed in artworks such as architecture, cinema, painting and so on. Theories that are called "Theories of confirming the meaning in artworks". However, the second group denies the meaning in artworks, and it is believed as the meaning is created by the audience. This is a group of theories which is called "Theories of denying meaning" (of course, meaning in the discovery, not in the sense of creation). The differences between these two theories have been described and evaluated (Jackendoff, R. 2010).

3.2.1. Theories of refusing the meaning

Theories that essentially refuse existential and ontological meanings in artworks (architecture, cinema, painting,...) can be divided into two titles, " Deconstruction " and "Neo-Pragmatism". As mentioned, according to these theories, there is basically no meaning in the works that the audience wants to discover; it is the audience itself that creates something as a meaning according to his own desires. Therefore, the meaning is not a pre-existing truth, and there is only the possibility of creating it by the audience, not its discovery. The explanation and evaluation of these views are presented briefly (Chandler, D. 2007).

3.2.1.1. Deconstruction theory

According to the philosophers of this theory, the audience does not disclose the pre-existing meaning in dealing with the work, but he creates a new meaning based on its senses and abilities. What makes this theory possible is the association of works and texts with each other which creates the concept named "intertextuality," which leads the environment around us to be changed through a process of transformation. Based on the concept of intertextuality, works and texts are part of a social, culture, and historical system (Johansen & Larsen, 2002). Deconstruction mentions "creating the meaning" instead of "discovering the meaning."

If the existence of the meaning is refused, devastating consequences happens in the field of intellectual interaction and intellectual art, and it will be impossible to judge the differences between the meanings which are created by the audience (Vaezi, A, 2011).

3.2.1.2. Neo-pragmatism theory

According to the originators of Neo-Pragmatism, things like meaning, which is the main part of the theoretical efforts in various branches of philosophy of art, are not the same as those which can be achieved, and in fact, the historical efforts in discussing these matters should only be regarded as a literary genre.

Thus, firstly, we are free to deal with artworks according to the varieties of our interests and mindsets; and secondly, audiences are always enclosed within the scope of the language, and therefore we are never able to figure the language beyond its origin same as the power of judging and facing the reality. What we perceive as the meaning not

only is not the hidden truth in the artwork but also it is the product of our mental interpretation process (Fish, 1980).

3.2.2. Theories of meaning conformation

Contrary to the ideas of the previous section, the theories presented in this section believe in the principle of the existence of meaning and the possibility of its discovery in the works of architecture, but they have different effects in the definition of the origin of meaning which are as described below.

3.2.2.1. Referential theory

This theory connects meaning with an external instance and, in any case, implies the meaning that exists in the outside world and introduces this external identity as the meaning of the artwork. Accordingly, in the architectural works, the meaning is always the function of its external exposition, which is the best platform for carrying this external object, body, and form of effect; therefore, physic and form are the origins of the meaning in architectural works (Mahdavinejad, 2005).

One of the most important criticisms of this theory is that if a concept has no external meaning, then that concept is considered to be meaningless. For example, if one cannot imagine a specific architectural form for the concept of justice, then this concept is meaningless in the realm of architecture. This theory has been criticized by many architectural theorists as well as urban imagery. According to Lynch, even if the form of the city's image is easily understood, its meanings have their own particular characteristics that at least in the early stages of analysis, can be separated from the form and abandoned (Lynch, K. 1960).

3.2.2.2. Behavioral theory

According to this theory, the meaning is the result of the relationship between language and practical event. Several criticisms can be made on this theory. The architect does not play a role in shaping the meaning. All the semantic components of the work are summarized in the audience and their psychological notions. Another critique of this theory is, two categories of "communication" and "signification." must be distinguished. This means that any architectural stimulus cannot be considered productive because it is possible that the stimulus in a communication chain is exclusively stimulating and does not have any implications (Emrayi, B., 2009).

3.2.2.3. Propositional theory

The meaning of each artwork is a proposition that the work seeks to make. This theory is closely related to the referential theory. Because according to Russell's explanation, if the theorems that we want to express our artworks with them, do not indicate external or objective externalization, they are meaningless. Like when an architect makes model of an gothic style with composite materials, the model will be meaningless (Nasri, A., 2002). Because this body is basically an artwork that an architect can use to present his idea to the audience, and other issues such as feelings and behaviors of the audience will not contribute to the formation of meaning.

There are also some criticisms of this theory, most important of which is that many architectural works do not seek to express a definite case. In other words, it must first be proven that all architects intend to induce a certain theorem in the design of all their works, then, other parts of the content of this theory will be examined. Otherwise, Russell introduced the theorem as a meaningful reason, and does not pay attention to other factors that affect the meaning, such as social conditions, context, and the way of presenting the work (Nasri, A., 2002).

3.2.2.4. Conceptual theory

According to this theory, which was originally presented by John Locke, the meaning of works is a mental entity that exists within the human body and has an identity independent of itself and its components. It means that artworks refer to a series of concepts and imaginations. In other words, the meaning is a mental identity and like concepts and imaginations has uprising exposes to human mental and psychology. Artworks reflect these concepts and imaginations. Therefore, the origin of meaning in this theory is the mental attitudes of the audience whose mental forms the meaning (Vaezi, A, 2011).

3.2.2.5. Functional theory

According to this theory, which was originally developed by Wittgenstein in the field of linguistics, and then extended to other theoretical fields, the meaning of a function is the followed by function and its usage (Nasri, A., 2020).

One of the most important criticisms of this theory is that some works have no specific function, while the audience does not consider them meaningless have a certain

implication for them. While artwork can be a platform for different functions at different times and places, and sometimes it may even be possible for it at a specific time and place to define different functions. According to this theory, however, the audience often does not infer such a plural meaning. Different theories about the meaning have been described in the following table (Table 3.3).

Table 3.3: Comparative Comparison of Different Theories on the Meaning.

Type of theory	The Theory	The Theorist	The Origin of the Meaning	The Scope of the Meaning			Explanation
				closed	Middle	open	
Theories of Denying the Meaning	Deconstruction	Derrida,...	Lack of existential origin			*	The signs do not lead us to a specific meaning
	Neo-Pragmatism	Rorty,...	Lack of existential origin			*	Meaning is the result of the minds of the audience
	Referential Theory	Positivism	The Body of the Work			*	Meaning is a function of the external instance, and artworks without concepts are meaningless
Theories of Meaning-Confirmed in Artworks	Behavioral Theory	Pierre Von Meiss	Audience's Behavior			*	The meaning of the work is the behavior that is directed at the audience
	Propositional Theory	Bertrand Russell	The Body of the Work	*			The meaning of the artwork is followed by what it describes
	Conceptual Theory	John Locke	The audience's mental imaginings			*	Meaning is a mental aspect that exists within human beings
	Functional Theory	Ludwig Wittgenstein	The Function of the Work			*	The meaning of the artwork is the result of its function

3.3. The Meaning of “Space” in Producers’ and Perceivers’ Point of View

In this study, the “director” of the film and the “author” of the novel are mentioned as “Producers”. Also, the “audience” of the film and the “reader” of the novel are mentioned as the “Perceivers”. As previously mentioned, the meaning of a space is the factor which distinguishes that particular place from other ones. Some theorists believe that meaning is created by designing the physical environment. The physical structure of the environment acts as a sign and causes the meaning to be transferred. Accordingly, the meaning of the space is due to the attention of the designer to the physical characteristics of the environment, including the composition of the form, shadow, and brightness, color, sound, light, and so on. In the construction where those cases are combined, there is a meaning that, if this building will be supposed to be rebuilt elsewhere, it may not manifest the initial meaning of the main space.

According to Bonta space does not have meaning by itself, and human gives meaning to the space (Bonta, J.,1979). In this regard, a group believes that the architect or designer implies the meanings to the space by applying symbols and signs to the forms or functions. Different people, depending on the different motivations and needs, perceive the various capabilities of the space and gives meaning to that space by behaving in the way which that specific space is made for it (Meesters, J. 2009).

It is believed that the human mind, using a classification of forms and notions, creates a schema that the meaning of the world around him is based on that schema. On the other hand, it is argued that the subcategories and the construction of the schemas are influenced by culture. Human beings, based on their own culture, emphasize the objects and phenomena and finally organize them in their minds.

3.3.1. The meaning of architectural space

Space in architecture is defined in two different ways: Firstly, space is known as an intrinsically and arbitrarily intrinsic, limitless or unlimited, a device that is empty and capable of filling it with things so space is like a container, even if it is empty. If we deny the absolute space, therefore the space must be created from objects.

Secondly, Space is known by no means in vain. A collection of natural and artificial objects that the architect is involved in making them, creates the space. In order to make everything to be understood, the observer must stand at a suitable distance. A very simple view can be seen easily, while the viewer prefers to look at objects with

richer and wider volumes, from a further distance. As long as the base of the building adheres to the ground, the need for a visual breathing space is not related to that structure; but if it is considered to be an object that is over the earth, it must be based on columns and dashes, a free space is appropriate for this dimension as well. This visual depends on the architect's preferences.

3.2.3. The language of space

Space and whatever surrounds it, is very focused on all of us in our daily life and shows a purely technical, aesthetic or even semiotic interpretation of it. Space brings us together and simultaneously separates us from each other. So our relationship is very important. Space is the essential ingredient of a fundamental and universal form of communication. The human language of space, while having its cultural diversity, is seen everywhere, whenever people come, all over the world. Architecture creates an organizational and structural environment, and the interior and objects that surround themselves in their rooms can facilitate or restrict our activities through the use of this language. Because this language has been heard directly or not seen, and certainly not written, little attention is given to the formal meaning. However, we all use it in our entire life, that we move in space and link ourselves to others. Perhaps we prefer to pay attention to this language when it is somehow abused (Lawson, B. 2007).

3.4. Meaning and Unity in Rhetoric

The transmission model suggests that the text acquires meaning much as a conversational utterance does. The text passes from an author to a receiver, who decodes it according to syntactic and semantic rules and according to assumptions about the speaker's intent in this context. The implicit meaning of this statement is a product of male pragmatic conclusions that include suggested messages, presumptions, or speech acts. Similarly, the critic of the declarer can learn communication goals and assume that the filmmaker, like ordinary speakers, uses indirect meaning to achieve the effects of "direct speech". The text does not directly outright the implicit meaning, in art or life, can produce an economy of elegance or more power. This account does not require the speaker to fully understand his goals. The only assumption is that the general acceptance field computes the corresponding intentions associated with each speech (Chatman, S. 1990).

Author analysis and the craftsmanship film clearly supported both open and expressive suppositions. The key issue of the film is the way to express an idea. To regard the cutting edge film as one which gives the executive a chance to have the opportunity to state "what he needs" is to underestimate the open or expressive measurement for allowed. Discussing Antonioni eight years after the fact, Cameron guaranteed that any movie by a decent executive turns into "an investigation in communicating whatever is imperative to its writer." There is a conviction that the fine art brings out a "psychological condition" that echoes that accomplished by the maker in finishing the work(Chatman, S. 1990).

3.5. Meaning and Content in Cinema

The content is referred to anything that is used to convey the theme and meaning of the film to the audience. The main structure of the film is defined in the content. Unlike common misconceptions, the content is not only the appearance of the film, but it is technical aspects, such as image, sound, special effects, and editing. As content is not limited only to adventures and situations. The film's narrative style is related to the content of the film as much as the type of filming and film lighting are related to it. In the analysis of the film, the meaning and content are considered as elements that are related together. The concept of a movie is created out of its content and meaning.

The meaning of a film is the words and the content, and propositions in the film (directly or surreptitious). Not only in the cinema, but also in all arts, the content ensures the creation of the artwork. This, of course, does not mean negating the importance of content, but it is based on the fundamental idea that "content can only be displayed in the art world when it is presented in the proper form."

3.6. The Way of Defining Architecture Through Cinema

It is difficult to imagine that cinema is formed in a vacuity. Without the scene and space to create the atmosphere that the film narrates, we cannot travel from reality to the world of the movie we drown in. Among the list of Godard filming methods, we can add something else; cinema as an architecture, The title for interaction between cinema and architecture, The inherent nature of the cinematic expression, and the cinematic nature of the architectural experience is a multi-purpose, between the two disciplines.

Considering how these two different forms of art are produced, the architect, Juhani Pallasmaa, emphasizes that with the help of a team of experts and assistants both cinema and architecture are realized as a result of collective efforts. However, another dimension emerges that both are the result of the writer's, director's and artist's effort. The construction of the scene is undoubtedly one of the common points of the cinema that enables the control of filming conditions (Bermudez, J. 2015). The scenes which are made in indoor studios, create the opportunity of escaping from the limitations of climate, light, and possible factors that may occur during recording. Alfred Hitchcock is an example of a filmmaker who has made extensive use of the scene to create tension and a fearful environment in his productions like the movie "Marnie, 1964".

Another symbolic example is the use of the scene in the cinema in the German empirical school. Movies such as "The cabinet Dr. Coligari (1920) by Robert Wiene (Figure 3.1) and Nosferatu (1922) by Friedrich Wilhelm Murnau are the works that Plassmma believes display the space and architectural environments which are suspended between reality and dreams. "Nosferatu" by Friedrich Wilhelm Murnau, depicts a completely transformed architecture which is unrelated to reality because of oblique angles (astray and obsolete) and specific shadows on stage surfaces. atmosphere.



Figure 3.1: The cabinet Dr. Coligari (1920) by Robert Wiene

3.7. Architecture in Cinema

Artificial spaces create tension with angles, shadows, distinctive perspectives and distort the human perception, placing the viewer's space by combining with the vortex of the film. Therefore, films like *Caligari* create completely new spaces that capture everything at the same time on the scene. In these films, the viewer perceives the scene as the main actor, not as a background.

It is not necessary to create only scenarios that redraw the shadows and distort the perspective. Camera movements and special frames can create similar effects in cinematography. Shaping reality before crashing with its values is in order to escape the problem.

The filming of "real space" was aimed at directors such as Roberto Rossellini, Vittorio De Sica, Luchino Visconti, and Pietro Germi, who created narratives that captured the reality of Italy in the second half of the decade 1940s. The films featured works such as *Rome, Open City* (1945)(Figure 3.2), *The Bicycle Thief* (1948), *The Thousand Walt Disney* (*La Terra Trema*) (1948), *Critical Views of the Age Italy* will display after the war. As Siegfried Kracauer states, urban space, with its streets and buildings, was both an area and a vehicle that provoked these social criticisms.



Figure 3.2: Rome, *Open City* (1945), *Roberto Rossellini*

The fact that the cinema has a definite effect on modern architecture is not undeniable, modern architecture also brings its artistic dimension to the cinema ... Modern architecture not only helps with cinematic decor, but also it plays a role in setting the scene (Vidler, A. 1993).

These crossroads can take place in the same way, as the architecture in the film sets the stage, the cinema can also be constructed by light, shadow, scale, and space motion. For filmmakers who have a study or a scientific approach to architecture, such as Sergey Eisenstein, the lack of objective limitations (attraction, performance, etc.) allows cinema to go ahead of architecture (here it means the profession of designing and building buildings) in terms of space experiments(Vidler, A. 1993).

4. SPACE PERCEPTION IN ARCHITECTURE AND CINEMA

4.1. Space Perception and Emotions

Several research fields have significant insights that may affect our feelings in our understanding of how to perceive different human spaces and how the geometry of spaces is. Neuroscience and cognitive psychology show the relation between the form of objects and emotions. Our priority for objects is influenced by many factors including exposure, familiarity, symmetry, contrast, complexity, and cognitive misconduct. (Zajonc, 1968; Winkielman, Schwarz, et al., 2002; Hekkert, 2006). "Perceptual fluency", or "high fluency", means that the more fluent perceivers can process an object, the more positive their aesthetic response is.

4.1.1. Human's psychology

Human is biologically prepared to respond to unpleasant information. This instinctive response involves guiding attention, producing emotions (first fears, in general, and then curiosity) and coercion of behavior (stop active activity initially, in general, then active approach and exploration). This pattern of instinctive response especially learns the proper behavior, but not exclusively. All of this learning occurs initially - either as a result of contact with innovation or anomalies (Vogeley, K., 2010).

The "known domain" and "unknown domain" can be logically constituted as permanent constituents of human experience - even the human environment. Regardless of culture, place and time, human beings are forced to adapt to the reality of culture (known domain, almost to speak) and the reality of the final disability (as an unknown domain, necessarily remains the same, regardless of the level of "previous adaptation"). The human brain and the higher animal brain seem to attach themselves to the eternal presence of these two "places"; the brain has an operation mode when it is explored in the realm, and the other is not discovered in the region. In the unknown world, caution, expressed in fear and behavioral immobility, predominates initially but may be replaced by curiosity, expressed in hope, excitement and, above all, in creative explorative behavior. The creative discovery of the unknown generation and then the knowledge of the construction or updating of patterns of behavior and representation,

so that the unknown of horrible things and compulsions has become something useful (or at least indirect). The presence of the capacity for such a discovery and the production of knowledge can be considered as the third and final, a permanent component of human experience (in addition to the "known" and "unknown" domain) (Peterson, J. B. 2002).

4.1.2. Human as a Perceiver

Individual perception of the environment depends on certain conditions and also affects the human's senses. The information gained from an environment is not available to the observer in all circumstances or in different situations because the person is able to perceive by his own senses and when he cannot use his senses, the process of perception will not be complete. For example, at night when the visual sense is unable to receive the information which is sent from the environment at its full capacity, space is not perceived as much as when it is perceived in the daytime with maximum sensory level. So, perception of the environment is dependent on the ability to receive sensory receptors that are directly following the environmental conditions, such as light, temperature, humidity, wind, noise, smell, etc. These conditions of the environment, which have a direct impact on human's perception, are called "perceptual conditions."

Perceptual capacity and perceptual conditions determine the factors in which an observer must perceive certain conditions, but how he really perceives depends on how much he is prepared to perceive. Therefore, the readiness of perception can be considered as the mental readiness of the user for perception. This is a function of values, criteria, priorities, experiences, goals, and ultimately talents and states of mind. The readiness of perception can be concerned as subjective perceptions and observer's readiness for perception. In this regard, the individual's ability to perceive depends on the experience, talent, and position of the observer, and his readiness depends on his state of mind, his motive, his worth and his criteria. The existing environment (perceptual conditions) also plays an important role in this process because the existing environment allows the observer to see something in principle, even if the observer is eager to perceive.

4.2. Perception of the film

Film (Cinema) perception refers to the sensory and cognitive processes employed when viewing scenes, events, and narratives presented in edited moving-images. Dynamic visual media such as film and television have increasingly become an integral part of our everyday lives. Understanding how our perceptual system deals with the differences between these mediated visual experiences and the real-world helps to understand how perception works in both situations. In this study, the ways of perceiving a film are categorized into two general groups: visual and audial perception which are defined as the following structure.

4.2.1. The possibility of reading a film

To interpret a film is to reflect verifiable or symptomatic results. Interpreter means showing a new and plausible understanding. The task is performed by allocating at least one semantic field to the film. Such fields are recognized by important features (" reflection " or " dynamic / inactive ") and inward structure (branches, constraints, relative arrangement, revised arrangement, or important chains). Working with broad assumptions and theories (eg, solidarity speculation) - fayfiren maps a semantic field that decides on the signs recognized in the film (Monaco, J. 1981). The distinguishing evidence center and the decision of conformity are based on traditional learning structures or schemes and inductive inference techniques or intuitive knowledge. The fault locator transmits class diagrams (eg classifications or periods), application diagrams (eg supervisor, storytellers or camera), and diagrams for large printed structure (eg concentric highlighted mapping for synchronous relationships, direction plan). for diachronic movement). The heuristic meeting, which does not hesitate to interpret these schemes, allows the film to show the film that ordered the appropriate semantic qualities. The debugger should also demonstrate understanding for moral, embarrassing and mental validations for standard explanatory structures, well-known relationship examples, and methods for complex moves (Chatman, S. 1990).

4.2.2. Visual perception of the film

On easygoing thought, it may be presumed that the impression of space is solely founded on vision. Although this visual space is observed to be enhanced perceptually by signs dependent on sound-related (feeling of hearing), sensation (feeling of

substantial development), olfactory (feeling of smell), and gustatory (feeling of taste) understanding. No single signal is seen apart of another; Actually, pilot tests demonstrate these sensations incorporate to create integrated perceptual encounters (Bruce, V.,2003).

It is a fundamental certainty for human beings that the visual flow of the whole field of vision takes place as part of self-motion. Based on the habitual interplay of vision and motor action such visual flow alone can produce the feeling of being in motion while being actually at rest. James J. Gibson coined the term “visual kinaesthesia” as a label for this phenomenon. In his sketch of a theory of motion-pictures presented in the last chapter of his book "the ecological approach to visual perception", Gibson (1979) postulated that the moving pictures involve observers not so much by depicting moving objects but by visual kinaesthesia due to the movement of the camera. In this study, the visual perception of films in four general categories has been evaluated: movement and stagnation, depth and distance, light and colors, material and patterns which are described further.

4.2.2.1. Movement and stagnation in the film

It's a truism that the best way to experience a building is by walking. In the words of the Scottish filmmaker Murray Grigor: “To comprehend architecture, one needs to move through its spaces. After all that's how we all experience buildings, inside and outside: we walk, we look, we pass through space. Perspectives are revealed. Corners turned. Scale changes. The depth dimension is revealed. Details can be explored.” (Murray, C. 2000)

In contrast to this condition of free exploration, the audience of a filmic promenade architecture is restricted to selected views offering a restricted angle of view (shots taken with wide-angle lenses fail to overcome this restriction and at the same time produce distorted views). If a film consists of a montage of takes from different points of view the observer may become disoriented. Disconnected spaces are almost a rule in fiction films. This seems to be no grave problem because it's the plot that counts and disorientation may even contribute to the intended atmosphere of the film.

It's necessary to involve the audience in a spatial exploration. In fiction-films we see people moving all the time. The actors at the same time confirm the observer's

impression of three-dimensional space. These films are not produced to make a whole building comprehensible but they take the audience into the volume of insular spaces.

The observation of movement can work as a treacle to the irritating effects of the moving camera. Many of the frequent sequences of the chase in fiction-films demonstrate that fixation on a moving object reduces the impact of the visual flow of the whole frame. Additionally, the visual flow in the background of the tracked figures including objects and characters are motivated by the observed movement which involves the observer intentionally. A further way to minimize the aversive effects of the visual flow of a camera moving forward is a montage that alternates short point of view shots with frontal takes of the person whose point of view is depicted (Frery, A. 2002).

To help the audience to comprehend the connection of the spaces selectively presented it is vital to pay attention to a few distances. 'Establishing shots' helps to understand how adjacent spots are related but can't grasp complex structures of buildings or sites. Thus to make architecture intelligible film and simulations should make use of classic media like sketches, plans and small-scale models (Whyte, 2002). Simply animated figures help to indicate the scale and again involve the observer via movement, even within the abstracted space of sketches and models (cf. Benton, 1997)

4.2.2.2. Depth and distance in the film

The perception of depth and distance depends on information transmitted through various sense. Sensory cues indicate the distance at which objects in the environment are located from the perceiving individual and from each other. Such sense modalities as seeing and hearing transmit depth and distance cues and are largely independent of one another. Each modality by itself can produce consistent perception of the distances of objects. Ordinarily, however, the individual relies on the collaboration of all senses (so-called intermodal perception).

Another important visual element of cinematography is the depth and distance in the shot. In other words, the focus of the shot plays an important role in transferring the idea of depth and distance to the audience. In film-making, the distance from the camera to the subject greatly affects the narrative power of a shot. By the alternate use of Long shots, Medium and Close-ups the director is able to provide emphasis on key passages of the filmed scene (Bruce, V., 2003). In "Citizen Kane", directed by Orson Welles in 1941, deep focus is utilized. Deep focus is a technique in which all images

in the frame are in focus, rather than just the foreground or just the background being in focus. This technique can be seen clearly in the clip in the foreground (the three characters talking inside the home) and the images in the background (a child playing outside) are both in focus (Figure 4.1). By making the majority of the pictures in the edge in center, profound center can make the space being demonstrated appear to be bigger than it would if just a particular territory was in core interest. In addition, the utilization of profound center gives more control to the watcher by enabling them to pick which parts of the scene to give more consideration. Moreover, it offers them the chance to draw in with the whole picture in general as opposed to simply concentrating on one perspective, which they would not have the alternative to do if just the frontal area or foundation was in core interest.



Figure 4.1: Deep focus in “Citizen Kane”, directed by Orson Welles in 1941 .

Depth of field is an integral part of the film's vocabulary and tool for cinematographers to guide the attention of viewers. Determining the focus on controlling an earthquake is imperative, as you tell them, what's important about it. An application for variable depth is not limited to the sinking of the audience in filming but to other areas such as advertising, where the depth of the variable field creates a clean background effect to highlight the product and stand it outside the crowd. As this is a completely new form of cinematic expression, there are very few predictions of what's going on and experiments are key to determining how this work can be done to maximize its potential (Bruce, V., 2003).

4.2.2.3. Perception of color and light in the film

In filmmaking, color is used to set the tone of a scene before any of the actors have even uttered a word. Red is used to denote passion, danger or power. Pink signifies innocence, femininity, and beauty. Yellow is associated with joy, naivety, and insanity. Blue symbolizes isolation, passivity and calmness (Bellantoni, P. 2012).

When you see a color in a film, what you see is no accident — filmmakers carefully compose each frame and make color decisions that affect your experience of watching, even if you don't realize it. Filmmakers realized that different tones could help viewers follow stories that jumped between characters and locations and according to them lighting and color are part of the backbone of emotion. While color helps further a film's story, it must do so without calling too much attention to itself. In the following there some examples of using colors in different movies in order to manifest specific meanings and emotions(Figure 4.2).

Lighting not only makes some objects visible in the productions of cinema and television but also it helps in creating and controlling the effect to be reflected on the stage and screen. The art of drawing is what the earlier applications of light were seen in. Drawing existed before cinema. Illuminated, enlightened environment, and the human eye reacts against high brightness intervals and brightness when compared to the actual amount of light. Also, human psychology and emotions can be explained and influenced through lighting (Bayram,. 2009).

The major part of the image's impact is due to its lighting work. What matters in the film is to some extent dependent on the description and location of light and the amount of light in the scene. The light separates the actor from the scene and is very effective in creating the distance between the elements and the objects. Lighting usually plays an essential role in the emotional tone of a scene, and it contributes to the quality of the scene and the element. Lighting involves creating shadows, giving them shadows at the right spot. In fact, people can choose the depth and separation. Our eyes work together, everyone sees a piece of paper from a unique edge. At the point where our brain collects these two images, we can see the depth. This method, like triangulation, makes us decide that separation between articles or separation from one item to our face. Unexpectedly, the article comes closer to our eyes, the deeper our appearance is subtle and farther away, the more difficult it is to decide the depth (Arnheim, R. 1965)..

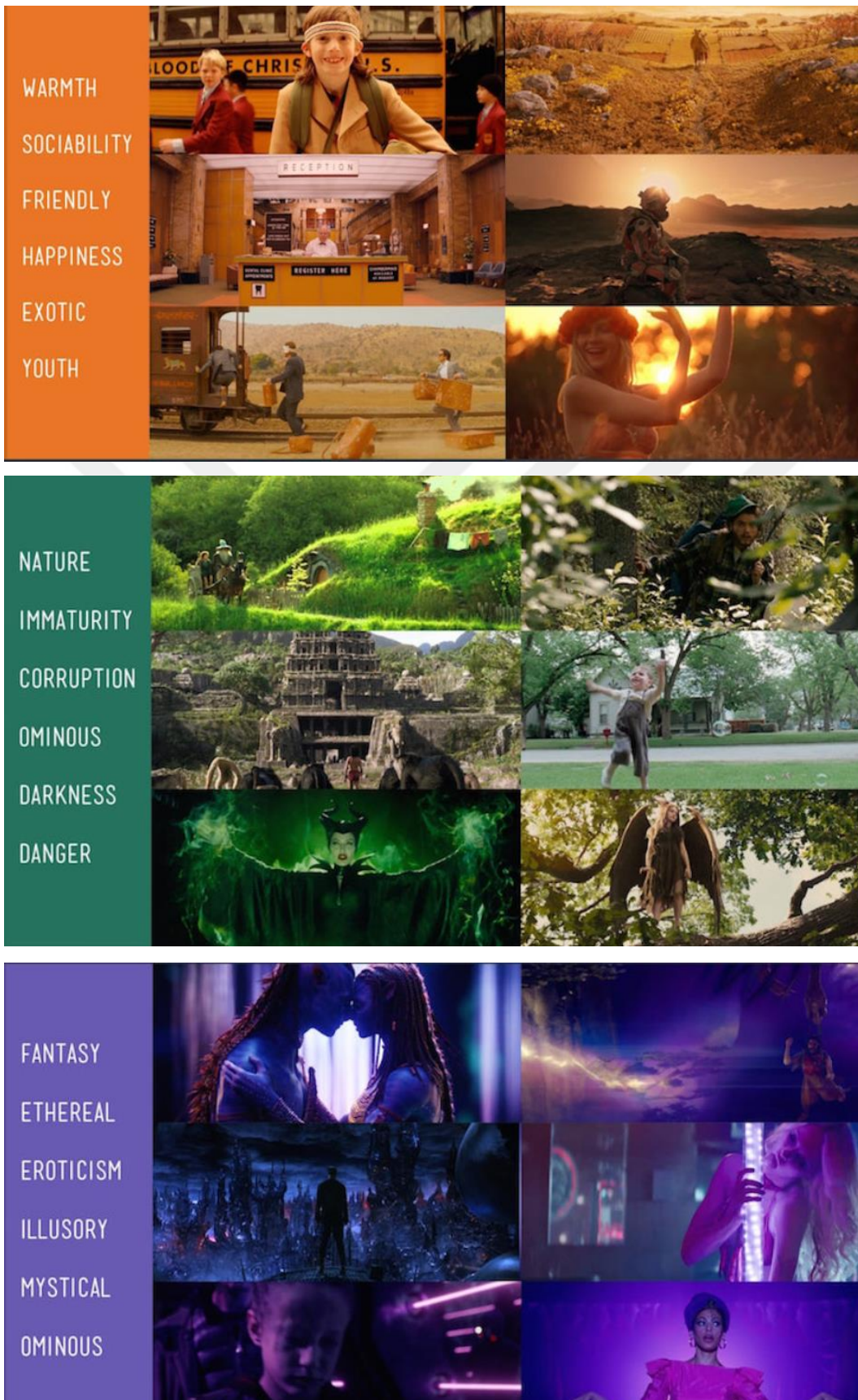


Figure 4.2: some examples of using colors in different movies in order to manifest specific meanings and emotions.

Happy shadows are made when light brings a brilliant shadow from the subject to the base, which attracts a group of spectators towards the proximity of light. Large shadows are made with a good light condition and cause a difference. One aspect is more attractive than others. Instead of shadowing on the base, the shadows are similar to the earth and the sun by their own power, on their own. One side of the moon is trusted in the light and the opposite side is independently in the shadows (Arnheim, R. 1965).

Composition for each film is created by the help of brighter and darker space. So it makes the audience to pay attention to the specific object or character. A bright place may draw attention through an important gesticulation while a shadow may hide a detail or creates a tension related to the presented issue (Bordwell, 2012).

There are certain lighting styles according to the type of films (figure 4.3). Horror films position dark, dim-lit and shaded lighting. Science fiction films focus on white, grey and shining light. Musical films have bright and eye-catching light. Western films have day light and yellow. Psychological films aim to reflect the psychology of the individual (Arslantepe, 2012). The use of lighting as a dramatic element is due to its two types of effect. They are objective and subjective effects. The objective effect of lighting emerges when the appearance of the object is changed. The subjective effect of lighting is the sense which the level of light excited in us (Figure 4.3).

The lighting methods utilized in the film are utilized to make various implications past the lighting of the stage. The strain made by a dim world uncertainty of the characters, the interest brought about by the perpetrated violations, and distinctive lighting methods utilized by the executive shows likenesses with the light which falls into dim and sticky locale and blurs away. In any case, the unadulterated light gives the subtleties of the figures. Particularly the room which never gets daylight and exclusively lit through lights in the hands of the investigators and everything about coordinates the story and expands the strain to the top level made a remarkable domain. The torchlight moving in the haziness controls the group of spectators (Doğru, M. 2016).

Excessive dark tones and extra light that helps with the space created by aesthetic execution and progresses to the stage and movements. At the same time, those dark and light moments give a lot of help to the bleak and sad *Neuer* (a French word, which

means "black") of the world, where the story is similar to the poetic qualities that the world As a result, the study suggests that lighting as an important element of the scene (set design) contributes greatly, especially in the visual world of the dead, the shadowy games that point to the air The reckless and sad life of the metropolis, drenched with madness, neglect, and alienation, all help the meaning(Dođru, M. 2016).



Figure 4.3: The use of lighting in filmmaking

4.2.3. Audial perception in a film

“Audio” alludes to all we hear in a motion picture — words, audio effects, and music. Sound is utilized in film to increase a state of mood, give us data about the area of a scene, advance the plot, and enlighten us regarding the characters in the story. There are two classifications of sound in film: "Diegetic" and "Non-Diegetic".

Diegetic sounds, or any sound whose source can be seen on the movie screen or is implied to be coming from the within the film itself rather than added post-production. They are often used by filmmakers to create a certain tone or mood within the film. For example, the music that plays within a shot can have a great effect on how the characters are viewed. It is believed that, this is most apparent in the connection between music playing within scenes and the acts of villains (the characters do not necessarily have to be villains but any person carrying out villainous acts such as murder) (Roach, M., 2001). Similar to diegetic sounds, non-diegetic, or sounds that are not meant to exist within the fictional story, greatly affect an audience’s movie viewing experience.

The atmosphere in a film is made by the assistance of audio effects. Sound adds another layer of importance to the pictures on the screen. Pitch, beat, and volume might be changed to show how the producer anticipates that the crowd should react to a given clamor. For example, shrill sounds, including shouts or screeching tires, help to make a feeling of uneasiness, while low-pitched sounds, including the hints of waves or the swinging of an entryway, can be utilized to make a feeling of quiet or riddle (Roach, M., 2001). As of late, extraordinary audio effects have been added to films so as to uplift the film involvement. A significant number of these audio effects, including blasts, phaser impacts, wind, and creature sounds are drawn from PC audio cues libraries and are included to a film after the motion picture has been shot. Other than making more intense and progressively sensational motion pictures, these impacts have would, in general, attract more regard for film sound.

4.2.4. Emotional perception of the film

Film enthusiasts believe that scenes can be classified from two points of view: 1. by the Objective Emotion that is passed on, for example, a video or a scene demonstrating glad individuals; 2. by the Subjective Emotion that it incites on the audience, for example, misery, on the grounds that the audience relates to that specific sort of

circumstances with a tragic occasion in her life. From any perspective, either objective or subjective, it is conceivable to find out the predominance of every feeling and to decide the overwhelming feeling communicated or felt in every motion picture, in light of the measure of time that every feeling was communicated in the motion picture or felt by the audience (Oliveira, E. 2013).

4.3. Comprehension and Imagining of Narrative

Though data visualization often evokes comparisons to storytelling (C. Wilson.2009), Jonathan Harris, the creator of “We Feel Fine” and “Whale Hunt”, is known as firstly a storyteller and secondly a visualization designer: “I think people have begun to forget how powerful human stories are, exchanging their sense of empathy for a fetishistic fascination with data, networks, patterns, and total information... Really, the data is just part of the story. The human stuff is the main stuff, and the data should enrich it.” Yet when pressed to describe what he means by “story,” he responds with only a rough approximation: “I define ‘story’ quite loosely (C. Wilson.2009).

We understand our encounters of the world fundamentally as far as stories. It doesn't imply that outside data comes to us as stories; clearly, any picked up data should be fabricated into a story. Barbara Hardy contends that narrating assumes a noteworthy job in both our dozing and cognizant existences. She says, "we dream in a story, dream in narrative, recall, envision, trust, lose hope, accept, question, plan, update, reprimand, build, tattle, learn, despise and love by a story." Self-articulation is done principally through story development and correspondence.

Understanding and imagining the story is the result of our effective dealings with specific stories – those stories that uncover important associations between specific happenings and give knowledge into why mental creatures react to such happenings. Accounts manage a special sort of comprehension of the way genuine or envisioned occasions relate and the different points of view that can be taken toward such occasions. To see narratively is to get a handle on the hugeness of what goes on in a specific scene of between associated happenings. In most cases, this includes getting to grasps – in pretty much-advanced ways – with a horde of frames of mind that are taken toward such happenings by the characters interior to the story and storytellers and creators that are outside to it. To take an ordinary precedent, we gain a story

comprehension of what somebody has done and why on the off chance that we are furnished with a cognizant and uncovering account that gives subtleties of how a particular arrangement of situations developed and what those engaged with such goings-on considered them. Storied liberations of that kind are a staple of regular discussions. However comprehension of basically a similar sort is an integral part of our experiences with all the more painstakingly created imaginary items – in particular, stories passed on in extraordinary writing, dramatization and film – just as real accounts, for example, life accounts, life stories, and narratives (Hutto, D.,2007).





5. THE RELATIONSHIP BETWEEN NARRATIVE AND A FILM

Whatever can be told in print in a novel can be generally envisioned or told in film (in spite of the fact that the most stunning dreams of a Jorge Luis Borges or a Lewis Carroll may require a ton of enhancements). The two movies and books recount to long stories with an abundance of detail and they do it from the point of view of a storyteller, who frequently mediates a resounding dimension of incongruity between the story and the onlooker. The contrasts between the two expressions, other than the undeniable and incredible distinction between pictorial portrayal and semantic portrayal, are rapidly evident (Monaco, J., 2000).

The film is when all is said in done, limited to what Shakespeare called "the short two hours' traffic of our stage." Famous books have been a huge store of material for business films throughout the years. It nearly appears, on occasion, as though the well-known novel (rather than world class composition craftsmanship) exists just as a first draft preliminary for the film. In other words, the financial aspects of the famous novel are such since reusing the material as a film is a prime thought for general publishers.

Novels are told by the writers. We read what the author wants us. however, movies are pretty much told by their creators, as well, however, we see and hear more than a director's desire. It would be pointless if the author attempts to depict a scene in as much detail as it is passed on in film evident (Monaco, J., 2000).

5.1. Transferring the Imaginations(novel) to Visual(film)

Transferring of a novel (imagination space) to a film (visual space), in whole or in a section, is called "a film adaptation". To adapt the imagination space which is in the novel as texts into a visual space in films, it is needed to think about the story differently. A novel also has to move forward but doesn't have to build on emotion in the same way as a film. A movie takes the audience on an emotional ride. So the screenplay must be structured in such a way as to build towards a dramatic, emotional climax that is resolved by the end. However, the words on the page don't need to do

that. The book can be of interest and engaging but we can put it down and come back to it later (Sandra, J., 2017).

Many filmmakers make contributions so definitive to the films on which they collaborate that their hand is instantly recognizable. Contract directors created films that could not possibly be mistaken for each other or anyone else's. Well-known filmmakers have some claim to authorship of their films (Leitch, T. 2009).

when movie got replaced with the novel of the earlier nineteenth century, it did so through the application of techniques practiced by writers at the latter end of the century. Conrad with his emphasis on making the peruser 'see' and James with his system of 'confined awareness', both playing down clear authorial intervention for restricting the perspective from which activities and items are watched, give models. Along these lines, they might be said to have broken with the convention of 'straightforwardness' in connection to the novel's referential world so the mode and point of vision were as much a piece of the novel's substance as what was seen. The correlations with the true to life procedure are clear be that as it may, incomprehensibly, the cutting edge novel has not appeared entirely versatile to film. Anyway influentially it might be shown that any semblance of Joyce, Faulkner, and Hemingway have drawn on true to life procedures, the truth of the matter is that the film has been more at home with books from- - or dropped from- - a previous period. Thus, certain cutting edge plays, for example, "Death of a Salesman, Equus" which appear to owe something to true to life methods, have lost a decent arrangement of their liquid portrayals of existence when moved to the screen (Wheeler, W. D. 1998).

Adaptation is a process that depends on those involved in their making (Hutcheon, L.,2013). This relates to the creative vision of the adapters and to the mechanisms monitoring the adaptation industry in the wider film system. In addition, after their release, adaptations can propagate the creation of related texts (Murray, S., 2012), thus amounting to an organic part of the creative industries. Therefore, adaptation is part of the poly-system as well. The film adaptation, more specifically, can be considered as an "inter-system" between the literary system and the film industry, influencing creative production at both ends.

6. CASE STUDY

In this study, two movies have been chosen. Both of the movies are adapted from the novels which are in the sci-fi genre. In the following titles, the materials of the study are introduced. It must be taken into account that the selected sections from all tools include both interior and exterior architectural spaces. The reason for choosing these movies is their potential to manifest architectural meaning from both movies and novels of them.

6.1. Materials I

6.1.1. “The Handmaids’ Tale” novel

The novel "The Handmaids' Tale", by Margaret Atwood a Canadian novelist; is a dystopian novel which fits in the sci-fi genre and was published in 1985. "The Handmaid's Tale" investigates topics of women in oppression in a man-centric culture and the different methods by which these women endeavor to gain independence and freedom. In the late long periods of the twentieth century, Protestant Fundamentalists, with the suggested underwriting of the military, have murdered the president and the Congress, suspended the Constitution, and set up the Republic of Gilead. Under the new routine, ladies have no rights: They can't hold business, they are not permitted to have cash or property, and they have no open job. Since the birthrate has fallen, men in high positions, if their spouses are barren or are past childbearing, are designated "Handmaids" from arranged ladies who already have kids. A revolution has supplanted the legislature of the United States with the Bible-based Republic of Gilead, a religious government. The epic is described by a woman in her thirties who has been isolated from her husband and young daughter, then sent to a brainwashing center. She is prepared to be a Handmaid, compelled to serve any member of the hierarchy chain of commanders as birth-mother of his kids (enotes.com)

6.1.2. “The handmaid’s tale” movie

The **movie** "The Handmaids' Tale", by Bruce Miller an American television writer and moviemaker; adapted from the novel of the same name by Margaret Atwood. It was

requested as a straight-to-arrangement request of 10 episodes which the production started in late 2016. The plot includes a dystopian future after a Second American Civil War wherein an authoritarian culture subjects fertile women, called "Handmaids", into child-bearing subjugation. The entire series is made by the collaboration of both director of the movie and the author of its novel. The following figures are some screenshots of the chose parts of the film (Figure 6.1).

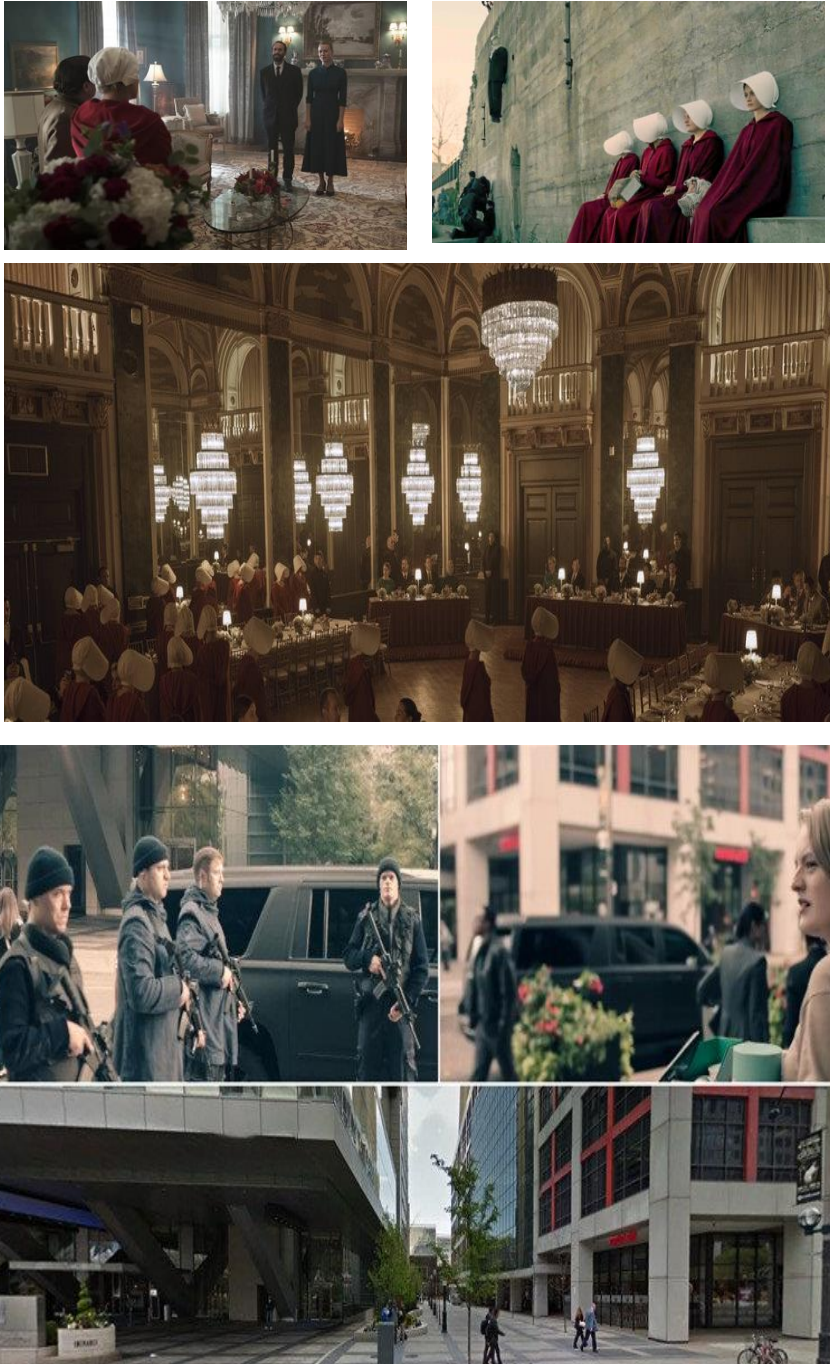


Figure 6.1: Screen shots of the selected videos from “The Handmaids’ Tale” the movie.

6.2. Materials II

6.2.2. "1984" novel

The **novel** "1984", by George Orwell an American novelist; is a dystopian novel which fits in the sci-fi genre and was published in 1949. The novel is set in the year 1984 when the great part of the world population have become victims of perpetual war, omnipresent government surveillance, and propaganda and it is a classic novel in content, plot, and style. In George Orwell's 1984, Winston Smith grapples with mistreatment in Oceania, a place where the Party investigates human activities with ever-attentive Big Brother. Thinking and loving someone is a crime and people are like brothers and sisters of each other. Opposing a prohibition on independence, Winston sets out to express his contemplations in a journal and follows a relationship with Julia. These criminal deeds bring Winston into the eye of the resistance, who at that point must change the free thinker. George Orwell's 1984 introduced the watchwords for life without opportunity or freedom: BIG BROTHER IS WATCHING YOU. Another of Orwell's manifestations for 1984 is Newspeak, a type of English that the book's authoritarian government uses to discourage free thinking. Orwell believed that, without a word or words to express a thought, the thought itself was difficult to imagine and hold. Hence Newspeak has disposed of "bad", supplanting it with the less-brutal "un-good". The author's point was that the government can control us through the words (cliffsnotes.com).

6.2.2. "1984" movie

The **movie** "1984", by *Michael Radford* an English filmmaker and screenwriter; a British dystopian science fiction film written and directed by Michael Radford, based on George Orwell's novel. This movie is made only based on the director's point of view and the creator of the imaginary space, the author of the novel did not play any role as the designer or creator of the visual spaces of the movie. The following figures are some screenshots of the chose parts of the film (Figure 6.2).

Since this research focuses on the meaning of the architectural spaces in narrative and visual narration, the selected sections from both the novels and the movies are chosen as interior and exterior spaces in order to evaluate all architectural features.



Figure 6.2: Screen shots of the selected videos from “1984” the movie

6.3. Experimentation

In this study, two novels and the movies which are inspired by their novels have been chosen. The method of research is an online protocol study conducted with 12 people who had taken basic design education. Their design and representation expertise level has been accepted as same because of their minimum level of writing and drawing ability with the help of their professional education. The movies and novels have been shared with the subjects over the internet via email or Google Drive interface. Subjects give their answers at home without time limitation. The researcher asked them not to watch the movie if he/she is a “reader” and not to read the novel if he/she is an “audience”. They had sent the results back online via email. Subjects were chosen from students and research assistants attending Faculty of Architecture of Istanbul Technical University. The expected results from this study were to get the scene design sketches and narratives that they have perceived from the manifested meanings of both the movies and the novels.

Two groups of subjects have been chosen. “Group A: audience” has written texts from 3-5minute video sections which are selected from both movies. “Group B” has sketched several images of selected texts from both novels. Additionally, the subjects of “Group A” who were supposed to watch the movies and then write texts have not read the novels and the subjects of “Group B: reader” who were supposed to read the novels and do sketches have not watched the movies in order not to get confused while transferring what they have perceived from movies and novels to texts or sketches. The following table shows the way how the subjects were separated into two groups by the aim of doing the sketches or writing the texts (Table 6.1).

Table 6.1: The way that the subjects were separated into two groups by the aim of sketching or writing the texts.

“The Handmaid’s Tale”			“1984”	
Subject	Task	Group	Task	Subject
Subject 1	Text 1	“Group A” audience	Text 4	Subject 7
Subject 2	Text 2		Text 5	Subject 8
Subject 3	Text 3		Text 6	Subject 9
Subject 4	Sketch 1	“Group B” reader	Sketch 4	Subject 10
Subject 5	Sketch 2		Sketch 5	Subject 11
Subject 6	Sketch 3		Sketch 1	Subject 12

6.3.1. Tasks

The subjects of “Group A” wrote texts after they watched the selected sections of the movies. They were asked to write 250 words for each movie section. Some samples of the texts which were written by the subjects are mentioned in the following table (Table 6.2).

Table 6.2: Samples of the texts written by the subjects after watching the movies.

The Movie	The subjects of “Group A”	Samples of the written texts by the subjects
The Handmaids’ Tale	Text 1	İnsan boyunun yaklaşık 3-4 katı kat yüksekliği, etrafta bulunan sahne bariyerleri, sütunların üzerine yerleştirilen logolar-semboller mekanın ilk saniyede ciddi bir yönetim birimi olduğunu ya da ciddi bir yönetiminin üyesine ait olduğunu gösteriyor. Krem rengi kapı renkleri de bu vurguyu artırıyor...
	Text 2	. Eğer kapıdaki “Gallery” yazısını dikkate almazsak birbiri ile çok farklı olan oda genişlikleri de gösteriyor ki(en büyüğünü en sosyal alan olarak görürsek) binaya ara bir fonksiyon eklemek ya da gerekli ara fonksiyonu gerçekleştirmek için tasarlanmış...
	Text 3	Nispeten loş ve kasvetli bir odaydı. Küf yeşili ile boyanmış bir tavan arasına benziyordu burası. Eski tül perdelerle örtülü pencereden içeriye yorgun bir gün ışığı sızıyordu. Odanın ortasında demir karyolalı büyük beyaz bir yatak, yatağın hemen yanı başında bir lamba ve bunun yanında yine beyaz bir koltuk vardı. ...
	Text 4	Ancak sanılanın aksine daha izbe ve karanlık bir yer. Gizemli bir hava söz konusu. Adamın elinde eski bir cam obje var. Kar küresi olduğunu tahmin ediyorum. Ödeme yaptıktan sonra satıcı adamı üst kata davet ediyor...
1984	Text 5	Ortamda sıklık ve havasızlık hakim gibi. Mekanla ilgili genel bir tanım yapmak gerekseydi, insan vücudundaki hücreler gibi derdim, küçük metallere ayrılmış hücrelere ve hepsinin içlerinde birer adam, hücrelerin dışında sürekli akan bir insan trafiği sanki damarlarımızdan akan kan gibi...
	Text 6	İçlerinde buldukları çaresizlik hali ve yokluk gerek mekân gerekse ifadelerinden net olarak okunuyor. Küçük bir çocuğun yaşadığı ölümün çizgisinde dans etme hali zaten insanı derinden yakalayan bir görüntü...

The subjects of “Group B” drew sketches after they read the selected sections of the novels. They were asked to do one or two sketches for each section of the novels based on whatever they perceive or imagine while reading the novels. Some samples of the

sketches which were done by the subjects are demonstrated in the following figures (Figure 6.3).



Sketch1



Sketch2



Sketch3



Sketch4



Sketch5



Sketch6

Figure 6.3: Sketches done by the subjects of “Group B” after reading the novels.

6.3.2. Findings

Firstly, the texts written by the subjects and the sketches drawn by them have been evaluated. The method that was used to analyze the results is "content analyzing through coding". In other words, the texts have been read and analyzed word by word and sentence to sentence in order to reach specific space features which are manifested in the movies and the novels mentioned in the earlier literature section. The following figures point to a few samples of the content coding (Figure 6.4).

Kubra: video 3 room

Nispeten loş ve kasvetli bir odaydı. Küf yeşili ile boyanmış bir tavan arasına benziyordu burası. Eski tül perdelerle örtülü pencereden içeriye yorgun bir gün ışığı sızıyordu. Odanın ortasında demir karyolalı büyük beyaz bir yatak, yatağın hemen yanı başında bir lamba ve bunun yanında yine beyaz bir koltuk vardı. Pencerenin hemen sağında bir sandalye, bir masa ve bir lamba duruyordu. Pencerenin önünde kırmızı kalın kumaştan elbisesiyle bir kadın oturuyordu. Bu elbise kasvetli odanın içindeki tek canlı şeydi belki de. Kadın ellerini dizlerinin üzerinde kavuşturmuş, boynunu öne eğmiş sessizce duruyordu. Gözlerini bir noktaya dikmişti. Bu oda kadar kasvetli düşünceleri olduğuna yemin edebilirdim. Belki de tam da bu yüzden bu kadar mutsuzdu. Kapana kısılmış biri gibi can çekiyordu. Artık özgür değildi belki, belki unutulmuştu. Yalnızdı. Belki de gökyüzünü görebildiği tek yer, eski perdeleriyle bu pencereydi. Rüzgarın esintisini unutmuş olabilirdi artık, yağmurun tenine bıraktığı hissi. Bu odanın içinde kendisi olmaktan çok uzaktı.

Ebrar: video 5 office

Ortamda sıklık ve havasızlık hakim gibi. Mekanla ilgili genel bir tanım yapmak gerekseydi, insan vücudundaki hücreler gibi derdim, küçük metallere ayrılmış hücrelere ve hepsinin içlerinde birer adam, hücrelerin dışında sürekli akan bir insan trafiği sanki damarlarımızdan akan kan gibi. Adamın yüz ifadesinde bitkinlik olduğu için ben de psikolojik olarak bundan mekanı sorumlu tuttum sanki mekanda hava yokmuş gibi hissettim sahne adama geçtiğinde. Metal ve grinin yoğunluğu, ortamdaki gürültüyle daha da boğucu hale geliyor sanki. Öyle bir ortamda boğuluyormuş gibi hissederdim. Hep aynı renkler var ortamın seçilebilmesini engelliyor sanki baktığımız her yer aynıymış gibi, ses yoğunluğu hiçbir zaman değişmiyor yine her yer aynıymış hissi, kapana kısılmışta boğuluyormuş gibi. Yerde yatan insanlar var ve onların üzerinden zıplayarak bi yerlere bilgi yetiştiren ya da bilgi toplayan insanlar, baştaki hücre benzetmesini tekrar

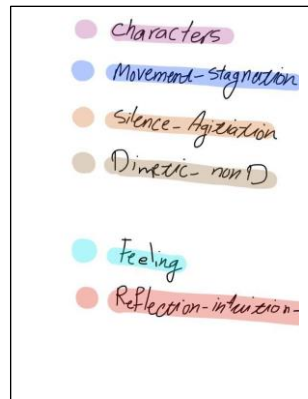


Figure 6.4: Samples of the texts of subjects and classified content decoding.

Then, all the sentences and words of each text have been separated in a specific architectural space group feature. The following tables show the way of coding each sentence and how these architectural features are found (Table 6.3 and Table 6.4).

Table 6.3: Some samples of word-coding of texts written by the subjects according to the selected sections of “The Handmaids’ Tale”.

TEXTS	Content of the texts	Text Coding
Text 1	3-4 times higher than human’s hight/ Symmetric place/ Rectangular tables/ Limited point of view/ Different sizes of room	Dimension- scale
	Barrier/ columns/ symbols/ diamond like pendant lamps/ green doors/ dining tables	Material- furniture- color
	The tables show the tragedy	Feeling
	A serious managing unit/ tables belong to public/ the biggest room is for VIP	Intuition
Text 2	People talk together	Agitation- nondiegetic
	Walked down to the beach/ sitting in a wide room/ her hands are on her knees/ staring at a point	Location – movement- Character
	Around the road is protected so no one can enter there/ she looks around so it is the first time that she is there	Material- furniture
Text 3	The teacher is talking/ some of the characters say something/ no one is talking	Intuition
	A dark room/ daylight comes through the window/	Time (past to present)
	A gloomy room/ she does not look happy/ she looks like someone who is trapped/ death/ forgotten/ not free/ she has not seen the sky or the rain for a long time	Feeling- intuition
	A green ceiling/ red living cloth/ white room	Darkness- light- color
	Old tulle curtain/ big metal bed/ armchair/ lamp	Material- furniture- texture

Table 6.4: Some samples of word-coding of texts written by subjects according to the selected sections of the “1984”.

TEXTS	Content of the texts	Text Coding
Text 4	A second hand store/ second floor/ stair box	Location
	A dark room/ a narrow long corridor	Darkness/ dimension/ depth
	A mysterious atmosphere/ an irritating atmosphere/ thing might belong to his dead wife	Feeling/ intuition
	The room is full of the old stuff/ he has something old in his hand/ the house looks too old	Furniture/ material / texture
Text 5	dominated by harshness and lack of air/ the high ceiling	dimension
	like cells in the human body, cells separated by small metals/ like blood flowing through our veins/ there are also obstacles in place: 'disease'	Feeling/ intuition/ memory
	The same color always prevents the selection of the environment/ the room is dark that transfers the feeling of being drowned	Darkness
Text 6	the people lying on the ground and the chaos there show that the physical structure of the space is not in harmony with space/	Movement /stagnation
	A wae is taking place/ a kid is dying/ he is with his family	Location
	despair/ selfishness/ unjust/ he feels regrets about what he has done	Intuition / thoughts / feelings
Text 6	The kid is dreaming about his mom/ he is running through destroyed buildings/ he steals the chocolate	Movement / furniture

The architectural space features that were perceived by the subjects and then written are classified into three general categories: Visual, Audial and Emotional. The following table shows how these architectural features are defined in three main axes(Table 6.5).

Table 6.5: The manifested architectural features in both the movies and the novels are defined in three main axes.

Category	Architectural space features
Visual	Dimension Scale Shape
	Material Texture
	Light Darkness
	Colors
	Location
	Time (past, present, future)
	Characters
Movement Stagnation	
Audial	Silence Agitation
	Diegetic Non-Diegetic
Emotional	Feelings(happiness, sadness, stress, etc.) Thought
	Intuition Analysis
	Memory(recalling of the space and events)

After decoding the written texts of the subjects, it was figured out that the space features are mentioned multiple times in the texts and some of the sentences point to not only one space feature but also to multiple of them. In order to find out the frequency of perceived space features in both of the movies and the novels, the following table has been prepared to demonstrate the most frequently perceived features which the selected movies and the novels were manifesting (Figure 6.5). The blue spots show the frequency of the space meanings manifested in texts that were written by the subjects of “Group A” after watching the selected sections of both movies “The Handmaids’ Tale ”and “1984”. The green spots show the frequency of space features manifested in sketches done by the subjects of “group B” after reading the selected sections of the novels.

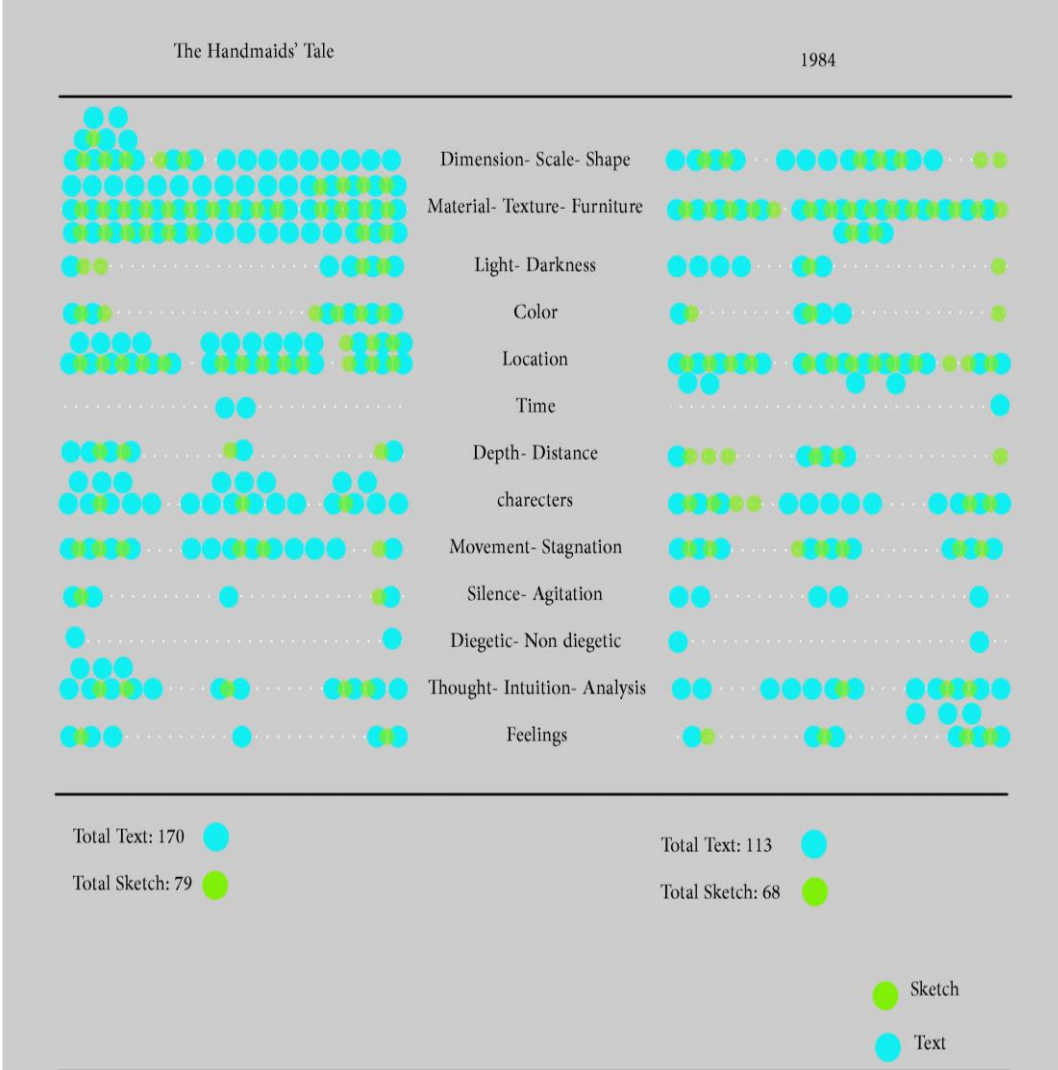


Figure 6.5: The frequency of perceiving the manifested architectural features in both the movies and the novels.

According to the table (6.6), the frequency of perceiving the manifested space features and the meaning of them is different in each of the written texts and sketches. In other words, while some of the space features are perceived and mentioned several times by the subjects, the others are not mentioned at all. Therefore, by the aim of evaluating the differences between manifesting and perceiving the meaning of the space in both movies and the novels, they have been evaluated in quantitative values which will give the opportunity of reaching clear results based on this study.

The following tables demonstrate the frequency of perceiving the space meanings in each of the selected movie sections and novels in quantitative values. These findings will be evaluated in several graphs in section 6.3.3.

Table(6.6) shows the frequency of perceiving the space meanings that are manifested in the texts written by the subjects after watching the movie "The Handmaid's Tale".

Table 6.6: The frequency of perceiving the manifested architectural features in in the texts written by the subjects after watching the movie "The Handmaid's Tale".

Category	space features(HMD)	text1	text2	text3
	Dimension- Scale- Shape	9	2	3
Visual	material- texture- furniture	21	11	15
	Light- darkness	1	0	4
	color	2	0	4
	location	10	12	5
	time	0	2	0
	depth- distance	4	1	1
	character	8	9	6
Audial	movement- stagnation	4	9	1
	silence-agitation	2	1	1
Emotional	diegetic- non digetic	1	0	1
	thought- intuition- memory feelings	9 3	2 1	4 2

Table(6.7) shows the frequency of perceiving the space meanings that are manifested in the sketches done by the subjects after reading the novel "The Handmaid's Tale".

Table 6.7: The frequency of perceiving the manifested architectural features in in the sketches done by the subjects after reading the novel "The Handmaid's Tale".

Category	space features(HMD)	sketch1	sketch2	sketch3
Visual	Dimension- Scale- Shape	4	2	0
	material- texture- furniture	10	6	10
	Light - darkness	2	0	2
	color	2	0	4
	location	5	5	6
	time	0	0	0
	depth- distance	2	1	1
	character	0	1	0
	movement- stagnation	3	2	1
Audial	silence-agitation	1	0	1
	diegetic- non digetic	0	0	0
Emotional	thought- intuition- memory	2	1	2
	feelings	1	0	1

Table(6.8) shows the frequency of perceiving the meanings of the space that are manifested in the texts written by the subjects after watching the movie "1984".

Table 6.8: The frequency of perceiving the manifested architectural features in the texts written by the subjects after watching the movie "1984".

Category	space features(1984)	Text4	Text5	Text6
Visual	Dimension- Scale- Shape	8	4	0
	material- texture- furniture	13	5	0
	Light - darkness	2	4	0
	color	3	1	0
	location	9	7	2
	time	0	0	1
	depth- distance	3	1	0
	character	5	3	4
	movement- stagnation	3	3	3
Audial	silence-agitation	2	2	1
	diegetic- non digetic	0	1	1
Emotional	thought- intuition- memory	5	2	8
	feelings	2	1	3

Table (6.9) shows the frequency of perceiving the space meanings that are manifested in the sketches done by the subjects after reading the novel “1984”.

Table 6.9: The frequency of perceiving the manifested architectural features in the sketches drawn by the subjects after reading the novel “1984”.

Category	space features(1984)	Sketch4	Sketch5	Sketch6
Visual	Dimension- Scale- Shape	2	3	2
	material- texture- furniture	5	8	4
	Lightness- darkness	0	1	1
	color	1	1	1
	location	4	6	3
	time	0	0	0
	depth- distance	3	2	1
	character	4	0	2
Audial	movement- stagnation	2	3	2
	silence-agitation	0	0	0
	diegetic- non diegetic	0	0	0
Emotional	thought- intuition- memory	0	1	2
	feelings	1	1	2

6.3.3. Evaluations

The quantitative findings are evaluated in order to figure out the space features which are manifested while transferring the imaginary spaces to the visual ones. Therefore, several graphs have been prepared to demonstrate the differences of perceiving the meanings by the audience which are manifested in both the movies and the novels. In these graphs, the data changes between 0 to 25. Thus, the frequency of non-mentioned space feature is 0, and the frequency of the most mentioned space feature is 25 in all evaluations.

Figure (6.6) shows the frequency of perceiving the meanings of the spaces by the subjects which are manifested in the movie “The Handmaid’s Tale”. In the evaluation process, the most mentioned space feature has been accepted as the dominant frequency value for that feature. According to the findings, the most mentioned space features in the cooperated movie in the texts written by subjects are “material, texture and furniture” with the maximum frequency of 21 (Mean fq=15.7). Then comes “location” with a maximum frequency of 12 (Mean fq=9.0). The following features are; “character” (Mean fq=7.7), “Thought intuition, memory”, (Mean fq=5.0) “dimension, shape, scale” (Mean fq=4.7) and “movement, stagnation” (Mean fq=4.7).

The least mentioned space features are “diegetic, non-diegetic” and “time” with the frequency of -1 (Mean fq=0.7).

Figure (6.7) demonstrates the frequency of perceiving the meanings of the spaces by the subjects which are manifested in the novel “The Handmaid’s Tale”. According to these results, the most mentioned space features in the sketches drawn by the subjects are “material, texture and furniture” with the frequency of 10 (Mean fq=8.7). Then comes location with a maximum frequency of 6 (Mean fq=5.3). the following features are “dimension, scale, shape, color, and movement” with the maximum frequency of 4 (Mean fq=2). The least mentioned features are “thought, intuition, memory” with the maximum frequency of 2 (Mean fq=1.7), “light, darkness, depth and distance” (Mean fq=1.3). “silence and feelings” (Mean fq=0.7), “time and diegetic” (Mean fq=0).

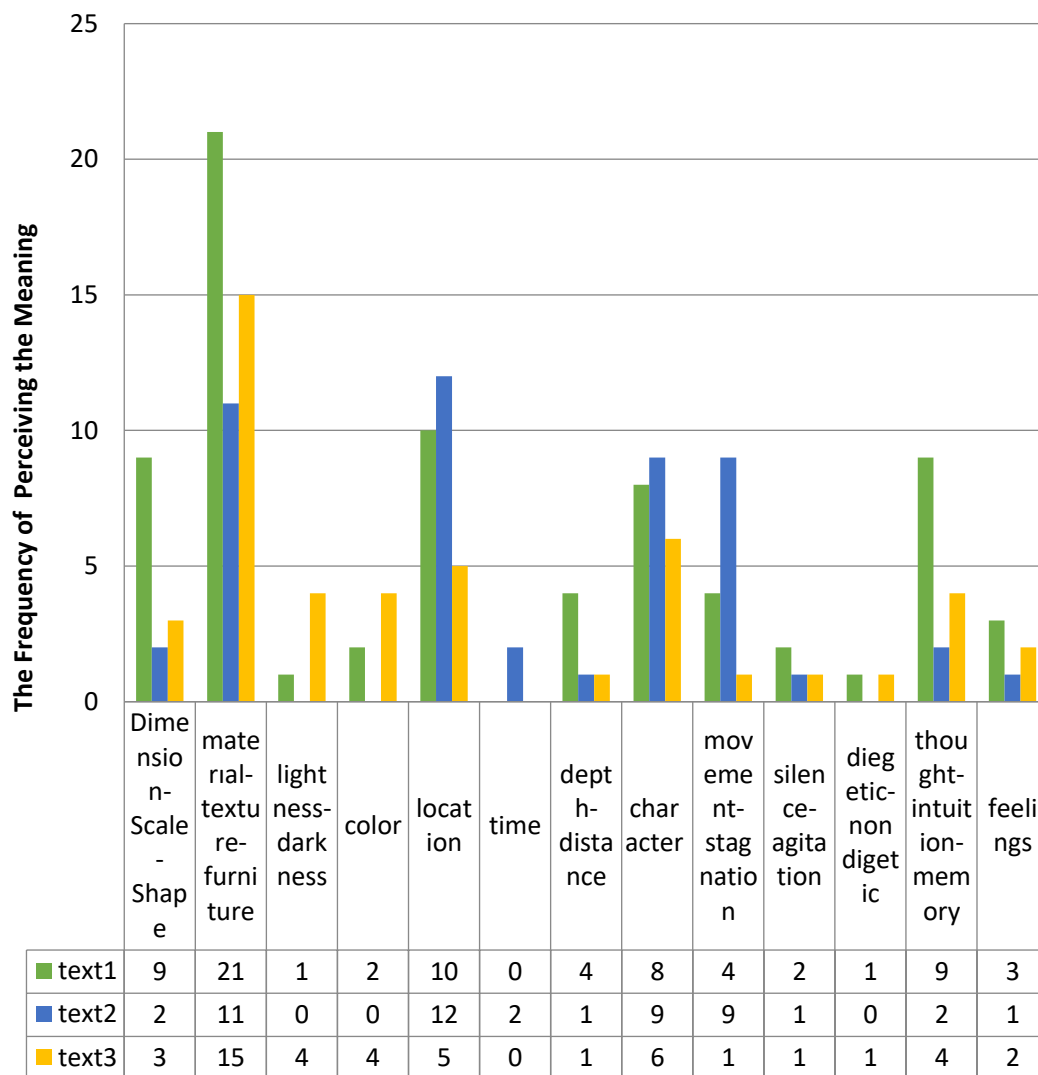


Figure 6.6: The frequency of perceiving the meanings of the spaces manifested from the movie “The Handmaid’s Tale” inside the texts written by the subjects.

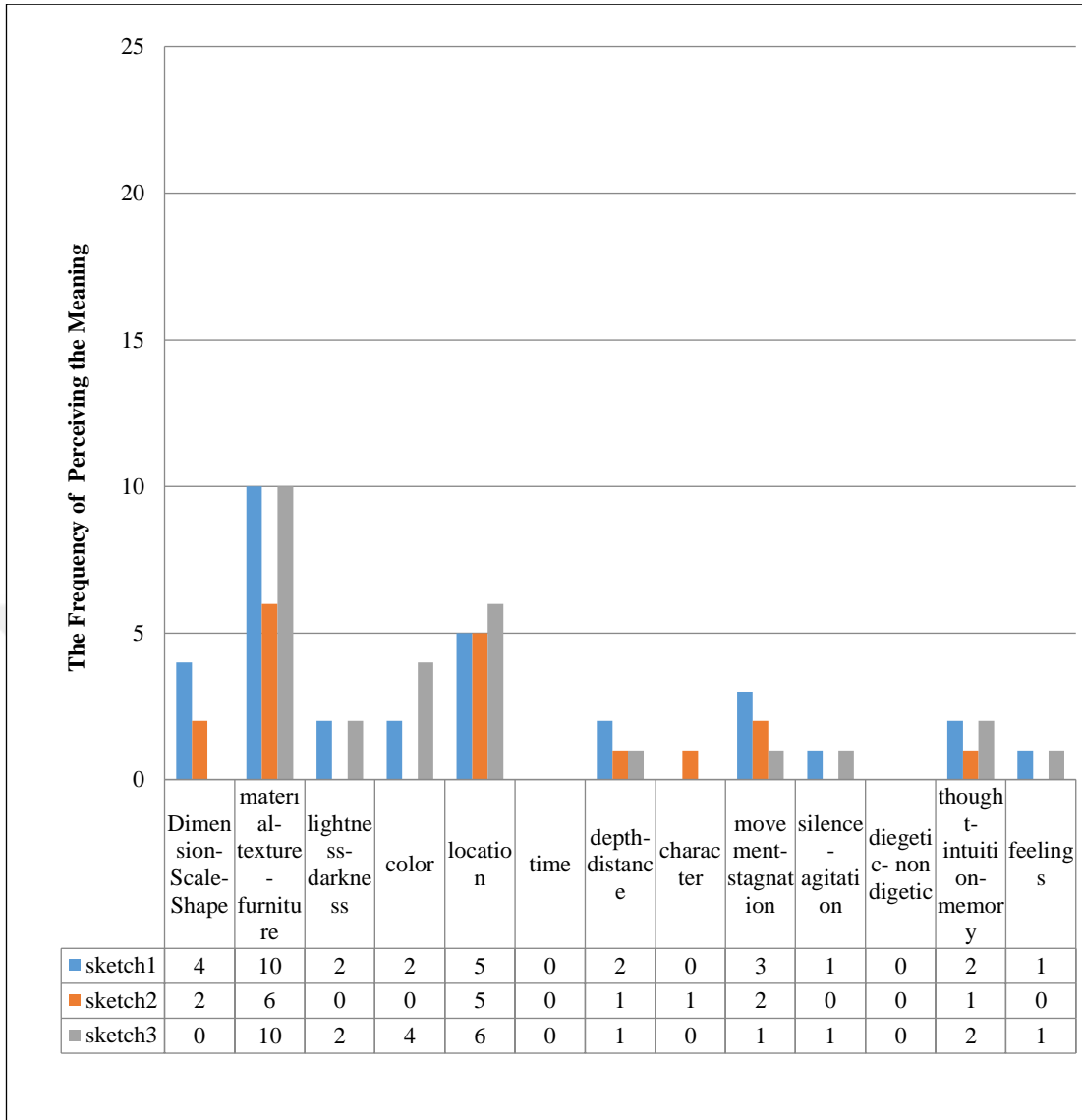


Figure 6.7: The frequency of perceiving the meanings of the spaces manifested from the novel "The Handmaid's Tale" inside the sketches done by the subjects.

Figure (6.8) shows the frequency of perceiving the meanings of the space by the subjects which are manifested in the non-cooperated movie "1984". As it is obvious in the results, the most mentioned space features in the texts written by subjects are "material, texture, furniture, location, and feelings" with the maximum frequency of 13 (Mean fq=6). Then comes "thoughts, intuition, and memories" with a maximum frequency of 8 (Mean fq=5). The following features are "dimension, scale, shape and character" (Mean fq=4), "movement and stagnation" (mean fq=3). On the other hand, the least mentioned features are "color" (Mean fq=1.3) and "time" (Mean fq=0.3).

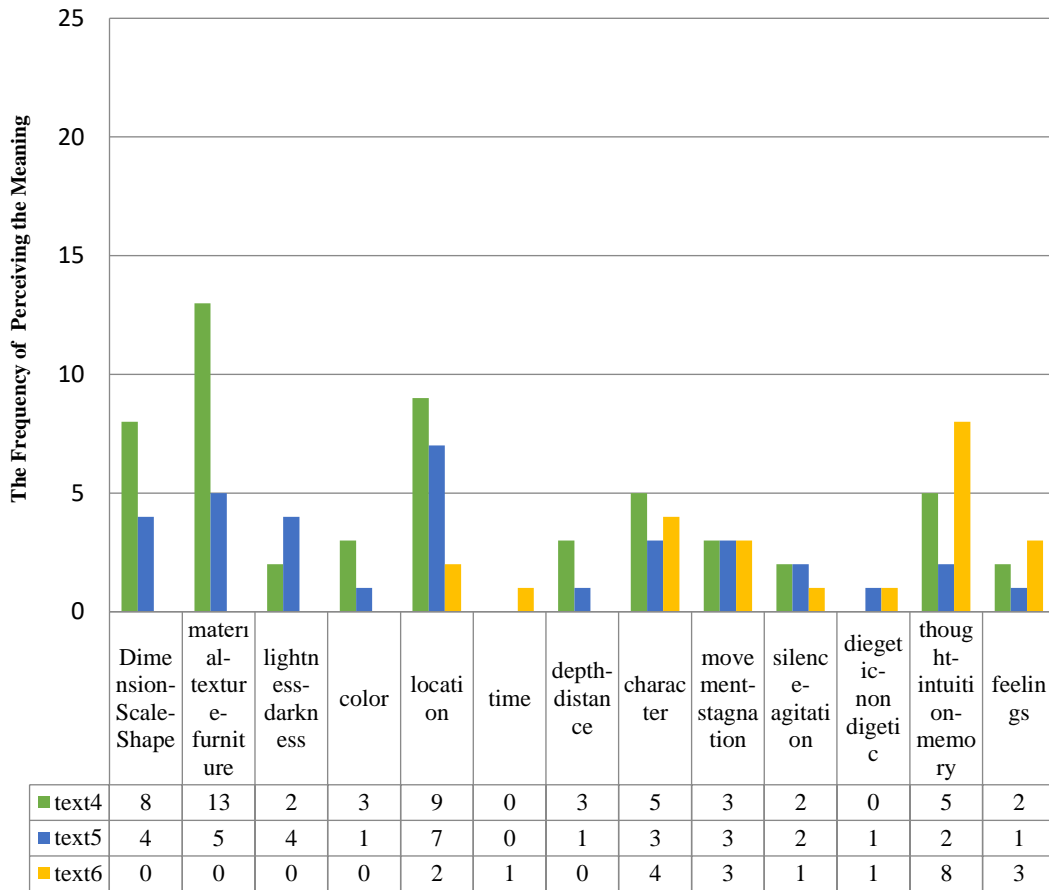


Figure 6.8: The frequency of perceiving the meanings of the spaces manifested from the movie “1984” inside the texts written by the subjects.

Figure (6.9) demonstrates the frequency of perceiving the meanings of the spaces by the subjects which are manifested in the novel “1984”. According to these findings, the most mentioned space features in the cooperated movie in the texts written by subjects are “material, texture, and furniture” with the maximum frequency of 8 (Mean fq=5.7). then comes “location” with a maximum frequency of 6 (Mean fq=4.3). The following features are “dimension, scale, shape, movement, and stagnation” (Mean fq=2.3). the least mentioned features are “color” (Mean fq=1), “light and darkness” (Mean fq=0.7), and “ time and silence” (Mean fq=0).

Generally, it is possible to define that when the author and the director cooperate, the visual space is created closer to the imaginary one. In other words, the audience perceives the meaning of the visual space almost as it is manifested in the novel by the author. However, when the author and the director don’t cooperate, the meaning of the space is transferred to the audience as the director himself has perceived the meaning of the novel.

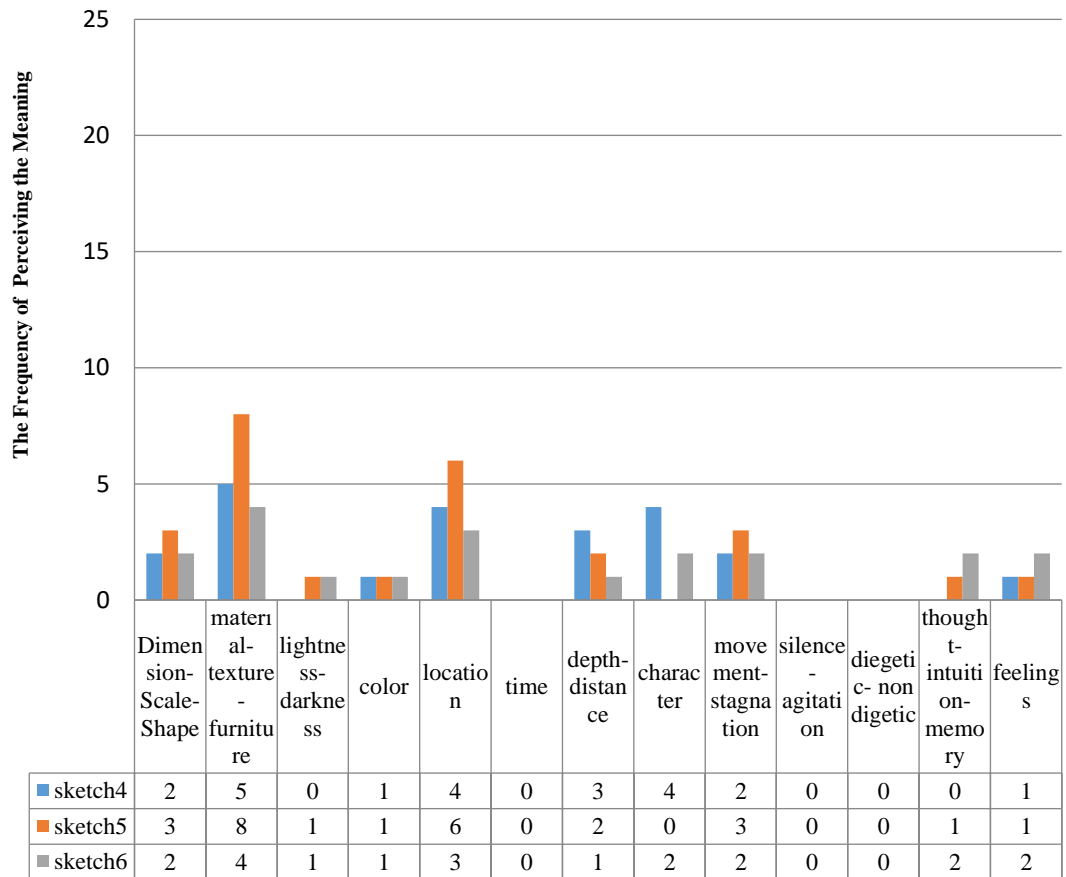


Figure 6.9: The frequency of perceiving the meanings of the spaces manifested from the novel "1984" inside the sketches done by the subjects.

Figures (6.10) and (6.11), show an average result of both sketches and texts of the movies. According to these figures which give information on the tendency of values retrieved from content analysis, in the cooperated movie "The Handmaid's Tale", the manifested meanings of the architectural elements such as material, texture, and location are mentioned more frequently in both the texts and the sketches. However, the features like time, light, color, and audio are mentioned the least by the subjects. On the other hand, features such as dimension, character, movement, and thoughts are mentioned more frequently in texts than in sketches done by the subjects. The slope of frequency values for text and sketch in the graph and their tendency to be parallel to each other indicates the similarity in the level of understanding the spatial features inside movies and novels by different subjects. Due to the objectivity of these findings, this cooperative mode of the movie-novel relation seems to give high level of potential to manifest the meaning of spaces for the sci-fi movie "The Handmaids' Tale" (Figure 6.10).

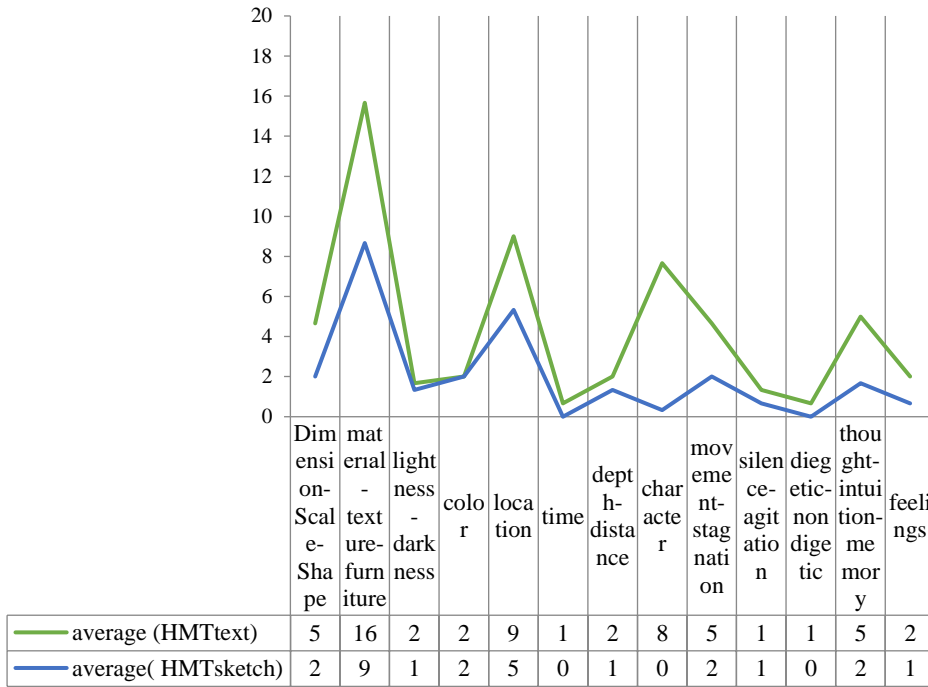


Figure 6.10: The average frequency of perceiving the meanings of the spaces manifested in both the novel and the movie of “The Handmaids’ Tale”.

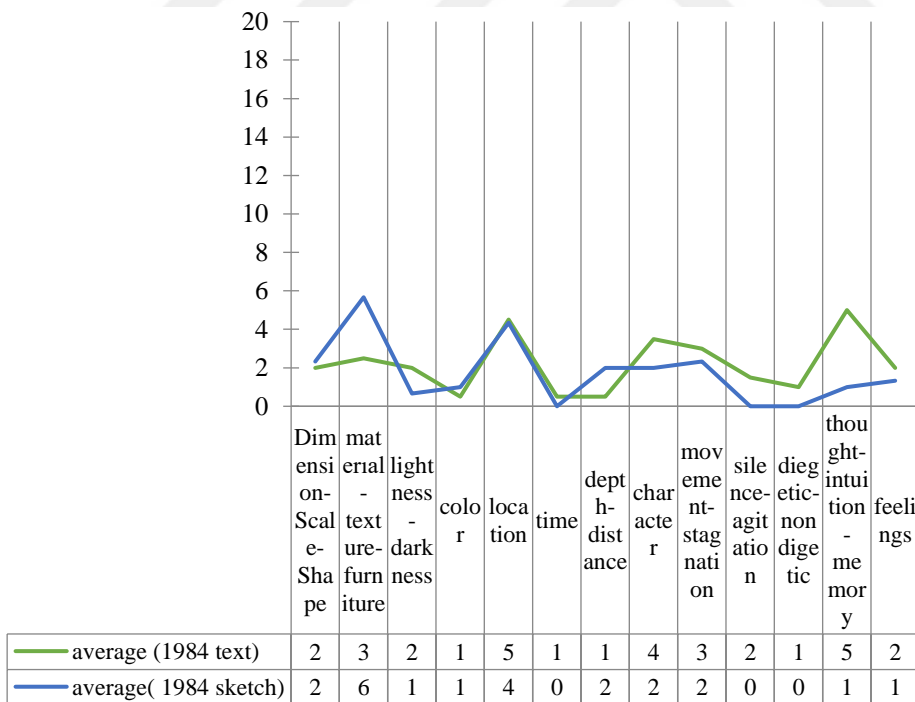


Figure 6.11: The average frequency of perceiving the meanings of the spaces manifested in both the novel and the movie of “1984”.

In the non-cooperated movie “1984”, the manifested meanings of the architectural elements such as movement, dimension, location, and character are mentioned more

frequently in both the texts and the sketches. However, the features like time, light, and audio are mentioned the least by the subjects. On the other hand, while the features such as dimension, character, movement, and thoughts are mentioned more frequently in texts than in sketches done by the subjects, the features like depth, location, color, dimension, and materials are mentioned more frequently in sketches than texts. The average frequency values of features retrieved from the subjects' text and sketches have a non-parallel tendency. This comes from the level of meaning manifestation of subjects from the movie and novel. This uniformity indicates differences in the manifestation of meaning in movie and text of the same motion picture because of the non-cooperated mode of the movie "1984" (Figure 6.11).

However, while the general perception of the meaning differs in two movies, they seem the same in some of the space features. The more the values increase the manifestation strength increases. For instance, while the cooperated movie manifests the meaning of the space in all visual, audial and emotional aspects, the non-cooperated movie transfers the meaning to the audience in a better way only by the help of the emotional aspect.

In figures (6.12) and (6.13), it is obvious that the perception of the space meanings features in sketches which are done after reading the novels are almost the same with a little difference, while the written texts by the subjects which were done after watching the movies are obviously different. In other words, while the readers perceive the space meaning of the novels almost closer to what the authors of both novels are trying to manifest. The audience of the movies does not perceive the exact meaning of the movies which are made based on the novels. The perception of space in the movie which is made by the cooperation of both the author and the director is much closer to what the author has manifested in the novel as the imaginary space.

According to these results, both author and director are the producers of the meaning, and their artworks either as a novel or a movie manifest the imaginary and visual space meanings to the readers and the audience. However, the way that they transfer the meaning may differ when they try to manifest the same space feature in two different ways.

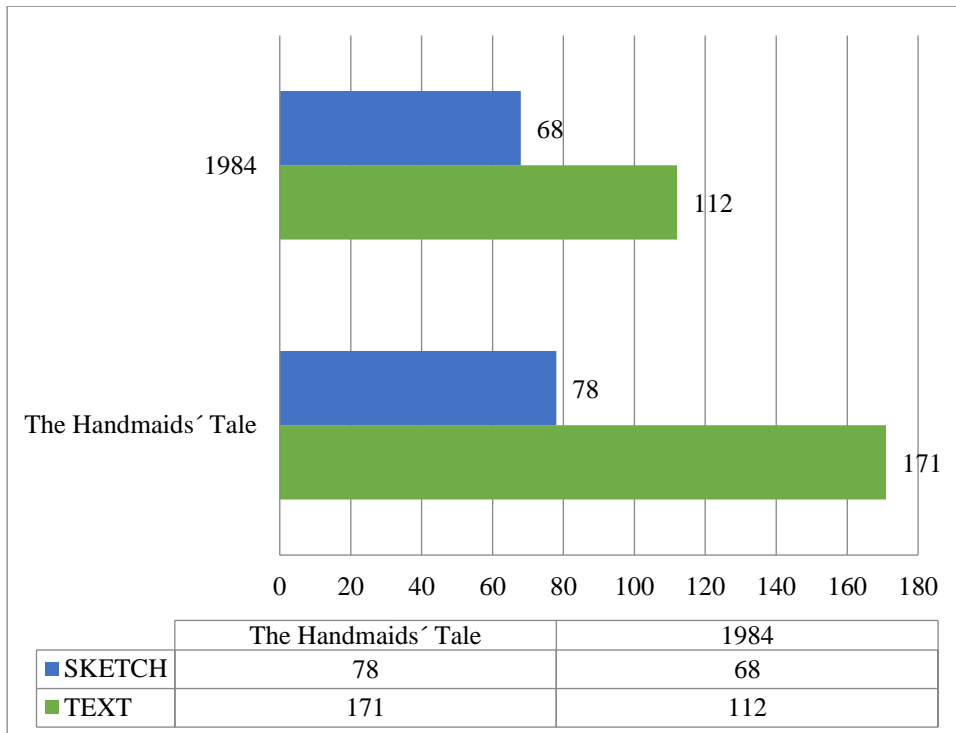


Figure 6.12: The total frequency of perceiving the meanings of the spaces manifested in both the novels and the movies of "HMT" and "1984".

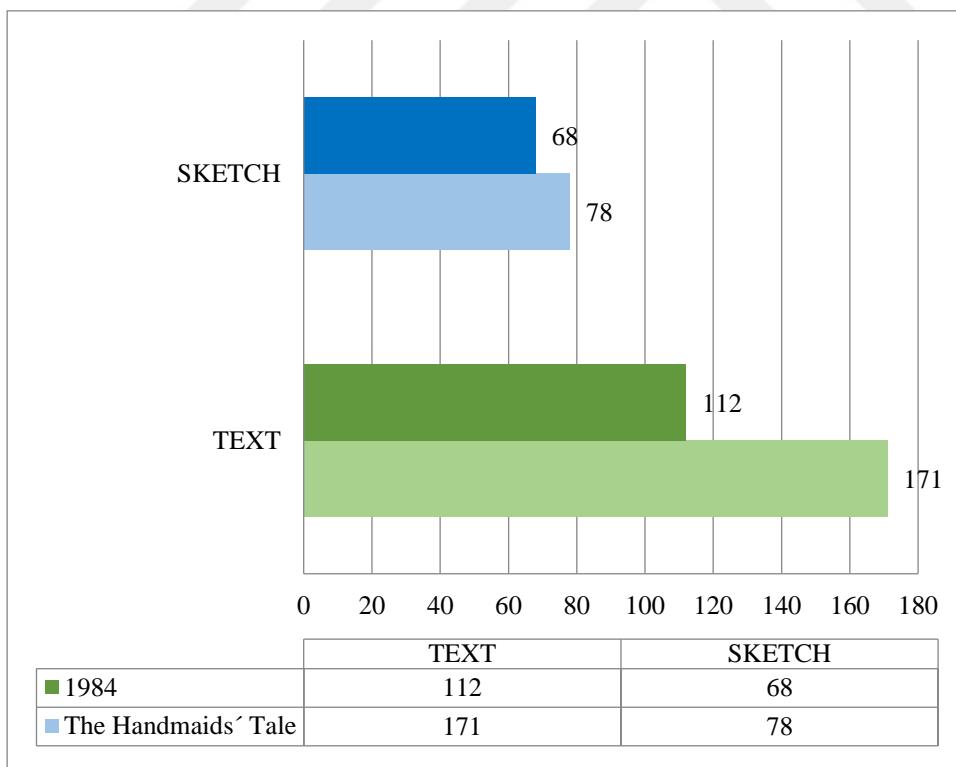


Figure 6.13: The total frequency of perceiving the meanings of the spaces manifested in both the novels and the movies of "HMT" and "1984".

7. CONCLUSION

Literature and cinema use architecture as a tool to manifest meaning in space. The aim of this study is to understand the differences of manifestation of meaning by architectural space in two different disciplines: (1) literature and (2) cinema. However, the focus of this research will focus on how architectural features in spaces of both movies and novels create meaning. To handle this problem, text and sketch-based protocol study has been conducted to 12 subjects' who have basic design education.

Generally, based on Figure (6.12) and Figure (6.13), it is possible to argue that when the author and the director cooperate for producing a movie from a novel, the visual space is created closer to the imaginary one. In other words, the audience perceives the meaning of the visual space almost as it is manifested in the novel by the author. However, when the author and the director don't cooperate, the meaning of the space is transferred to the audience as the director has perceived the meaning of the novel by himself. Therefore, the audience perceives a perception of an idea (the director's perception of the novel) not the idea itself. Although, the perception of meaning which is manifested in both types of movies can change in specific space features. The same space features might have either different or be in the same level of manifesting in both types of moviemaking.

According to the result, in sci-fi media, firstly furniture, texture, and material are the most perceived features. Then the location of entities is manifested. Time notion and diegetic and non-diegetic modes of sounds are either ignored and least perceived. Feelings, characters, and thought are important features to be understood in novels. However, mostly light, movement and depth in scenes manifest in movies.

The cooperative type of movie production has been perceived closer to the meaning that is manifested in both the novel and the movie. In other words, while some space features in the cooperative type of filmmaking are perceived less than the ones in the non-cooperative type. There are some space meanings that are perceived as clear as it has been manifested in the novel. For instance, in the cooperative type of movie making however the author and the director have worked together, the space features

such as feelings, thoughts, intuitions, character, light, and silence are perceived almost as well as they have been manifested in the novels. However, the space features such as furniture, material, dimension, and location are not manifested the same as the creator of the imaginary idea (the author) has transferred to the reader. Thus, when the creator of the visual space (the director) is not cooperating with the creator of the imaginary space (the author) he tries to manifest the meaning of the atmosphere and space by adding an audial category to the movie. Diegetic and non- diegetic sound effects in the movie help the audience to perceive the emotional aspect almost closer to what the imaginary atmosphere is manifesting to the reader. Additionally, in this type of movie making when the director is creating the visual space according to what he had perceived from the novel, he uses the essential furniture and the materials to simulate the manifested meaning in the novels but still it seems not enough in the audience's point of view as they do not perceive them as clear as there are manifested in the narrative.

To come to a conclusion, both author and director are the producers of the meaning, and their artworks either as a novel or a movie manifest the imaginary and visual space meanings to the readers and the audience. However, the way that they transfer the meaning may differ when they try to manifest the same space feature in two different ways. If a movie is made based on a novel, the meaning which it manifests to the audience might not be the same as what the author of the novel aims to. Therefore, when the author and the director cooperate to produce a space, the meaning of it can transfer to the audience almost the same as what the producers want to. In other words, the imaginary space transfers to the visual one while both the director's and the author's aim of the space is the same. Additionally, in some cases, when the author and the director do not cooperate, the meaning of the visual space (the movie) and the imaginary space (the novel) might differ so the perception of same space will not be close to each other. However, some of the space features in the movie are manifested closer to how it is mentioned in the novel. In this way, the director tries to transfer the meaning of the space by getting the help of emotions and audio. Therefore, even if the features like dimension, material, and location are not manifested as they are in the novel, the characters and the audio helps the audience to perceive the whole point of the movie even if the space meaning is not transferred by using the visual space features.

In further studies, it has been planned to analyze the sketches which are drawn by the scene designers and director before making the movie. Then, it will be possible to compare the sketches of the movie itself with the sketches of the subjects who have only read the novel. Moreover, the texts that the subjects have been written can be compared to the main script of the movie which is written by the director and screenwriter in search for a holistic model of manifestation of meaning in cinematic architectural spaces of science fiction spaces.





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APPENDICES

APPENDIX A: The Find outs of Manifesting the Meaning of " The Handmaids' Tale" from Both the Movie and the Novel by Each Subject (both texts and sketches done by the subjects)

APPENDIX B: The Find outs of Manifesting the Meaning of "1984" from Both the Movie and the Novel by Each Subject (both texts and sketches done by the subjects)



APPENDIX A: The Find outs of Manifesting the Meaning of " The Handmaids' Tale" from Both the Movie and the Novel by Each Subject (both texts and sketches done by the subjects)

space features(HMD)	text1	text2	text3	sketch1	sketch2	sketch3	"HMT" total	"HMT" average
Dimension- Scale- Shape	9,00	2,00	3,00	4,00	2,00	0,00	20,00	3,33
material- texture- furniture	21,00	11,00	15,00	10,00	6,00	10,00	73,00	12,17
lightness- darkness	1,00	0,00	4,00	2,00	0,00	2,00	9,00	1,50
color	2,00	0,00	4,00	2,00	0,00	4,00	12,00	2,00
location	10,00	12,00	5,00	5,00	5,00	6,00	43,00	7,17
time	0,00	2,00	0,00	0,00	0,00	0,00	2,00	0,33
depth- distance	4,00	1,00	1,00	2,00	1,00	1,00	10,00	1,67
character	8,00	9,00	6,00	0,00	1,00	0,00	24,00	4,00
movement- stagnation	4,00	9,00	1,00	3,00	2,00	1,00	20,00	3,33
silence-agitation	2,00	1,00	1,00	1,00	0,00	1,00	6,00	1,00
diegetic- non diegetic	1,00	0,00	1,00	0,00	0,00	0,00	2,00	0,33
thought- intuition- memory	9,00	2,00	4,00	2,00	1,00	2,00	20,00	3,33
feelings	3,00	1,00	2,00	1,00	0,00	1,00	8,00	1,33
HMT total	74,00	50,00	47,00	32,00	18,00	28,00	249,00	41,50
HMT average	5,69	3,85	3,62	2,46	1,38	2,15	19,15	3,19

space features(HMD)	total (HMTtext)	total (HMTsketch)	average (HMTtext)	average(HMTsketch)
Dimension- Scale- Shape	14,00	6,00	4,67	2,00
material- texture- furniture	47,00	26,00	15,67	8,67
lightness- darkness	5,00	4,00	1,67	1,33
color	6,00	6,00	2,00	2,00
location	27,00	16,00	9,00	5,33
time	2,00	0,00	0,67	0,00
depth- distance	6,00	4,00	2,00	1,33
character	23,00	1,00	7,67	0,33
movement- stagnation	14,00	6,00	4,67	2,00
silence-agitation	4,00	2,00	1,33	0,67
diegetic- non diegetic	2,00	0,00	0,67	0,00
thought- intuition- memory	15,00	5,00	5,00	1,67
feelings	6,00	2,00	2,00	0,67
HMT total	171,00	78,00	57,00	26,00
HMT average	13,15	6,00	4,38	2,00
total	171,00	78,00	4,38	2,00

APPENDIX B: The Find outs of Manifesting the Meaning of "1984" from Both the Movie and the Novel by Each Subject (both texts and sketches done by the subjects)

space features(1984)	text4	text5	text6	sketch4	sketch5	sketch6	"1984" total	"1984" average
Dimension- Scale- Shape	8,00	4,00	0,00	2,00	3,00	2,00	11,00	2,20
material- texture- furniture	13,00	5,00	0,00	5,00	8,00	4,00	22,00	4,40
lightness- darkness	2,00	4,00	0,00	0,00	1,00	1,00	6,00	1,20
color	3,00	1,00	0,00	1,00	1,00	1,00	4,00	0,80
location	9,00	7,00	2,00	4,00	6,00	3,00	22,00	4,40
time	0,00	0,00	1,00	0,00	0,00	0,00	1,00	0,20
depth- distance	3,00	1,00	0,00	3,00	2,00	1,00	7,00	1,40
character	5,00	3,00	4,00	4,00	0,00	2,00	13,00	2,60
movement- stagnation	3,00	3,00	3,00	2,00	3,00	2,00	13,00	2,60
silence-agitation	2,00	2,00	1,00	0,00	0,00	0,00	3,00	0,60
diegetic- non digetic	0,00	1,00	1,00	0,00	0,00	0,00	2,00	0,40
thought- intuition- memory	5,00	2,00	8,00	0,00	1,00	2,00	13,00	2,60
feelings	2,00	1,00	3,00	1,00	1,00	2,00	8,00	1,60
1984 total	55,00	34,00	23,00	22,00	26,00	20,00	125,00	25,00
1984 average	4,23	2,62	1,77	1,69	2,00	1,54	9,62	1,92

space features(HMD)	total (1984text)	total (1984sketch)	average (1984text)	average(1984sketch)
Dimension- Scale- Shape	4,00	7,00	2,00	2,33
material- texture- furniture	5,00	17,00	2,50	5,67
lightness- darkness	4,00	2,00	2,00	0,67
color	1,00	3,00	0,50	1,00
location	9,00	13,00	4,50	4,33
time	1,00	0,00	0,50	0,00
depth- distance	1,00	6,00	0,50	2,00
character	7,00	6,00	3,50	2,00
movement- stagnation	6,00	7,00	3,00	2,33
silence-agitation	3,00	0,00	1,50	0,00
diegetic- non diegetic	2,00	0,00	1,00	0,00
thought- intuition- memory	10,00	3,00	5,00	1,00
feelings	4,00	4,00	2,00	1,33
1984 total	57,00	68,00	28,50	22,67
1984 average	4,38	5,23	2,19	1,74
total	112,00	68	2,87	1,47

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