

Mimarlık ve Sinemada Mekân Atmosferi ve Kavramsal Bağlamın Etkileşiminin İncelenmesi: Üretim Süreçleri ve Anlatı Etkisi Üzerine Bir Çalışma

Exploring the Interaction of Space Atmosphere and Conceptual Context in Architecture and Cinema: A Study on Production Processes and Narrative Effect

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Özet: Bu araştırma, mekân kavramını çevreleyen üretim süreçlerine odaklanarak mimarlık ve sinema arasındaki karmaşık ilişkiyi araştırmaktadır. Filmin mekansal deneyimlerinin her iki disiplinin de eleştirel olarak ilgilendiği ortak bir çerçeve içinde nasıl çerçeveslendiğine odaklanmaktadır. Bu araştırma, mekânın film hikayelerindeki merkezi rolünü vurgulamakta ve mekânın yalnızca bir arka plan olarak geleneksel rolünün ötesine geçtiğini ve aksine, yalnızca katmanı etkilemekle kalmayıp aynı zamanda onun iletimi için bir kanal görevi gören dinamik bir unsur olarak görüldüğünü göstermektedir. Bir film hikayesinin merkezi kavramsal bağlamlarına atıfta bulunmaktadır. Bu çalışma, kavramsal bağlamsal yaklaşımların mekânsal üretim süreçlerinde nasıl güçlendirildiğini incelemek için disiplinler arası bir mercek kullanmaktadır. Tasarım için temel bir kavramsal çerçeve oluşturmak amacıyla mimari tasarım eğitimi sinematik anlatıların kullanılmasını önermektedir. Araştırmanın amacı, tasarım eğitimine entegre stüdyo çalışmaları aracılığıyla mekân ve kavramsal bağlam arasındaki ilişkinin anlaşılmasını derinleştirmek, nihayetinde tasarım yöntemleri geliştirmek ve nihai ürünler yaratmak için yenilikçi yollar bulmaktır. Çalışma grubu İç Mimarlık 3. Sınıf öğrencilerinden seçmeli ders olarak bu konuyu seçen öğrencilerden oluşturulmuştur. Araştırma, ilgili film örnekleri aracılığıyla kullanıcı mekânının mekânsal yapılandırılmalarını, fiziksel düzenlerini ve dinamiklerini şekillendiren temel kavramsal unsurlara odaklanan stüdyo çalışmalarını içermektedir. Bilim kurgu alanını temel alan araştırma, distopya, ütopya ve gelecek temaları üzerinden mekân ve kavramsal bağlam arasındaki ilişkiyi keşfetmek için bir altyapı oluşturmaktadır.

Abstract: This research explores the complex relationship between architecture and cinema by focusing on the production processes surrounding the concept of space. It focuses on how the spatial experiences of the film are framed within a common framework that both disciplines are critically interested in. This research emphasizes the central role of space in film stories and shows that space transcends its traditional role as a mere backdrop and, on the contrary, appears as a dynamic element that not only influences the layer but also acts as a channel for its transmission. It refers to the central conceptual contexts of a film story. This study uses an interdisciplinary lens to examine how conceptual contextual approaches are reinforced in spatial production processes. He proposes the use of cinematic narratives in architectural design education to create a basic conceptual framework for design. The aim of the research is to deepen the understanding of the relationship between space and conceptual context through studio studies integrated into design education, ultimately developing design methods and finding innovative ways to create final products. The study group was composed of 3rd year Interior Architecture students who chose this subject as an elective course. The research includes studio studies focusing on the basic conceptual elements that shape the spatial configurations, physical layouts and dynamics of the user space through relevant film examples. The research, based on the field of science fiction, creates an infrastructure to explore the relationship between space and conceptual context through the themes of dystopia, utopia and future.

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1. INTRODUCTION

This study focuses on the ways that can be followed to develop the production processes of the concept of space atmosphere, which is one of the fundamental points of the relations between the disciplines of architecture and cinema. Spatial experiences in cinema become the common product of the framework that the disciplines of cinema and architecture question and discuss. The use of space in cinema and architecture and the absolute relationship of both disciplines with space brings the disciplines together at an intersection point. This intersection is seen not only in the space but also in the production process and methods. According to Açalıya Allmer, in cinema, the director 'critiques, imagines, represents, uses, controls and transforms' the space like an architect (as cited in Sözen and Boyacıoğlu, 2020). From this perspective, space in cinema ceases to be just a background that forms the scene's background and becomes an essential element that plays a role as an actor on the stage. This critical role of space in cinema also makes it a tool that supports the primary conceptual contexts that the cinema product aims to convey. For this reason, the importance of space and conceptual context relations in the cinema product becomes undeniable.

In this context, first of all, space and conceptual context relations in cinema are discussed, and the process of questioning conceptual context and spatial relations in the production processes of space atmosphere in architecture is evaluated through exercises carried out in the relevant context.

In applications that deal with the space atmosphere with an interdisciplinary approach, the main focus becomes the fundamental strengthening of approaches regarding the conceptual context in the production processes of the space atmosphere. This study aims to use cinematographic narratives in architectural design education as an interface to define and construct the basic conceptual infrastructure of designs. These studies, which can be integrated as an additional module into the relevant studio practices in producing basic concept sets and concept creation processes in design studio studies, aim to improve design processes and use alternative steps in making the final product.

Based on the relevant cinematographic examples within the study's scope, studio exercises focused on the essential conceptual elements that make up the space atmosphere setup, physical space setup and perception, user and space relations, and the dynamics of their effects.

Based on this essential context, the conceptual infrastructure discussed in the relevant study was designed to be nourished by the basic concepts of dystopia, utopia, and future within the scope of the main title of science fiction. This basic conceptual infrastructure's effects on cinematographic expression and space atmosphere construction in cinema have been considered. It was aimed to question the impact and readability of the concepts of dystopia, utopia, and future on the urban space and interior scale, as well as the conceptual context-space atmosphere setup relationships, and the relationships between concept maps and spatial features were observed throughout the studies.

2. MATERIAL AND METHODS

2.1 Cinema and architecture in the context of space atmosphere

Space represents both the precursor and the result of a social production process. In this context, it can be defined as a set of relationships and forms. Space is not limited only to

concrete physical features; on the contrary, it is a complex concept with different forms of perception nourished by subjective experiences (Avar, 2009). Space connects the product-producing mental and social with the historical. It is living, fluid, and changeable by nature. Space transformation is shaped by the relationship between the product-producing space and the experiencing producer-user human (Lefebvre, 2019). The atmosphere of a space results from the interaction of existing features with human imagination and perception. The essence of architectural space determined by a designer is independent of professional conventions and technical constraints. Designers design architectural spaces that are a direct reflection of mental images and dreams. Even architecture is affected by the existential experiences and images accumulated in the human mental structure in physically constructed works (Pallasmaa, 2008).

If it is considered in the context of atmosphere, which includes meanings such as uncertainty and blurriness, the way the space is perceived is closely related to the feeling and is difficult to measure. It can be said that atmosphere can be defined as the soul of a place. The atmosphere is a complex structure that reflects the properties of each layer in which it occurs. This experience is a felt experience that shares meanings and histories between human bodies and events occurring in the environment. Grant (2013) expresses this situation as follows: 'The experienter's body and other tangible components of the atmosphere are not only intertwined and interdependent; They constitute each other. The body and its surroundings belong to the atmosphere. There is no mediation or objectification.' As can be seen in these discourses, the atmosphere appears as a layer that gives identity to the space. It is a dynamo that interacts with the subject and initiates processes such as spatial experience and spatial perception. In other words, the atmosphere is the most unique and subjective reflection of the place.

In this context, experiencing a spatial environment is characterized by emotional involvement. This experience is treated as a matter of emotions, instincts, and sensory impulses. The quality of space is not just a visual perceptual quality; It is a complex combination of factors that are often quickly grasped as an atmosphere, ambiance, emotion, or mood. The importance of the atmosphere in the perception of space is emphasized by its influence on the perception and experience of the space. Atmosphere can be defined as the interaction of the physical characteristics of the place and human perception and imagination. Peter Zumthor, one of the architects who accept the importance of architectural atmospheres, states on the subject, "I enter a building, I see a room and - in less than a second - I get feelings about it" (as cited in Pallasmaa, 2014). In his work *De Architectura* (Ten Books on Architecture), Vitruvius describes in detail how visual and aesthetic values, or atmosphere, were given great importance in the construction of temples in ancient times. One of the most important elements taken into consideration when creating the atmosphere in temples is that the structure should be in harmony with its surroundings. Vitruvius emphasizes that natural factors such as sunlight, wind, air currents and climate should be taken into consideration. For example, he suggests that the facade of the temple be positioned according to the ideal angle of the sun so that the structure is properly illuminated in all seasons. According to him, a space should not only be functional, but also create a feeling in people with its beauty and solidity, and should be in harmony with the environment it is located in. This can be considered one of the first basic ideas of the concept of atmosphere in architecture. (Vitruvius, 1999).

These experiences and physical situations related to space appear as standard products in architecture and cinema disciplines. Architecture is directly related to physical and experienced space in human interaction with space, but cinema deals with experienced space. While

architecture deals with material and non-material boundaries, in cinema, space turns into an element that strengthens the narrative. In cinema, space is used to create the emotional experience of the audience. For cinema, space is a fundamental part of the story and is a fiction built on space. With the sense of place, a versatile integration of cinema and space is achieved. Cinema offers a new paradigm through understanding experiences of place and time and blurring the boundaries between real and imagined worlds.

Cinema is one of the narrative forms that has a significant impact on modern life, especially when considered in the context of its relationship with reality. According to Deleuze, cinema is neither a means of knowledge nor an ordinary method of storytelling; Rather, it is a tool that feeds on the possibilities of thought and presents thought. Cinema, which is thinking, becoming, and encountering, is also a form of existence that includes movement, time, and image. The creation of cinema does not end with the director transforming what is in his mind into his art through images; on the contrary, the film produced continues to produce thoughts both on its own and through the minds it communicates with, even after a long time. For this reason, the filmmaker's production constitutes the beginning of a continuous flow (İpek, 2017). In this context, the power of cinema as a means of representation and expression stems not only from its existence but also from its interaction method and process. When evaluated in this context, it is seen that the structure of the atmosphere of the space, which is directly related to the human mind and perception, has similarities with the narrative structure of cinema. Both cinema and space atmospheres have significant conceptual, sensory, and semantic effects. Cinema establishes a bond through the person's perception and feeling, like the atmosphere of the place. The use of cinema as a tool or method to create the atmosphere of a space is an essential tool that can activate the intellectual world of the designer and open his perception. All arrangements made by cinema as a visual transmission and narrative tool relate to how the image will be conveyed. As a result, different atmospheres are created for each scene. For this reason, the production and use of space in cinema is significant. In cinema, narrative can function at the level of space and time, thus questioning verisimilitude, causality, and situational and temporal accuracy (Bölükbaşı, 2022).

Cinema is closely related to space design as it is a visual expression tool. When considered in the context of space creation, its relationship with design disciplines, especially architecture and interior architecture, becomes more robust. This relationship cannot be one-sided regarding using space in cinema as an element that strengthens the narrative. While these disciplines benefit from cinema design disciplines spatially, they also benefit from the representation and creativity of cinema in the space creation processes. The most important thing that facilitates the connection between cinema and design is that the driving force of cinema coincides with the 'dream world,' which is the design's primary source. At the same time, our understanding of existence and space is one of the things that keeps this dual relationship alive. First of all, the change in the perception and experience of space, shifting from visual to tactile and, at the same time, multi-sensory perception, is the basic component of the unity of cinema and design (Uluoğlu et al., 2006).

Regarding this interaction between cinema and architecture, Pallasmaa says that the new area of interest of many architecture schools in the world is cinema. The studies and examples given in this field in recent years show that this interdisciplinary relationship is undeniably essential. Films are being worked on for better quality and more harmonious architecture. The fact that names such as Rem Koolhaas, Jean Nouvel, Coop Himmelb(l)au, and Bernard Tschumi accept

the importance of cinema in shaping their architectural approaches are examples that emphasize the importance of this relationship (Pallasmaa, 2008).

2.2 The place of cinema in design pedagogy in the context of creating space atmosphere

Contemporary architectural education researchers approach the design studio from different theoretical and methodological perspectives. Donald Schön (1984) defines architectural design as a certain kind of inquiry. Tsungjuang Wang (2010) considers the design studio as the norm or status quo for design education practice and proposes a paradigm shift. Fathi Bashier (2014) emphasizes the need to reorient architectural design education towards a policy that takes into account the social responsibility of architects. Ashraf M. Salama (1995) states that the current architectural education culture superficially adopts fragmented knowledge and deficiencies in the socialization process. David Nicol and Simon Pilling (2000) emphasize the lack of interpersonal communication and teamwork skills of students in the design studio and recommend a multidisciplinary approach. Richard Foqué (2011) proposes a comprehensive approach that provides an epistemological basis for architectural education and a skill-based curriculum in which multidisciplinary knowledge can be gained through communication (as cited in Pasin, 2017).

Changing values and perceptions affect approaches to design and design pedagogies. The development of technology has moved design processes to a mathematical, computational, and objective basis. Especially since the 1990s, studio pedagogies have undergone a significant evolution with these technological tools. Design studios have transformed into a complex structure that includes various design tools and has become an environment where different disciplines are integrated. Cinema plays a vital role in design pedagogy in this transformation.

Cinema is used as a method and tool in design pedagogy. Moving images and visual narrative are elements integrated into the design process. Today, the interaction between the disciplines of architecture and cinema is essential and manifests itself through different pedagogical practices. Using cinema as a tool of discovery in design education requires an interdisciplinary approach. Cinema serves to reflect ideas through the performances of the characters and the spaces used. In this way, designers have the opportunity to think differently and develop original design processes.

Cinema is also a powerful representative of atmosphere. A unique atmosphere is created in each scene, and the viewer is affected by the sensory layers of the cinematic narrative. In design education, the use of cinema provides awareness about the atmosphere of the space and its components. Cinematic narratives represent the atmosphere of space through the spaces they pass through and can be used to describe spatial experience. In addition, the visual narrative of cinema can be used as a tool for spatial analysis and exploration, as well as to understand the layers of space. Cinema plays a vital role in design pedagogy. Designers can develop new approaches to understand and express the atmosphere and components of a space with the tools and layers offered by cinema.

In this context, the study aims to use cinema as a tool to increase knowledge about the space and its atmosphere in perceptual and experiential terms. Studies have been carried out on experiencing and questioning the intellectual and visual perception of space through cinema and analyzing the conceptual context in the atmosphere of the space. In this process, a research framework is designed to develop alternative applications and methods in design education by using cinema as a tool. The workshops, which are held with a group of 20, 3rd year students of the Interior Architecture and Environmental Design Undergraduate Program, consist of two

modules. The working group was formed by a team of 20 undergraduate students taking elective courses. Within the scope of the course, topics were explained in the context of architecture and utopia and in the following process, space imagery was expected to be done through science fiction movies.

3. FINDINGS

3.1. A research on interdisciplinary production processes and narrative effect in the interaction of space atmosphere and conceptual context

Within the scope of the study, an interdisciplinary experimental exercise was carried out in the process of reading and evaluating the conceptual context. Application studies question how production processes ranging from conceptual context to final product can be made more understandable and applicable with the help of alternative methods. Within the framework of this question, cinema is the alternative method recommended to be used within the scope of the study;

Analysis and questioning of basic concepts;

- Production of images of concepts,
- Creating predictions about the physical environment and the future,
- Creating ideas about the perception of space,
- Production of space atmosphere and image.

It is accepted as an auxiliary tool used in the following steps. In this context, how cinema can be used as a representation tool in the construction of suggestions regarding the physical environment and space and how cinema can be integrated into design application processes are among the topics discussed within the scope of this study. The aim of using cinema as an essential tool is to reinterpret the steps of conceptual analysis, space analysis, scenario and concept creation, and image production within the scope of design practice by taking advantage of the representation feature of cinema. The aim is to make these processes more understandable and practical for the participants by increasing the diversity of tools and approaches from different disciplines used in the design processes. In this sense, films, as an essential visual tool, have been used as an auxiliary element in topics such as the interpretation of concepts, the use of concepts in the works carried out in the process, analysis of the physical environment, space fiction, scenario infrastructure, production of images related to all these and concept creation. The use of cinema within the scope of this model;

- Incorporating cinema into the design process by using it as a supporting element in the conceptual, physical environment, and space analyses,
- Utilizing the visual narrative language of cinema in the scenario creation and concept editing steps in the design process,
- It can be summarized as trying cinematic approaches to understand the image and its production and put it into practice.

In the exercises carried out within the scope of the study, the basic concepts, conceptual context, and theoretical infrastructure of the relevant modules and titles are investigated. The primary conceptual context used in the research model was included in the first module, and in the second module, the alternative tools and methods used and the image creation steps were started based on the conceptual framework in the first module.

During the field study, workshops consisting of five sessions, two theoretical and three practical, were held in weekly two-hour sessions. The workshops, which are held with a group of 20, 3rd year students of the Interior Architecture and Environmental Design Undergraduate Program, consist of two modules. The working group was formed by a team of 20 undergraduate students taking elective courses. Within the scope of the course, topics were explained in the context of architecture and utopia and in the following process, space imagery was expected to be done through science fiction movies. The study group received both theoretical information during the 14-week period and as a result, they created exemplary studies in a 4-week period. All outputs of the studies were completed in 14 weeks under the guidance of the facilitator in an undergraduate course environment within the scope of a 2-hour weekly elective course. In the first module, theoretical and practical studies were carried out on the essential conceptual context to be used within the scope of the study, while in the second module, theoretical and applied studies were carried out in which the relevant conceptual context was evaluated within the scope of cinema, architecture and space atmosphere. Table 1 shows the summary scope of the study modules.

Table 1. Summary of study modules

MODUL 1		MODUL 2		
Conceptual Context		Use of Alternative Tools and Methods in the Analysis and Concept Creation Phases of the Design Process		Discussing the Conceptual Context with Alternative Tools and Methods
<i>Theoretical Section</i>	<i>Application Section</i>	<i>Theoretical Section</i>	<i>Application Section</i>	<i>Application Section</i>
<i>Executor</i>	<i>Participants</i>	<i>Executor</i>	<i>Participants</i>	<i>Participants</i>

Within the framework of the created working model, the primary conceptual context used within the scope of the study was first discussed in the workshops in the first module. Theoretical presentations were made to the participants regarding the conceptual context in question. Then, the presentations regarding the analyses they carried out in the relevant conceptual framework were completed using the tools shared with them. As can be seen in the program in Table 2, in the workshops in the second module, the theoretical background regarding the use of alternative tools and methods in concept and atmosphere production processes in design within the scope of cinema, architectural design, and space relations, was shared and this step was continued with two application studies.

Table 2. Study module program and content

BASIC CONCEPTS: CONCEPTUAL REALTIONSHPIS BASIC TOOLS AND METHODS	MODULE 1	1. SESSION	CONCEPTUAL CONTEXT	Introduction to basic concepts: - Utopia and Dystopia - Science fiction - Future	Definition of concepts; the place of concepts in literature and cinema; Evaluation of future and science fiction concepts in the context of utopias and dystopias. Sharing study materials with participants: - Text Utopia, (More, 2020). - Movie: Blade Runner, (Scott, 1982).
		2. SESSION		Analyzes of utopia and dystopia concepts	Presentation and discussion of the conceptual context through 2D collage works carried out by participant groups
		3. SESSION	ALTERNATIVE TOOLS AND METHODS	Introduction of basic tools and methods: - Cinema - Science fiction cinema and dystopian narratives - The relationship between cinema and space	Cinema as a means of representation; space in the cinema; cinema as an atmosphere production tool; Science fiction cinema and dystopian narratives. Sharing study materials with participants and distributing them to groups: - Movie: The Fifth Element, (Besson, 1997). - Movie: Gattaca, (Niccol, 1997). - Movie: Equilibrium, (Wimmer, 2002). - Movie: Black Mirror - Fifteen Million Merits, (Lyn, 2011). - Movie: The Hunger Games, (Ross, 2012).
	MODULE 2	4. SESSION	DISCUSSION OF THE CONCEPTUAL CONTEXT WITH ALTERNATIVE TOOLS AND METHODS	Concept and concept analysis in dystopian Science fiction cinema	Presentation and discussion of 2D collage works made by participant groups regarding conceptual context and concept use through working films.
		5. SESSION		Environmental and spatial fiction analyzes in dystopian Science fiction cinema	Imagination presentations and discussions in the form of 2D collage works on the use of physical environment and space fiction through working films

When it comes to the selection criteria for the participant group in the workshops, the main criteria are that the participants in question have the necessary background in the basic design process and that they can create concepts, develop scenarios, and present these steps in two and three dimensions in different techniques. On this basis, the aim was to improve the participants' practices in evaluating, analyzing, and discussing the conceptual context during the study process. Starting from here, it is aimed to create infrastructure preparation and fiction for creating scenarios and concepts in the transition from the conceptual context to the implementation process. This process aimed to question the concept of image by the participants, evaluate image production, and create practices regarding image production under various headings and methods in the working steps.

Another critical selection criterion within the scope of the study is in the context of the basic conceptual framework. The concepts that form the basis of the workshops consist of the concepts of dystopia, utopia, and future within the scope of the main title of science fiction. The study considered the effects of the concepts of dystopia, utopia, and future on

cinematographic expression and space atmosphere construction in cinema. The effects and readability of these concepts on the urban and indoor scale and their conceptual context-space atmosphere setup relationships have been questioned. The relationships between concept maps and spatial features were observed and examined in this process. These analyses have provided an important framework for understanding how the concepts of dystopia, utopia, and future are processed in the language of cinema and how the atmosphere of the space is associated with these concepts. In this context, the observations provide an essential reference for understanding how concepts are visualized through cinematic expression and their effect on the space's atmosphere. Dystopian-based science fiction movies offer a way of influencing the audience from past to present while telling the future with predictions. The concepts in these films are used as a scenario element and bear the traces of developments observed in real life. The locations and physical environments in films create a spatial atmosphere and affect the holistic perception of the audience.

3.2 Case study: Module 1

In this context, the concepts of utopia, dystopia, future and science fiction were mentioned in the theoretical part within the scope of the 1st and 2nd sessions of the first workshop of the field study. First of all, explanations about the definitions of the concepts, basic data, development processes and areas of influence are discussed. The study of the theoretical part continued with the step in which the concepts of utopia and dystopia were discussed, especially in science fiction literature and cinema, examples of these uses, and the conceptual context of their relationship with architecture and urban design. With these basic explanations about the infrastructure, interaction areas and expression methods of the concepts, the basis of the conceptual context was established for the participants. At the end of the theoretical part, the words "Opposite, Similar, Chaos, Order, Past and Future" were shared with the participants to be used in practice studies. The presentations of the application studies carried out by using these sets were made and discussed in the workshop environment by the participants. At the end of these steps, the prominent concept sets in the participant studies were summarized and evaluations were made.

A text (Utopia, 2020: p.40) and a movie (Blade Runner, 1982) were shared with the participants to be used in the application study, and the concept set to be used in the first application analysis of this module. While creating the concept set, the concepts of utopia and dystopia, which form the basis of the application study, and the relations of these concepts with each other and with the concepts of the future and science fiction were taken into consideration.

In this step of the study, the preferred text for the transfer of the concept of utopia was the four-page section from Thomas More's Utopia book, which includes the general characteristics of the island of Utopia and the details of the cities of Utopia. The tool used to convey the concept of dystopia is the 1982 film Blade Runner directed by Ridley Scott (Scott, 1982).

In this step of the study, within the selection criteria and conceptual context in the table, the basis of choosing the relevant text and film is that the Utopia work, utopia as a concept, is a kind of starting point and the suggestions it brings about the concept are clear and explanatory for the participants. This text is an example where the shared theoretical background on the concept of utopia can be read, and important narratives about the physical environment, space fictions and social structure are included. The preferred movie, Blade Runner, is an example of how the concept of dystopia is processed and how it works in the context of physical environment, city, space fiction and social structure, as in the text example. Comparative analyzes and evaluations between concepts were carried out with the help of representations

of two samples. In this context, in the application study, the participants were expected to divide into groups of two and analyze the concepts of utopia and dystopia through the text and film samples shared with them and present these analyzes with the two-dimensional collage technique. The aim of the study is primarily to understand the scope of the concepts of utopia and dystopia and to question the relationship between the two concepts, which are opposite to each other, but at the same time feed from each other. Thanks to two different narrative techniques, written and visual, it is aimed to make the texts of the concepts more understandable. The necessary infrastructure has been provided to acquire basic ideas about the concepts and to associate these concepts with the future concept.

In the sample studies of the participants given in 21, the imaginative presentations that emerged because of the analysis of the concepts and their evaluation through text and film are seen. Both studies focused on the seemingly contradictory natures of the concepts and tended to describe this contrast with clear lines. It is within the scope of what is stated by the participants that the contrast situation is mutually nourished by the existence of the concepts and at the same time the probability of the transformation of one concept to another is high.

In the presentation, which is seen in Figure 1 as an example of another participant study, an emphasis was made on the contrast of the concepts of utopia and dystopia, similar to other studies. With the world image, which is at the connection point of this emphasis, the mutual relationship of the two concepts has been questioned and it has been emphasized that the existence of the other cannot be described without one. The participants who carried out the study focused on the view that every utopia contains a dystopia and dystopias rise on the basis of utopias. The case studies seen in Figures 1 also evaluate the inter-conceptual relations through the fiction that feeds from the contrast of dystopia and utopia and transforms from one to the other.

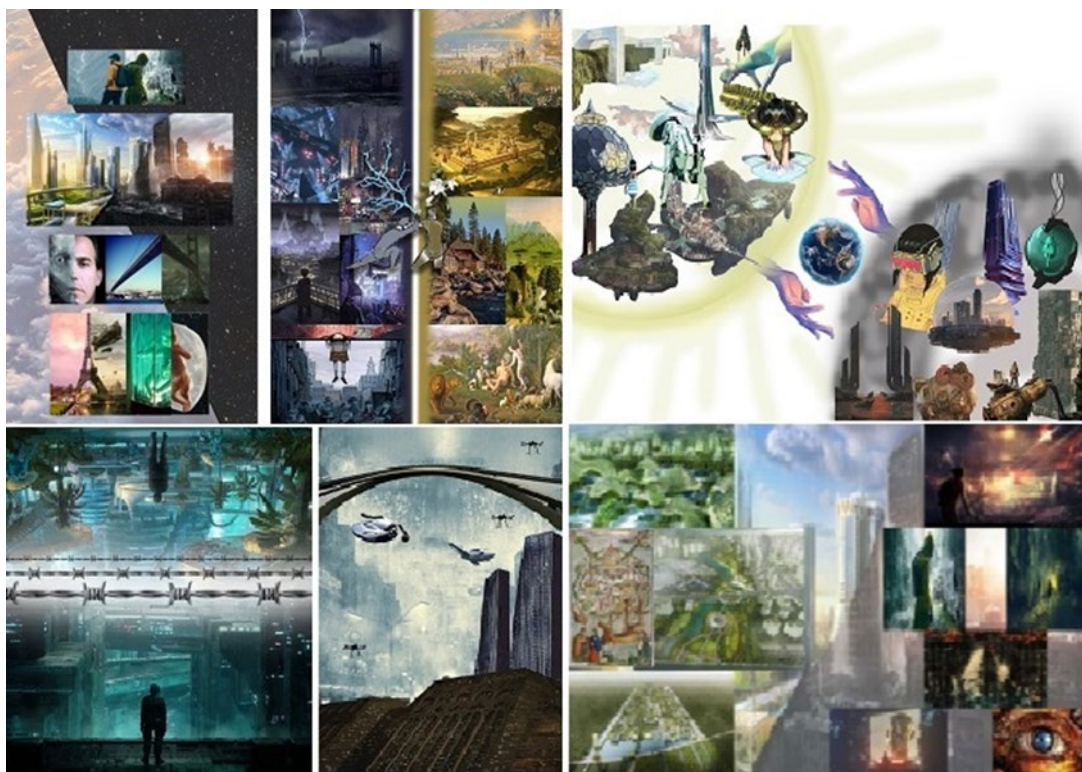


Figure 1. Examples of participant studies on the concepts of dystopia and utopia

In this context, the main scope expressed by the participants in their works and presentations deals with the structural integrity that starts with the contrast of the two concepts, but is intertwined and fed from each other. Accordingly, studies defend the ideas that every utopia contains a dystopia in itself and that dystopia has a stronger place conceptually in daily life and possible future scenarios.

The concept set reached as a result of the evaluation of the participant studies together is "Opposite, Unity, Inequality, Cold, Equilibrium, Future, Dark". Accordingly, the concepts of contrast and unity, which are frequently seen in the explanations of the studies, have been the common concepts seen in all of the studies.

While the concepts of contrast and unity are used to emphasize the relationship between utopia and dystopia, spatial elements and examples of social structure are emphasized. In addition to these, another concept emphasized by the participants was inequality. Participants especially emphasized that social inequality and class distinction come to the fore in the context of both utopia (the existence of the slave class) and dystopia. The prominent concepts in the evaluations made in the context of dystopia, mostly within the scope of urban and space fictions, were coldness and darkness.

When the concept set shared at the beginning of the application is compared with the concept set summarized as a result of participant studies, it is seen that concepts such as opposite/contrast, similarity/unity, order/balance and future show similarities. In addition to these, apart from the shared concept set, concepts such as inequality, coldness and darkness came to the fore in visual and verbal expressions.

3.3 Case study: Module 2

In the 2rd, 3th and 4th sessions of the field study, evaluations were made on the emergence of cinema techniques under the title of cinema and space, the historical development of cinema and the process towards mainstream cinema. Following this, the definition of science fiction cinema, dystopian narratives and examples in science fiction cinema are emphasized. Afterwards, the use and importance of cinema as a representation tool, the interdisciplinary approach of cinema and architecture relations, and the use of the concept of space in the fields of cinema and architectural design were created. The main part aimed at this stage of the study is to reveal that cinema as a means of representation (and films as a product of cinema) is a supportive element in the formation of the participants' ideas about the future in the later parts of the study. While focusing on the describability of future fiction with examples of dystopian science fiction cinema, it is also questioned how urban, structural and spatial reflections are evaluated in such examples.

At the end of the theoretical part, five films were shared with the participants as a material set to be used in practice studies, and these films were distributed homogeneously (one film for each group) among the groups. In this step of the study, the concept set was not shared with the participants, and the participants were expected to make their own inferences about the conceptual context used in the films in the context of the concepts of utopia and dystopia. The presentations of the application studies were made and discussed by the participants in the workshop environment. At the end of these steps, the prominent concept sets in the participant studies were summarized and evaluations were made.

Participant practices were carried out in two stages. In the first stage, the main concepts used in the five dystopic science fiction movie examples given within the scope of the study and the

concepts of the movies were presented, while in the second stage, the relations of the spatial fictions used in these movies with the related concepts and concepts were questioned.

The five movies given in Table 3 are examples of mainstream dystopian science fiction cinema. It is aimed that each of these films selected for the application study will primarily be examples that will enable the evaluation of the conceptual context discussed in the first study and the physical and social environment in a dystopian future setting. In this sense, the participants were expected to evaluate the conceptual context on which the films are based, and to make presentations about the concepts of the films within the scope of the concepts on which the films are based. After this study, how the spatial fictions are processed in the context of the concepts of the films were evaluated by the participants.

In this step of their practice, the participants continued their work in groups of two, which they formed in the first part. The participants were expected to perform concept and concept analyzes of the given films and to present these analyzes with the two-dimensional collage technique.

Table 3. *Dystopian science fiction cinema, application films about conceptual context and spatial relations*

Material	Movie name	Director	Year	Conceptual Context- Selection Criteria
Film	The Fifth Element	Luc Besson	1997	Dystopia
Film	Gattaca	Andrew Niccol	1997	Science fiction
Film	Equilibrium	Kurt Wimmer	2002	The future
Film	Black Mirror– Fifteen Million Merits	Euros Lyn	2011	Dystopian City Dystopian Space
Film	The Hunger Games	Gary Ross	2012	Dystopian Society

Two of the examples of participant studies on conceptual analysis and concepts of films are shown in Table 3. In these studies based on the movie *The Fifth Element*, it is emphasized that hope can exist in all circumstances with the help of love, the fifth element that gives the movie its name, based on the concepts of good and bad, light and dark. Based on this context, the participants stated that even if reality is expressed in a dystopian perspective, hope for the good can continue to exist on the one hand.

The working example seen in Figure 2 includes the concept evaluation for the concepts on which the movie *Gattaca* is based. This study has been questioned how a dystopian future can be, especially in the context of the social environment, where and how humanity can position itself in this future in the existential sense with technological development. Among those stated by the participants, growth and progress may not always produce correct results and may aggravate the existing problems in society.

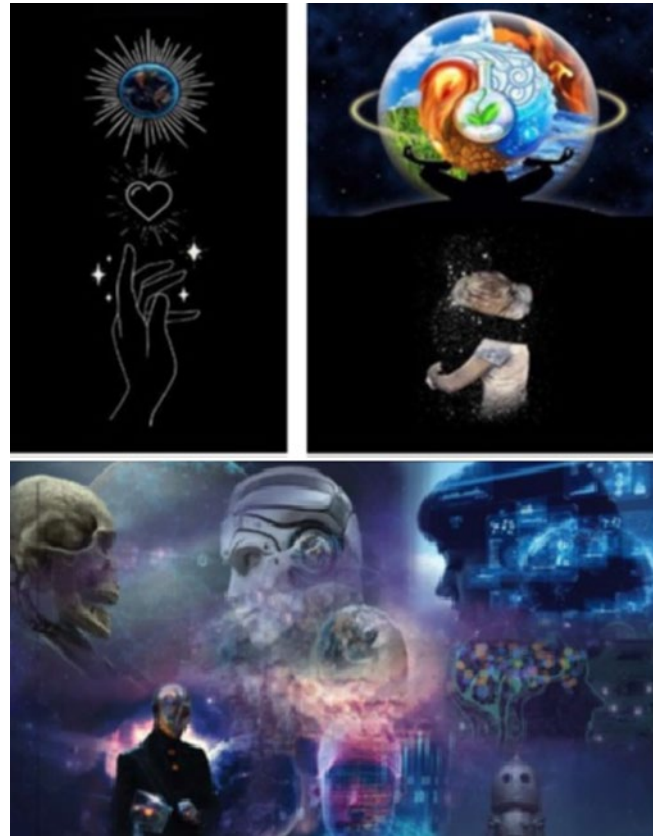


Figure 2. Application examples for concept studies of The Fifth Element and Gattaca (below)

The sample presentations made by the participants within the scope of The Hunger Games and Equilibrium films, which are among the other films of the application study, can be seen in Figure 3. In the first example, the participants focused on how a dystopian narrative could be expressed based on chaos, inequality, and struggle on which The Hunger Games movie is based.

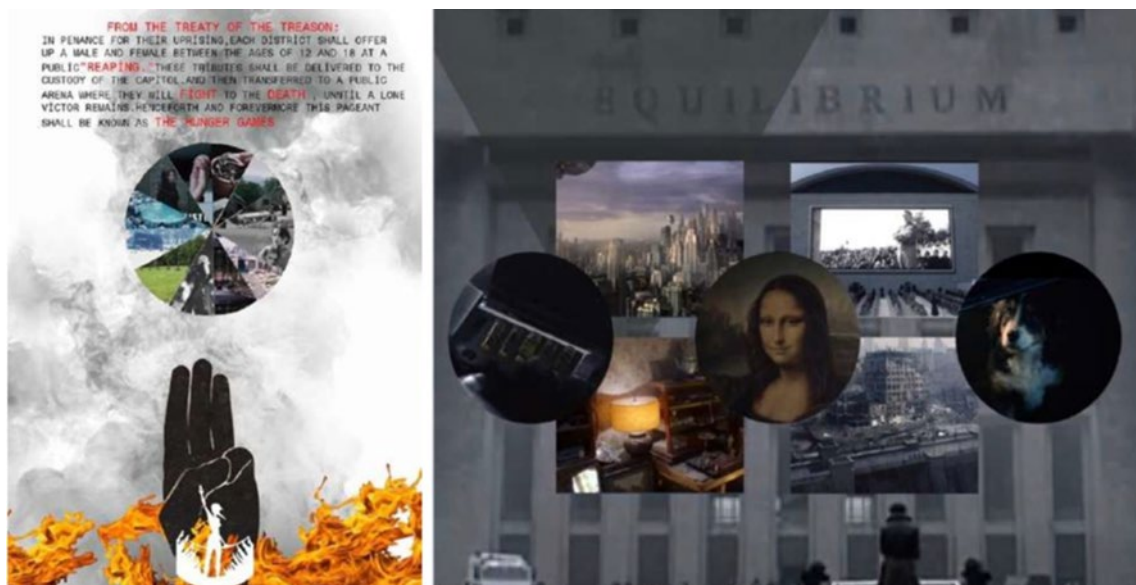


Figure 3. Application examples for concept studies of The Hunger Games (left) and Equilibrium (right)

Accordingly, a study was presented on the sharp differences between the social structure, inequality, oppression, and rebellion through the twelve regions in the film. On the one hand,

the dystopian environment, on the other side, was emphasized against a framework seen as a utopia. Still, it was stated by the participants that the existence of the so-called utopia could not go beyond being a different dystopia.

In the second example, participants describe a dystopian setting familiar from novels such as *Us*, *Nineteen Eighty-Four*, and *Brave New World*, highlighting the oppression and numbness of the movie *Equilibrium*. On the other hand, this environment is presented with the idea that a sterile order and the social mechanism that seems to work is a utopia, and the region where the escape takes place is a dystopia. However, the participants stated that the order that looks like utopia is the dystopia itself, and the escape zone that remains 'underground' symbolizes hope itself.

Another work seen in Figure 4 is based on the Fifteen Million Merits episode of the *Black Mirror* series. In this study, which focuses on the relationship between artificial and natural, the participants focused on how social relations and status can shape a dystopia, especially in the context of technology and social media.

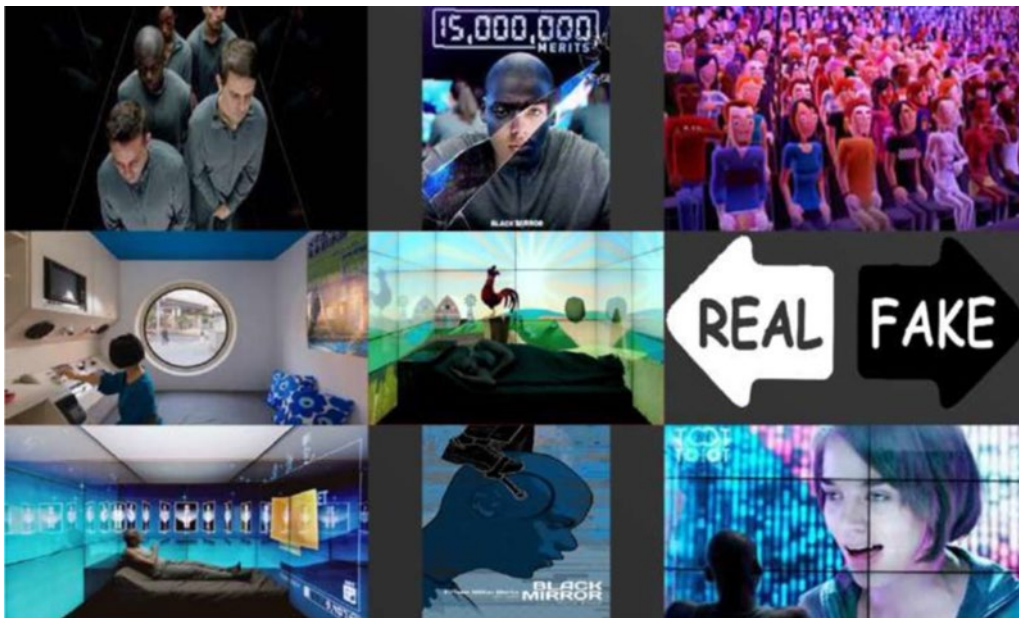


Figure 4. Application examples for concept studies of The Black Mirror Fifteen Million Merits Section

Participants evaluated the five films in this step, in terms of the conceptual context shared in the first module and presented their work. The main concepts in the concept work of *The Fifth Element* were darkness, light, and hope, based on the context that gave the movie its name. In the studies presented in the movie *Equilibrium*, the concepts of oppression, order, and numbness came to the fore, and the reflections of these concepts in the social structure and administrative system were emphasized. Similarly, in the movie *Gattaca*, the idea of inequality was noted by referring to the social order, and the concepts of oppression and order were also mentioned. In the example of *Fifteen Million Merits*, the emphasis was on the ideas of virtual and reality, and the dominant concepts of individuality and loneliness in the society were emphasized. Finally, in the studies on *Hunger Games*, the concepts of inequality and oppression were noted over the social structure and administrative order, as in the example of *Equilibrium*, and attention was drawn to the issue of class distinction. The concepts of artificial and natural, on the other hand, have come to the fore as both social and urban distinctions, especially over the Capitol and district examples.

An example of the participatory studies on the urban space approach of the film, based on the elements discussed in the concept studies of the movie *The Fifth Element*, can be seen in Figure 5. The study emphasizes that four different urban images reflecting the four elements on which the film is based come together with the integrative effect of the fifth element. In the participant study seen in Figure 5, the subject of genetics, on which the *Gattaca* movie is based, was emphasized by blending it with spatial elements, and the dark and brutal texture that was dominant in the interior designs used in the film and urban fiction were the focus points of the participants.



Figure 5. Studies on the reflections of concepts in spaces: The Fifth Element (left) and Gattaca (right)

An example of the participatory work carried out mainly on urban images and colors by focusing on the two opposite regions of *The Hunger Games* is shown in Figure 6. This study presents the exhausted, deprived, and pale physical environment of the oppressed groups against the oppressive group's exaggerated and colorful physical background. In this way, the participants aimed to show how the space and its users are differentiated in the film in utopia and dystopia. In Figure 6, there is a visual of the work done within the scope of the movie *Equilibrium*. Here, the participants stated that the oppressive regime and emotionless, dull human elements were emphasized with the help of brutal structures, large scales in the systems, and a pale and gray color palette.

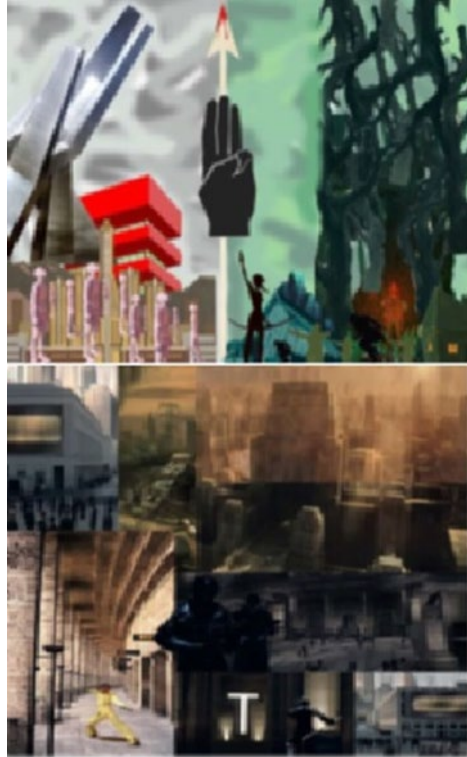


Figure 6. Studies on the reflections of concepts in spaces: The Hunger Games and Equilibrium (below)

In another example, the Black Mirror Fifteen Million Merits application, the participants presented the sketch and collage work seen in Figure 7. The focus of this study is the closed structures of the spaces that direct the users to individuality. The smallness of the scales and the minimalness of the designs draw attention to these spaces, which the participants present with the analogy of a prison cell. The participants drew attention to the disconnection of users, who have everything they can have with the help of digital tools, with reality. They emphasized how spatial elements can affect this break.

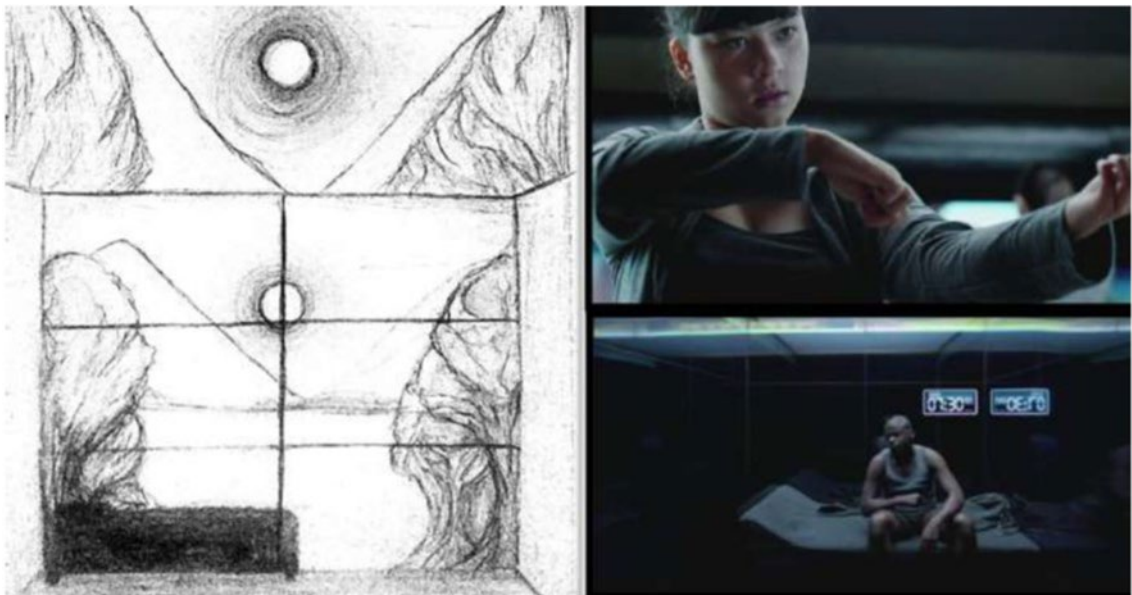


Figure 7. Studies on the reflections of concepts in spaces: Fifteen Million Merits

In the applications and presentations made within the scope of this step of the study, the sub-concepts discussed in the films in the context of utopia and dystopia were shaped and comments were made on how spatial fictions were processed in the context of both the main concepts and these sub-concepts given in the application explanations.

It is seen that the topics such as color, light, texture and scale come to the fore in the works of the participants, which they deal with both urban spaces and interior spaces (Table 4). The concept that comes to the fore in common in all film analyzes has been scale. From small scale in the context of restricted interiors (Fifteen Million Merits, The Fifth Element examples), larger scale environments with large and minimal interiors (Gattaca and Equilibrium examples), urban depictions dominated by large buildings and size of scale (Equilibrium, The Fifth Element and Hunger Games examples) are mentioned. In the concept of color, a pale palette stood out in the analysis of the Equilibrium film, while the color contrasts between the Capitol-Districts and the complex and accentuated color palette of the Capitol region were mentioned in the analyzes of Hunger Games. The concepts of technology (The Fifth Element and Fifteen Million Merits) and texture (Equilibrium and Gattaca) were also commonly emphasized in the analysis.

Table 4. A summary of the concepts in the spatial context of the participants' work on module 2 film evaluations

Film	The Fifth Element	Equilibrium	Gattaca	Fifteen Million Merits	Hunger Games
Concept Set	Technology	Scale	Light	Technology	Color
	Material	Texture	Scale	Artificial	Scale
	Scale	Color	Texture	Scale	Emphasis

4. DISCUSSION AND CONCLUSIONS

Within the scope of the studies carried out, the conceptual contexts in dystopian cinematographic narratives and the evaluation of the concepts based on the narratives and the questioning of the concept-space relations were discussed. With the practices applied in this context;

- Increasing knowledge on basic concept sets consisting of dystopia, utopia, future, science fiction concepts,
- Understandability of concepts,
- Establishing relations between concepts,
- The results of the effects in the titles of examining the reflections of the concepts at the spatial scale are seen.

The outputs obtained in the application results have developed positively in terms of conceptual analysis, ensuring the participation of concepts in the concept and space evaluation processes, benefiting from interdisciplinary tools and methods, and the development of abstract thinking. It has been seen that sharing the theoretical infrastructure and discussing the implementation studies in a wider scope are positive factors for the process. It has been

observed that the exercises performed at the same time have positive effects in terms of understanding the basic concepts with high difficulty levels.

The observations made in the studio studies reveal that the shared data sets on the theoretical infrastructure, the concept sets used and the application steps become better understood thanks to the movies watched. In each of the implementation steps, it is seen that cinema has positive effects in terms of the development and shaping of the perception of space and conceptual relations. Another result obtained was the increase in awareness and knowledge of the participants on the concepts of dystopia, utopia, future, science fiction and space, which constitute the main context of the study.

As a result of the study, it was seen that in interdisciplinary applications of space atmosphere, it is necessary to focus on fundamentally strengthening the approaches related to the conceptual context in space atmosphere production processes. As a result of this research, using film narration as an interface in architectural design education to define and create the basic conceptual infrastructure of design has yielded positive results. These studies, presented as an additional module to the relevant studio applications in the production of essential concept series and the concept creation process of design studio studies, have yielded different results by improving design processes and using alternative steps in design.

Based on this context, the conceptual infrastructure discussed in this study nourishes the basic concepts such as dystopia, utopia, and future in the main title of science fiction. The effects of this basic conceptual infrastructure on the film's narrative and the construction of the film's spatial atmosphere are discussed. It has been observed that the concepts of dystopia, utopia, and future can be transferred to the spatial features desired to be conveyed in the interior space by questioning the effects and readability of the concepts of urban space and interior space, as well as the conceptual context and the compositional relations of the atmosphere of the space and the relations between concepts.

When looked at in the context of all these results, it can be said that alternative design exercises conducted in a specific conceptual framework and the use of interdisciplinary tools and methods create positive and developing processes for designer candidates. It is important to continue and discuss similar studies in order to make such processes more efficient.

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GENİŞLETİLMİŞ ÖZET

Bilim kurgu, sinemanın önemli türlerinden biri olarak süreç içerisinde kendine yer edinmiştir. Bilim kurgunun kavram olarak toplum ve toplumu etkileyen her türlü etmeni konu edinen yapısı, ortaya çıkardığı alt türleriyle birlikte edebiyatta olduğu gibi sinemada da yerini bulmaktadır. Bu alt türlerden en önemlisi, çalışmanın da konusu olan distopyadır. Bilim kurgu sinemasının geçmişine bakıldığında verilen çoğu örnekte de görülebileceği gibi distopik anlatıların önemli bir yere sahip olduğu görülmektedir. Distopyanın kavram olarak ortaya çıkışı bilim kurgunun tür olarak literatürde yer edinmesiyle yakın dönemlere tarihlenmektedir. Zamanlama, beslendikleri ortak altyapı, problem edindikleri konular iki kavramın iç içe geçmesine neden olmuştur. Distopik bilim kurgu yapımlarının ortak özellikleri edebiyatta olduğu gibi toplum ve toplumu etkileyen öğelerin irdelendiği, doğruluktan uzak olmayan alternatif gerçekliklerin kurgulandığı, sorgulayıcı ve düşündürücü alt yapılarla sahip olmalarıdır.

Bu bağlamda distopik tabanlı bilim kurgu filmi örneklerine baktığımızda geleceğe dair anlatılar aslında öngörüler niteliğinde değerlendirilebilir. Geçmişten günümüze film örnekleri incelendiğinde, filmlerde yer alan gelecek konseptlerinin tarihsel süreçte gerçek hayatta yer alan unsurlar haline dönüştüğü görülmektedir. Bu tip distopik anlatılarda yer alan gelecek imgesinin güçlü kullanımlarının yanı sıra filmlerdeki mekânsal kurgu ve mekân imgeleri için de benzer bir durum söz konusudur. Film yapımlarında kullanılan mekânsal öğeler ve fiziksel çevre gelecek atmosferini destekleyen unsurlar olmanın yanı sıra, izleyicinin mekânın dönüşümüne yönelik algısını da şekillendirmektedir. Bu nedenle distopik tabanlı film anlatılarında gelecek konsepti değerlendirilirken, fiziksel çevrenin tasviri ve mekânsal öğelerin kullanımı da ön plana çıkmaktadır. Bu kapsamda bilim kurgu sinemasında distopik anlatılara dair farklı dönemlerden yapımlarla, bu tip filmlerde gelecek konseptinin kullanımı ve fiziksel çevre ile mekânsal kurgunun özellikle konut mekanları üzerinden değerlendirmeleri gerçekleştirilmiştir.

Geçmişten bugüne dek özetlenen süreç ve örnekler bağlamında değerlendirildiğinde bilim kurgu sinemasında distopik tabanlı anlatılarda, güncel sorunların değerlendirilmesi yoluyla geleceğe yönelik öngörüler sunulduğu görülmektedir. Bilim, toplum, sosyal yapı, kültür, siyaset, ekonomi gibi öğelerin her zaman kendi dönemi kapsamında distopik anlatılarda yer edinmesi söz konusudur. Bilim kurgu film yapımlarının genelinde olduğu gibi bu tip distopik anlatılarda da, filmlerde yer alan gelecek öngörülerini aynı zamanda gerçek hayatta izleyicinin de geleceğe dair bakış açısını şekillendirmektedir. Bu nedenle bilim kurgu

sineması ve daha özelinde bu tip filmlerdeki distopik anlatılar geleceğe dair öngörülerimizi etkilemekte ve bu bağlamda aksiyonlarımızı da yönlendirmektedir. Bu bakış açısıyla birlikte çalışmada, gelecek imgesi, gelecek senaryosu ve alternatif konut imgesi üretiminde distopik bilim kurgu filmlerinin bir öngörülerin oluşturulması ve problemler ile çözümlerinin şekillendirilmesi adına bir yöntem olarak kullanılması önerilmektedir.

Bu çalışmanın ana çıkış noktası, mevcut fiziksel çevre ve değişen ekosistemin orta vadeli bir gelecekte varacağı noktada konut mekanlarının yeniden nasıl yorumlanacağı sorusuna dayanmaktadır. Olası bir gelecekte varılacak olan ekosistemin nasıl olabileceği, bu ekosistem içinde insanın ne şekilde varlığını sürdürebileceği, tüm bunlar kapsamında insanın en temel ihtiyaçlarından biri olan barınmaya yönelik problemlerin nasıl çözülebileceği soruları çalışmanın başlangıç aşamalarını oluşturmuştur. Bu kapsamda değişen ekosistemin varacağı nokta için distopik bir çevre atmosferinden yola çıkılarak, bu çevreye entegre olabilecek konut mekanına dair yapılabilecek çalışmalar sorgulanmıştır. Fiziksel çevreyi bir konsept olarak değerlendirme fikriyle birlikte konutun da net bir fiziksel tariften ziyade bir imge ve atmosfer ürünü olarak nasıl ele alınabileceği değerlendirilmiştir. Sonraki aşamada, gelecek kurgusunun bir öngörü niteliğinde oluşturulması ve öngörülen gelecek senaryosu içerisinde yer alacak olan kullanıcı ile konut mekanına yönelik önerilerin, bir katılımcı grubu ile yapılacak alan çalışması doğrultusunda gerçekleştirilmesi hedeflenmiştir. Bu sayede katılımcıların gerçekleştireceği, birbirinden farklı, olası gelecek senaryoları ve konut imgesi önerileri üzerinden bir değerlendirme yapma fırsatı doğmuş olacaktır.