

Multidimensional Presentation and Artistic Expression of Film Space

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Abstract: This audio-visual combination of film, in time and space have a high degree of freedom of the dynamic and static "phantom" characteristics, to its narrative provides a variety of possibilities. Creators use space to construct stories, depict characters and create different forms of art. In the artistic expression of film, time and space are both important ways. Through the perception of film images, we can feel the space of nature, sound and time, and get a kind of aesthetic enjoyment in spirit. The spatial expression of films can be roughly divided into two kinds: representation and structure, while the masters in the history of films use space more radically.

Keywords: Film Space; Spatial Narrative; Artistic Expression

Introduction

Today, with the rapid development of film and television industry, more advanced science and technology emerge at the historic moment, providing powerful help to film and television shooting, post-packaging and other production level improvement, especially to cater to the public aesthetic taste and spiritual culture in the new era, more dependent on the upgrading of production technology. Among these factors, space, as a key element of film quality, will largely affect the overall production level of films. In reality, there are many types of film space. Based on Marcel Mardan's definition of film space form, this paper points out two main types of space from Marcel Mardan's perspective: "creation" and "structure". The former refers to make the film used in photographic equipment are in a state of dynamic, letting visitors experience the dynamic change of the space, the latter will be dispersed in the paragraphs in the space in the form of joint together, form a unified and WanZhengHua, meet the needs of the audience aesthetic cognition and viewing space, especially the creation of this kind of space form in line with the montage method.

The most direct and effective bearing of modern society and the artistic means that can fulfill the mission of inheriting world culture fully, is only the combination of sound and image of film. The film not only conveys our past, but also carries our thoughts and imagination for the future. Form a colorful picture from different time and space changes, showing a comprehensive screen image, and space art can delineate a variety of three-dimensional images from the picture, with a prominent expression to attract the audience.

1. Multi-dimensional display of film space

1.1 The space formed by "Anderson"

The film tries to capture the past, but also to innovate the future to replace the traditional film of the past. Wes Anderson and Roy Anderson capture and model human memory and history through two completely different methods of spatial reconstruction. Weiss advocates creative reconstruction to combine film space, construct scenes with things that are not in reality, connect characters into the frame, form "space within the frame" and combine them with planes, and create a "quasi-kingdom" to recreate characters and story scenes. The film looks like a poem of memory. Roy Anderson advocates that the combination should start from real memory. He uses splicing space and multiple locations to form spatial variations, and uses a long and closed space to reconstruct people's memory scenes and present the moments of daily life. In the process of continuous reorganization, the creator recreates a real time and world and simulates the real time and space again. It also injects richer aesthetic taste into the expression of image space. Before the image

generated, the internal space of the image does not produce the characters in the story, while the Japanese director Ozu Yasujiro layout will be using the axis and the picture divided, aligning objects into the shape of a variety of more rules to keep the image structure, in order to achieve the purpose of the "box" space and figure, image and space is actually his image in the performance of the relationship between the two boxes, While the characters inside the image are confined to our viewing range, the viewer does not know the existence of the story before the image is produced. Ozu Yasujiro's pictures are always full of still life like "gaze", he is constantly taking photographs, so that emotions flow in the limited space. Under the above circumstances, different Spaces presented in the film provide different aesthetic perspectives and emotional experiences for the public. The picture narrates and creates atmosphere in the space, which can even be said to be a link between the creator and the observer. We are in the carrier of images, wandering in this supreme fantasy, can have a more profound perception of various things in real life space. We can feel the image space more, and then we can find the way to construct the story and atmosphere in the image space.

1.2 Tarkovsky's poetic space research

How to create can not fall into the fantasy? How to obtain the direct reaction on affection? How is time carefully lost inside the film? How should we create atmosphere in the film space? Tarkowski poetically offers another aesthetic answer in a different way. Its film time and space adopts the form of simulated poetry to depict and carry on the character. Tarkovsky's film images always have the texture of "being touched". It is he who depicts time with everything in space, carries space and creates atmosphere with the enhancement of image texture, so that time can be carefully passed in its special image space and obtain direct emotional reaction. The underwater world in "Stalker", the burning house in "Sacrifice", the seaweed in "Solaris", and other elements, such as water, fire, wind and earth, constitute the image space, and the real elements in these Spaces contain various emotions and are associated with the viewer. So that we have a continuous perception of the "wind" and the "rain" of reality. In the space of the image, the probe directly enters the heart of the audience. In a scene from "Mirror," the dust on the roof of a damp old house has begun to rot. It accumulates as a ceiling load over time, producing a top-down thrust. The moment of the fall, the flood of time poured out. How does the old tower depict time in this cinematic space? Through the wet, loose and coarse white ceiling, he showed the broken, pale, barren texture in the deep years. The tower image space is like installation art. In this installation, all elements of the image are displayed by the visual space of rain and fire, earth and wind, which the tower is obsessed with, and all of them are revealed through the "pump" of time.

1.3 Multiple Spaces in Miyazaki Hayao's works

Film space is different from real space, it is a form of reconstructing and copying the real world. Film is a space with high time and multiple senses of art, it needs to be realized through the combination of a variety of forms, through fragmentation technique combines space-time dimension effectively, make sure that you can in time and space and image transformation is incorporated in the flow of time, and visual images to convey to the audience, voice, etc., this reality, The most basic way of film narrative and expression, and occupies a very key position in the film space narrative. In fact, the process of film production is to visually present the expression form of linear narration through rich visual elements from the perspective of time and space ^[1].

Mr. Miyazaki's films always make me have a deep sensory experience. In his films, Miyazaki has been trying to narrate the use of space, not only natural, but also abstract, spiritual, valley, forest; From the sky to the universe, he brings individual and social problems into the life context of heaven and earth, as well as the realm of the spiritual universe, and expresses the thinking of modern civilization. He can be called a director with quite cosmological ideas. How does Miyazaki use multiple time and space? It is an artistic form with strong visual effects, which integrates film time into space to achieve the purpose of narrative expression. From this point of view, the film scene space is created or created for the purpose of better narration. It makes use of spirit and materiality to make subjective and objective, dynamic and personalized interpretation of the film's first - space objective reality, so as to construct spatial image discourse ^[2].

2. Film space artistic expression

Art historian Eric Foer once pointed out: "Film further integrates time and space, so that time really becomes a level in space."

Through the film, time really becomes the carrier of space. It can be seen from this point of view that a good film usually sets off the context of the film by seizing the atmosphere of the story, and selects the image elements with strong visual impact, so as to construct the three-dimensional structure with integrity. Just like in James Cameron's *Avatar*, the 900-foot-high ancient trees, dense rain forests and plants on Pandora are set against the floating Hallelujah Mountains, and the surrounding landscape makes full use of the infinite imagination of the film, as well as the setting and the path of the story. The tree of the Na 'vi home, in particular, is a labyrinth of roots deep inside the giant tree building, which is presented as a way to draw the Na 'vi into close contact with each other and complement the film's sensor Settings. As Screen International noted, James Cameron's success is due to his unifying image as a director. "*Avatar*", because the director built a very complete and reasonable space framework. The creation of this space enables the space environment to conform to the emotion and state of mind of the role. The inner emotion hidden in the film is extended in the space environment, and the clue of time art is also perfectly displayed [3].

Conclusion

Under the above circumstances, different spatial presentation in the film brings different aesthetic perspectives and emotional experience to the audience. The picture is narrated in the space, and the breath of life is established in this space, and a bridge is built between the creation and the audience. We were in it, experiencing and feeling the effect of different artists on spatial construction images and spatiotemporal images. The art of time and space is the eternal topic pursued by the art of film. Its aesthetic value is far beyond our vision, and the continuous exploration and innovation of it is an important channel in the creation of film, which is also necessary for the history and humanity of every literary and artistic creator.

References

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