



ASOS JOURNAL

The Journal of Academic Social Science

Akademik Sosyal Arařtırmalar Dergisi, Yıl: 6, Sayı: 86, Aralık 2018, s. 41-55

Yayın Geliř Tarihi / Article Arrival Date

14.11.2018

Yayınlanma Tarihi / The Publication Date

31.12.2018

Doç. Dr. Serdar YILMAZ

Düzce Üniversitesi, Sanat Tasarım ve Mimarlık Fakültesi,
seryil71@hotmail.com

PRODUCTION DESIGN, ART DIRECTION AND DRAMATURGY IN THE TURKISH CINEMA AFTER 1990

Abstract

The discussion of crucial but long neglected issue of the meaning, function and importance of production design and art direction with regard to movie production process in Turkey constitutes the main essence of this article. This article, therefore, discusses space design within the creative process of a movie, in other words the construction process of the space in movie and making significance of dramaturgy in the art direction in Turkey will be analyzed in the medium of certain films and creative –preparatory process of design, which entails drawings, drafts, and distinct stages of realization as experienced by three contemporary art directors and production designers in the last 20 years. Generally speaking, a movie consists of textual, visual and audio elements. While the sound-music stands for audio and script for the textual background, space, form-shape (accessories, furniture etc.), light-shadow, motion, actor/actress, color and texture altogether create the visual background. Disciplines such as painting, sculpture and architecture contribute to the making of movies and constitute the art direction of the film. The most significant point within the scope of art direction in movie production is its creation of a specific language exclusively for each single movie through fictionalizing a world by synthesizing all elements, textual, visual and audio. For the construction of space, the most important stage is the designing part. Analysis of the script, design of internal and external environment within which the movie characters live, determining and envisaging colors, and lastly dramaturgical analysis formed the most principal stages in pre-design process for movies.

Keywords: Cinema, Turkish Cinema, Dramaturgy, Production Design, Art Directing, Film Design

1990 SONRASI TÜRK SİNEMASINDA YAPIM TASARIMI, SANAT YÖNETMENLİĞİ VE DRAMATURGİ

Öz

Türkiye’de, yapım tasarımının, sanat yönetiminin Türk Sineması açısından anlam, işlev ve önemini tartışma gerekliliği, bu araştırmanın temel argümanını oluşturmaktadır. Makale kapsamında Türkiye’de son yirmi yıl içerisinde, film yaratım sürecinde mekân tasarımı ve sanat yönetmenliğinde dramaturginin yeri, seçilen bir takım filmler, bu filmlerin yaratım sürecine ait çizimler, taslaklar, tasarımlar ve tasarımların realizasyonu aşamaları gözönünde tutularak incelenecektir. Bir sinema filmi metinsel, görsel ve işitsel öğelerden oluşur. Ses-müzik işitsel, senaryo metinsel altyapıyken, mekân, form-biçim (aksesuarlar, mobilyalar v.b.), ışık-gölge, hareket, oyuncu, renk, doku gibi öğeler görsel altyapıyı oluşturur. Bir filmin sanat yönetimi kapsamında resim, heykel ve mimari gibi disiplinlerden katkılar gerçekleşir. Bir filmin sanat yönetimi açısından asıl önemli olan nokta, tüm bu bileşenleri sentezleyerek bir dil ve dünya kurgulamaktır. Bir filmin mekân tasarımı açısından en önemli aşaması tasarım kısmıdır. Tasarım aşaması öncesinde ise senaryonun analizi, filmde geçen karakterlerin yaşadığı iç ve dış çevrenin, renklerin hayal edilip tasarlanması ve dramaturgik çözümleme yapılması en önemli hazırlık evresini oluşturur. Bu çalışmada sanat yönetmenliğinde dramaturginin yeri ve önemi, Türkiye’de sinema sektöründe çalışan farklı sanat yönetmenlerinin fikir ve deneyimleri aracılığıyla işlenecektir.

Anahtar kelimeler: Sinema, Türk Sineması, Dramaturgi, Yapım Tasarımı, Sanat Yönetmenliği, Film Tasarımı

Introduction

For André Malraux, cinema is the furthestmost evolution of the plastic reality. He has taken the baroque painting and the renaissance era as the beginning point for such a reality (Bazin, 2000:16). The biggest feature which separates cinema from the painting is the addition of time dimension in to it. Though the problems related to form were already resolved in the plastic arts, the motion which is the most important indicator of reality and which describes the long unsettled question regarding the flow of life was finally solved at the beginning of 20th century thanks to the discipline of cinema and film techniques (Bazin, 2000:20).

By setting up movie atmospheres, a new reality which has a coherence and consistency with a specific screenplay is created. This reality has to be convincing and it must have continuity from the beginning of a film till to its end. Other significant aspects in terms of film production and design are, first, deciding over from which person’s perspective the story is told, and secondly the time span the movie sets in. Geographic, economic, social, cultural structures and psychological factors and the protagonists’ transformation, journey and breaking points with respect to those structures are also other significant aspects in the dramaturgical dimension of a movie. Questions and answers regarding how do the transformation of space (the movie’s internal and external atmosphere), costumes, colors and texture take place while those characters are experiencing these transformations constitutes this article’s main focus.

The connection and parallels between inner dramatic actions and cinematographic visual formations provide integrity for the context, subject, visual dimension and form for the movie. A well written script can turn into an incomplete, misunderstood or incomprehensible narrative by losing it's meaning as a result of an inaccurate dramaturgical analysis. At this point, space, costume design, light, color, texture, which are the components of the production design, and their relation to the script will be analyzed with regard to preliminary preparation process and shooting course. Dramatic conflicts, crisis and the transformation of the character can also be presented without any dialogue with the right dramaturgical analysis and creative space-costume and accessory design. The audience can get the emotion, which is imagined and intended by the screenplay, and identify themselves with the character thanks to the costume, color, lighting design and changes made into the space within which the character lives and becomes part of. The dramaturgical analysis, which has to follow the script writing, also forms the platform on which the whole movie crew speaks the same language and mutually understands each other.

Movie-shooting schedules usually do not follow the actual chronology followed within the script; however, it depends on the factors such as the convenience of the location(s) chosen for the movie and the schedule of the actor/actress. As a result, the movie's final scene can be shot on the third day and the beginning scene can be shot on the last day of the movie according to the shooting schedule, depending upon the location and actor/actress availability. If there are twenty scenes to be shot in the house of the character, all of those scenes in the house are shot at first since different things such as the lighting setting, location design and house/ place rentals require continuity. In order to reflect the world of the character properly, breakdown lists are to be made after the script. Every object and accessory needed in the place are put on this list according to scene flow.¹

Prior to the designing of the movie space, the creation of physical universe of the movie, the art director puts the issues, such as, position and movements of the camera, camera angle and *mise en scene*, the scene in its totality, into consideration and discusses those elements with the director and director of photography. Then, the art director designs the space and puts it into practice. In order for cinema to form an integrity regarding idea, form and essence by benefiting from art disciplines like painting, sculpture, poetry, architecture, drama, dance and music, then the whole movie crew has to have an interaction and work in constant harmony.

Movie dramaturgy is mostly based on the script. Scripts are the visual and audial language of films. As a literary work of art, script constitutes the first stage of a movie. Not only the disciplines of art, but other disciplines such as sociology, psychology and philosophy needs to supply and enrich the script for proper dramaturgical analysis. The prominence of dramaturgical analysis is best understood if we consider the fact that hundreds of distinct movies made by using the very same script in different time- periods, regions and cultural structures. In short, dramaturgy in movie production is very much depended on and framed with respect the person(s), the crew, who makes the analysis (Aslanyürek, 2007:50-51).

1. Movie Production Processes

¹ Dmytryk, Edward, Dmytryk, J.P. "Sinemada Yönetmenlik, Oyunculuk, Kurgu", pp.52-54, Doruk Yayıncılık, 3. Basım, 2011

Scriptwriting, the initial designing process of a movie, is also the textual foundation of a film. The script which includes the film story, dialogues, description of places, shooting timeline (day, evening, night etc.) and locations constitute the first stage in the process of filmmaking. Before shooting the film, a shooting script is prepared through the splitting of the screenplay into various plans and the elaboration of the spaces of shooting which are designated to be part of the movie.

Script, the story of the movie, is also a visual and audial form of language. In the Director's Note, the movie director explains the film's emotional universe, milieu, storyline and the economic, social and cultural state of protagonist(s) from his/her own perspective. Mood-boards and storyboards prepared prior to the shooting in the preparation stage, however, concern the whole film crew. This process actually stands for the ability of the whole crew to shoot the film in their head with their own imagination and discuss and confirm those imaginations in the medium of drawings, mood-boards and photo-boards before going into actual shooting process. Such a method is crucial; the director, director of photography, chief lighting technician, set manager, production designer and art director think, design and put into practice their imagination and respective views all together as a group. Camera crew records the movie. Drawings, designs and mood-boards prepared by director of photography and art directors are needed to be discussed comparatively in production meetings held with the director. The movie's color, lighting and texture, in short, its world is decided upon along these dialogical processes. At this point the director resembles a conductor. A film designing crew who comprehend the composition elements such as light, color, perspective, texture, motion, space and internalize composition with the design principles can create the film as it is imagined and intended. Even a great space design may disappear due to a wrong lighting design, and magnificently constructed space and lighting may result in a terrible movie for the imperfect use of camera, erroneous direction and *mise en scene*. Even if the creative design crew does a fantastic job and main actors/actresses do act well, a crucial and critical scene might not be included in the editing because of the co-starring and supporting actors/actresses. This might negatively affect the entirety of the film.



Picture 1-2

2. Functions of the production designer, Constitution of the Art Crew and their Responsibilities

The production designer is the person who leads a team of designers that crafts the visual design and implements that specific design into a reality so that the script's intended impact can be produced in the movie making process. Production designer, quite often a group of designers carry out the visual design activity along with the director. The production design therefore is a specific process which entails specific group of people who work in line with director to create the world and milieu within which script tries to convey. The production designer or the team responsible for such a task have to work in close tandem with the director to generate script's envisioned impression over the audience from the start to the end of the movie making process.

The production design team is responsible for deciding about the prevailing color, forms, styles and the general lighting tone; choosing and constructing the locations, arranging accessory, costume, hair and makeup concepts, designating the special effects to be used in post-production, and finally implementing every visual orientation the script requires within a fixed budget.² In other words, production designer needs to work with the art director, set and scene designers, the team in charge for the accessories, painters, post-production supervisor, costume, hair and makeup designers.

The second crucial design process in the movie production is the preliminary preparations for the actual shooting program. The decisions regarding indoor and outdoor locations specified in the script are concluded at this stage within this process. If these locations are not suitable for transformation for the sake of the movie, or if there is the issue of creating a space for, i.e., science fiction and phantasy genre, those spaces have to be constructed as specific sets and stages. Downscaled models, i.e., for the fire and earthquake scenes in a city are also typical methods for the construction of space. Together with accessory, costume, lighting design and, and camera movement plan, the construction of space through finding locations or building models formed the visual foundation of the movie production. The design of the movie's indoor space, two or three dimensional drawings of the movie script for the camera motions, furniture and other physical features such as accessories are prepared in this stage. Such a process may take three weeks to six months.

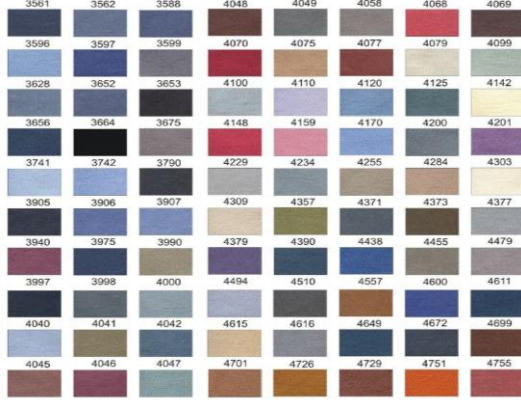
3. Production Design in Contemporary Turkish Cinema and Dramaturgy in Art Direction

This section discusses the issue of dramaturgy with respect to the experience of production designers who have been taking part both in national and international film projects in Turkey. Natali Yeres³, starts discussion on dramaturgy with the criticism that the term "art director" is frequently used instead of production designer, despite the fact that the task of art director lays

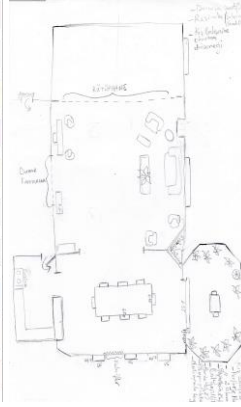
² Ünal, Zeynep., Sağlam, Koray. "Bir Filmin Serüveni", s.322-324, Bir Film Nasıl Tasarlanır, Nadide Argun, Serdar Yılmaz, 1. Cilt, İthaki Yayınları, 1. Baskı, 2016

³ Natali Yeres, who studied Cinema-TV in the Marmara University, won the Best Art Director Award at the 19. Ankara Film Festival and at the 41. Siyad Turkish Cinema Awards with "Rıza" (2006) directed by Semir Aslanyürek. She is also known for her work as a production designer and as an art director with films such as "Güneşe Yolculuk" directed by Yeşim Ustaoglu, "Laleli'de Bir Azize" (2000) directed by Kudret Sabancı, "Nokta" (2008), "Balık" (2013) and "Kars Hikayeleri" (2010) directed by Derviş Zaim.

within the responsibility of a production designer. Yeres, emphasizes that though the preparation of the visual dimension, the visual identity of the movie seems a task that anybody can do, such a task has its own complications and mathematics. She elaborated on that “specific mathematics” with the help of another concept, “Unifying Prescription”, in an interview, which took place in Istanbul on November 14, 2016 as follows:



Picture 3



Picture 4



Picture 5

An art director cannot do anything without dramaturgy. Even if s/he can try doing it, the math will not be that right. A movie is a type of work which absolutely requires a team work. “Unifying Prescription” is dramaturgical study which has to be done in the aftermath of the scriptwriting for director, cinematographer, art director, chief lighting technician and actor/actresses -in short, all of the creative crew of the film- to work in unity and coordination. While reading the script, I start envisaging. The dramaturgical analysis in cinema starts with the character analysis. I would like to talk with the script-writer and the director to find answers to certain questions which will create the subtext of the character. I design the living space and all other spaces within which the protagonist inhabit, costume, hair, moustache, beard and makeup of the character(s) with respect to those answers. Such details make the film convincing. We might not be able to find some of the answers to the questions related to the character’s age, education, socio-economic status, interests and beliefs directly in the movie. [Or] We might not see a construction worker at a construction site. The story might take place in a hotel room where s/ he lives in. However, we can understand that the character is a construction worker from what s/he eats, where s/he comes from, what s/ he wears, his/her hometown or his/her body language. The worn-out part of the protagonist’s cloth, what is hung on the wall in his/ her living space, what he/she eats.. Even the length and style of the crotch part of the baggy trousers [a folk costume] changes from region to region. If you were to dress the character with a pair baggy trousers from Urfa and make him/her consume a loaf of bread from Trabzon, the audience who is not familiar with the protagonist’s occupation will solely comprehend the fact that the character is from a rural area. On the other hand, audience would not be able to address where exactly the protagonist is from; not everyone has to be familiar with all those regions, but the person, the production designer must know it.



Picture 6-7

I do like taking a look at the paintings and get inspiration from those paintings while preparing mood-boards. After I prepare the breakdown by adding tiniest details, including visible and nonvisible accessories and things I would like to add, a research and a photography process related to those details starts. If it is a meal scene, I tell the director the type of food, fork, napkin, table cloth, table and chai must be used. Color is the second crucial factor since the colors and forms are encoded in our subconscious. Therefore I make a color scale after the dramaturgy. Just like the international color codes, such as taxis are mostly yellow, or the color red is seen as a warning sign when it is a traffic light, all colors have impact on our unconscious. Colors are not only red, yellow, blue or complementary. Even the tune of the color matters. ”

According to Elif Taşçıoğlu⁴, the movies are means through which the display of every single art branch in its closest form to real life becomes possible. In the interview she gave on March 26th 2017 in Istanbul, while talking about dramaturgy, she discussed the formation of reality and integrity with regard to the relationship among the story, character and space as follows:



Picture 8-9

“Creating a bond between spaces and characters according to the story is very important for me to reach integrity. From the simplest accessory to the most complicated one, everything matters for the reality which is to be constructed. While constructing reality, a solid background has to be established at first. Like a painter’s first coat on a canvas. When it is read by the director of

4 After graduating from Boğaziçi University with a translation and interpretation degree, Elif Taşçıoğlu moved to USA and studied cinema and arts. She received Best Art Director Award at the 18th Ankara Film Festival (2007) with the movie titled “Cenneti Beklerken” directed by Derviş Zaim, with the film “Sis ve Gece” 42th SİYAD Turkish Cinema Awards with the film “Vavien”. She is also known for her work as an art director for films titled “Nar” (Pomegranate), “Gölgeler ve Suretler” (Shadows and Faces), “İşe Yarar Birşey” and “Turkuaz”.

photography, art director, chief lighting technician, set manager or the sound technician, all of these members of the film crew envisage a different movie. Even though the envisaging task belongs to the director, everyone else also has the equal responsibility. If the director is open for different ideas or transformation of those ideas, the unity can be achieved in a better way. This is a collective work; therefore a middle ground has to be found. What is perfect for you cannot be necessarily perfect for another person. On the other hand, there are universal truths, common understanding grounds, style and milieu. It's up to the art director to use his/her personal knowledge with the dramaturgical analysis and realize the world in the head of the director by combining the world of characters and story.”



Picture 10



Picture 11

4. Dramaturgy in the Process of Movie Production Design

Production designer, art director and director altogether decide on the dramaturgy with the help of 2D and 3D drafts and models. Mood-boards are prepared with alternative models in varying colors. Story-boards, which have to be prepared before the shooting, are the best tools to plan the film and provide communication among the crew. Storyboards can be drawn for every single scene or only for complicated scenes. Story is transformed into visual form with this drawings and it becomes perceptible. Thus, it becomes clear for the camera, lighting and art crew to understand how the scene would be shot, how much the camera will see the location; the camera angles, scale, and frame became clarified plus in which way the editing among different scenes would be done. Such a preliminary preparation is usually done prior to the indoor space construction. The designs, which are to be carried out for space construction, then the budget, preparation and shooting program becomes clarified. Once a decision on designs is made, budget, program regarding the preparations and -shooting schedule is set.



Picture 12



Picture 13

Sırma Bradley⁵, who previously worked with renowned directors such as Yavuz Turgul and Fatih Akın as a production designer and art director, reported that she rather likes working in the preparation and design stage instead of working in the actual shooting stage of the film. She depicted the preparation process of movies in an interview, dated January 13 2017, as follows:

“I get into the soul of the characters in the script. I ask myself how would my house look like, if the emotion of a film is something as such, what would be my color, which tree would I be, which bird would I be, which carpet would I be, which wall color would I be. I start with small things and get excited. I prepare mood-boards in the preparation process and share it with the director to talk over it. It can be something other than the actual photograph or the drawing of the setting I intend to construct. I take a close- shot photo of a curtain tassel somewhere and then we can start thinking about other stuff based upon that tassels’ color. It is a bit like painting. I studied painting. While painting is one dimensional, cinema is a three dimensional painting for me.”

As mentioned before, Natali Yeres argues that the missing of the concept of production design in movie production industry in Turkey is a great deficiency. She stated that in every single movie production she participated, she not only fulfilled her art direction duties such as construction of setting and accessories, but also contributed as a production designer to various movies from their start till the end; while doing so, she did work closely with costume, hair and makeup divisions. According to Yeres, the story and the world depicted in the script must be convincing and real in the movie. She elaborated on this subject accordingly;



Picture 14



Picture 15

“I do like mobile crews in movie production. Since the concept of production design is nonexistent and I had already set my heart on it, I like preparing the setting and the costume simultaneously. Financial issues are surely important for the movie production, however, it is possible to do quite good job with small amount of money with determination by preparing well, getting to know the equipment and a good recipe. Having completed preliminary preparation process, the last thing to do is having an overall costume, hair and makeup rehearsal with the participation of all actors / actresses and the director. When preparations for the location-space and ac-

⁵ Sırma Berkok Bradley, who studied Arts in the Institute of Florida, has been working as an art director in the movie making sector 25 years. She won the Best Art Director Award in 2013 at the Golden Orange Film Festival with the film “Kutsal Bir Gün” directed by Serdar Temizkan. She also worked in other movies such as “Gönül Yarası” (2005), “Av Mevsimi” (2010) directed by Yavuz Turgul, “Duvara Karşı” and “Yaşamın Kıyısında” both directed by Fatih Akın. She also worked with directors such as Handan İpekçi, Cem Yılmaz, Osman Sınay and Türkan Derya.

cessories completed before the shooting, then there comes the camera frame and lighting, this was followed by the setting, hair and makeup revisions. In “Adalet Oyunu”, we managed to construct a setting you see its plan- drawing in Picture 8 with a very limited- tiny budget. This movie is about a retired judge who kidnaps his son in law whom he held responsible for the death of his daughter, and he imprisons him after building a prison for him in the cellar. The judge passes into this prison by using a hidden passage between his bookshelf. For the bookshelf to be pushed, we needed to design and build a movable mechanism. We had made a long narrow corridor as it can be seen from the Picture 6 by using the slope on the floor in an old, abandoned movie theatre in Bayrampaşa, [İstanbul]. During the period which starts with ‘Rıza’, just after Tayfun’s [Pirselimoğlu] “Hiçbiryerde”, sometimes I used to find a location, then Tayfun used to go there and wrote a story. Sometimes he used to find the location and we used to take a look together. Actually I experienced a turning point while shooting “Rıza”. Up to that time, I always wanted to make the space I constructed and accessories I assembled obvious and apparent. After shooting [Rıza], my priority became making the space more felt and experienced as well as minimizing the constituents of the space. In Tayfun’s films, I need to minimize things, but when I add something into the space then I have to do it in a convincing way that the space will turn into real, livable one.



Picture 16



Picture 17

“I have been friends with Yeşim Ustaoglu since the production of *İz* (Trace). ‘*Güneşe Yolculuk*’ is the film I started making preparations for prior to the shooting of ‘*Laleli’de Bir Azize*, directed by Handan İpekçi), however the latter started to be shot earlier.’ The filming process of *Journey to the Sun* was joyful since I was working with a friend. When we were trying to finalize the color code of the film, [since] the character travels from İstanbul to Mardin as it is revealed by the movie title, ‘*Güneşe Yolculuk*’; so we designed the world and the color of the film with the help of a color chart that starts with yellow tones, then it gradually becomes darker yellow. ‘Nokta’ [Full stop] is a timeless movie which prioritizes the location/space. The past and the future intercepts in this movie. There is couple of people in the middle of wilderness. I wanted to think Salt Lake (*Tuz Gölü*) as a city and the protagonists on it as writing, the script. ‘*Saç*’[Hair] is the story of a solitary man in a crowded place. I wanted to create that emptiness within the city. In Tayfun’s films there is the issue of loneliness and contradictions that a person experiences. There is the issue of cultural elements, handicrafts such as much -esteemed calligraphy, shadow puppetry and miniature painting in Derviş’s [Zaim]’ movies. These two directors have something in common, but they are very different regarding what they demand aesthetically. The text and dramaturgy provide that dynamic and the starting point.”

For Bradley, while designing the movie’s physical world, the actors/ actresses, who would be living in the movie’s physical world, the scriptwriter, who produces the script and the one, who

writes the shooting script have to be all related with the production design. About the cooperation of the director of photography, chief lighting technician, actor/actresses and art director in an interview on 14th November 2016, Bradley reports as follows:

“Space, lighting and actor/actresses constitute the texture of film, however it is important to be a cooperative team for the integrity of the film. It is very crucial for the art director and director of photography to have a close contact both before and during the shooting process, because the lighting is the makeup of the setting. A good lighting design can take the setting into another level, while a wonderfully constructed setting, a shooting space painted marvelously can lose its soul due to a bad lighting. Therefore, during the construction process of composition, texture and feeling, the relation between the director, director of photography, chief lighting technician and actor/actress is very essential. I really like to use the local light and real lighting. The half of my art truck is always full with lighting stuff. [I have] chandeliers, floor lamps, sconces [ready in it]. The details in the setting are crucial for me. It is like writing a poem. When I am doing space design, I want to create an atmosphere where the actor/actress should feel comfortable as if s/he is at home. Actually the actor/ actress should meet with the art director long before the shooting. If the actor / actress arrives to the setting [just before the shooting], s/he cannot adopt and indigenize the designed space and accessories around. If I were an actor/ actress and had a scene in that bedroom, on that bed, then I had to feel that bed. As an actor/actress I have to touch it with my hand and get its scent. Suppose that the pillow on that bed smelled mothball and I am supposed to inhale it. And think that I really do not like the scent of mothball, and I am supposed to give that feeling of disgust. Therefore, the more you experience that feeling, the more you can give it to the audience and make them experience as well. Under normal circumstances, the scriptwriter does not see the setting at the preparation stage, this is totally unacceptable. For instance, the scriptwriter writes about a waterfront mansion as the major setting of movie, but in the actual location arranged for the shooting has a mulberry tree in the reverse angle. Under such circumstances, then the scriptwriter should add a word about mulberries into the script..”

The most important factors which create the world of the movie are namely the story, indoor and outdoor spaces, characters, accessories, color, light-shadow, texture, motion, empty spaces. The combination of these factors helps the feeling of the film pass into the audience. Such a combination also enables the perception of time, space and reality to last till the end of the movie. At this point, Bradley mentions the magic of cinema, the marvel of certain directors and spaces. She exemplifies her claim by referring to the movies such as “Gönül Yarası” and “Duvara Karşı” in which she worked with Yavuz Özkan and Fatih Akın respectively.

“For shooting the final scene in ‘Gönül Yarası’, we transformed a mosque and its yard in Üsküdar into a place like an outdoor coffeehouse in Mardin. In that mosque’s yard, there were recesses on the walls. You know it is Mardin, and I recollected the pigeons, white ones instantly. We quickly brought in white pigeons in cages to fill those recesses. This contributed a great deal to the film. In those recesses I imagined to see white doves in wooden cages. I personally added blue beads to those cages. In that death scene, when Timuçin, one of the characters, suddenly shoots the girl into death and she falls down, instead of shooting her dead body, they shot the doves’ wings. In the movie titled *Av Mevsimi* (Hunting Season) Mr. Yavuz Özkan did not like any of the squatter houses we found, so we had to construct a squatter house setting. There was a line in the script which was the missing then murdered girl’s inner voice spoke as “our kitchen used to smell fried onions and my dad’s hands smell cigarettes”. For that movie, I built that

kitchen. The kitchen I constructed was so real that the film crew thought that there actually existed such a kitchen. Prior to Mr. Özkan and the film crew's arrival to the setup, I fried onions in the kitchen so that it could smell onions. This is absolutely something that has to do with me, you may say that it is impossible for the onion smell to be felt within the movie, it will not be seen in the film, but no, doing it that way is the magic itself. Since Mr. Özkan also loves shooting movies, we get along very well. If a director really concerns about his/ her movie, if s/he feels excited, then this also passes into the whole crew, resolving into a big motivation. You install something into setup, such as you hang a picture on the wall and the director understands the meaning of that picture. This is a dialogue that arises not necessarily through conversation, and you therefore work harder than before the next day. Therefore, a director should be someone who augments the creativity of and motivates himself and the crew."

Fatih Akin pays the utmost attention to the building of reality with regard to art direction in his movies. We did not construct enormous settings in either 'Duvara Karşı' or 'Yaşamın Kıyısında'. He only cares for the reality of those worlds [he depicts in his movies]. He does not like to have interference into the real course of things a lot. By reality, I mean what Fatih captures in the moment while making his films. He chooses really beautiful places and then connects these places to the movie's background. He analyses the characters very well. [For example] We placed the carpets in *Perşembe Pazarı*, [Karaköy, İstanbul] and we did the shooting of the scene in which Selim Sesler and his band appears at that place (Picture 15). It is not necessary to place Ionic columns, put curtains, draperies and tulle in every corner in the name of creating a setting. , an abstract touch can give you a very effective results and impact.

In lieu of conclusion

The movie production and professionally done art direction underwent a lot of changes in the last twenty years. The advances in art direction, which functions as a form of catalyst regarding formal and contextual differentiations for cinema in Turkey, needs to be analyzed in detail. Such studies are in their infancy for the moment.

During the shooting process of a movie, the director of photography is expected to record the constructed space with the correct lighting design, right lenses, and right camera movements and within the frame decided with the help of storyboards. At this point, the responsibility of production designer and the art director is the whole visual world which can be seen from the camera frame. The creation of the imagined and semiotic dimensions of the world that addresses the audience is actually the result of the work of art director. However, at every single stage in design and implementation process of movie making, art department crew can fulfil this responsibility properly only if they work collectively with the director, director of photography, actors/actresses, chief lighting technician and the set manager. Dramaturgical analysis following scriptwriting is therefore essential for consultative process, that pertains to the film's setting, actors/actresses, costume, hair, makeup and accessories, to emerge in movie production. Through art direction, the reasons behind why a specific object is chosen among many to become part of the setting, why a specific object becomes part of the constructed space, and why that particular color is to be picked obviously create subtexts and new concepts for the movie production.

Elements such as the movie themes, the sequence of events, causality, space, lighting, acting and sound altogether create the discursive structure in movies. In a motion picture film, the production design and art direction constructs both the meaning intended by the script, and feel-

ing and texture of the movie in relation to the aforesaid elements within the preparation and shooting stages of production process. When the dramaturgical analysis and cinematographic style and structure are properly evaluated during preliminary and preparation stages of the film, it becomes quite easy to have a film crew, who works in harmony and unity especially in the creative process.

In many of the faculties of fine arts and communication in Turkey, the number of people who simultaneously write scripts, shoot films and keep participating into movie production is utterly inadequate. Generally speaking, short movies are the predominant form of movie production especially for the ones who either teach or work following their graduation from cinema and TV undergraduate programs at universities. There are art direction classes in many of these institutions, however, those classes are mostly taught theoretically. Having been equipped with the theoretical approaches and knowledge during their education in cinema and TV departments, the biggest weakness of the short moviemakers is to be not concerned fully about the essence, form and art while they are predominantly involved with the actors/actresses, camera, director of photography and lighting. The relation between the essence and form is forging a theoretically meaningful integrity with praxis. Movie making does not mean to shoot what is real, however it is a fictional activity, a construction develops in the time-space dialectics. Even the documentary films cannot present reality blatantly. Ultimately, the camera angle cannot see the full 360 degree at once. The reality in a movie is actually the reality designed during the scriptwriting, preliminary and actual preparation stages, shooting and editing processes. Unfortunately, the students' effort to shoot their own movies in a way resembling their inspiring and favorite directors can easily end up as a failure.

The discrepancy between the world elaborated in a movie screenplay and the reality constructed to be reflected through the camera one of the main problems discussed in this article. The difficulties and failures regarding why the fictional reality in the script is not reflected by the medium of camera constitutes a crucial and general problem for movie making. Various stages of movie production process is important especially considering each and every single movie has to entail its own feeling and sense of reality. Therefore, the people interested in shooting a movie must comprehend the fact that movie making is a collective effort and it is a creative production process that includes design , shooting and editing phases. Once these phases and principles are apprehended well, the movie production in Turkey will advance into better and distinctive levels in the upcoming periods.

Picture List

Picture 1-2: Bizim Büyük Çaresizliğimiz (Our Grand Despair) storyboard and film still, Director: Seyfi Teoman, Art Director: Nadide Argun, Director of Photography (DOP): Birgit Gudjonsdot, 2011

Picture 3: Color Cartela (Renk Kartelası)

Picture 4: Plan Drawing for Game of Justice (Adalet Oyunu), Director: Ali Özüyar ve Mahur Özmen, Art Director: Natali Yeres, Director of Photography: Yusuf Güven, 2011

Picture 5: Plan Drawing for Game of Justice (Adalet Oyunu),, Director: Ali Özüyar ve Mahur Özmen, Art Director: Natali Yeres, Director of Photography: Yusuf Güven, 2011

Picture 6-7: “Laleli’de Bir Azize” (An Ave in Laleli), Director: Kudret Sabancı, Art Director: Natali Yeres, Director of Photography: Gökhan Atılmış, Ercan Durmuş, 1998

Picture 8-9: “Cenneti Beklerken” (Waiting For Heaven), Director: Derviş Zaim, Art Director: Elif Taşçıoğlu, Serdar Yılmaz, Director of Photography: Mustafa Kuşçu, 2005

Picture 10: “Sis ve Gece”(Fog and Night), Director: Turgut Yasalar, Art Directors: Elif Taşçıoğlu, Serdar Yılmaz, Director of Photography: Gökhan Atılmış, 2006

Picture 11: “Fakat Müzeyyen Bu Derin Bir Tutku” (But Muzeyyen, That’s The Deepest Desire), Director: Çiğdem Vitrinel, Art Director: Elif Taşçıoğlu, Director of Photography: Vedat Özdemir, 2014

Picture 12: Serdar Yılmaz’s Concept Drawing for “Our Grand Despair”, Director: Seyfi Teoman, Art Director: Nadide Argun, Director of Photography: Birgit Gudjonsdot, 2011

Picture 13: “Bizim Büyük Çaresizliğimiz” (Our Grand Despair), Director: Seyfi Teoman, Art Director: Nadide Argun, 2011

Picture 14: “Av Mevsimi” (Killing Season), Director: Yavuz Turgul, Art Director: Sırma Bradley, Director of Photography: Uğur İçbak, 2010

Picture 15: “Duvara Karşı” (Head-On), Director: Fatih Akın, Art Director: Sırma Bradley, Director of Photography: Rainer Klausmann, Herve Dieu, 2004

Picture 16: “Güneşe Yolculuk” (Journey to the Sun), Director: Yeşim Ustaoglu, Art Director: Natali Yeres, Director of Photography: Jacek Petrycki, 1999

Picture 17: “Güneşe Yolculuk” (Journey to the Sun), Director: Yeşim Ustaoglu, Art Director: Natali Yeres, Director of Photography: Jacek Petrycki, 1999

REFERENCES

- Aslanyürek, S., Senaryo Kuramı, Pan Yayıncılık, İstanbul, 2007
- Bardwell, David., Thompson, Kristin., “Film Sanatı”, 9th Edition, Deki Sinema, Çev. Ertan Yılmaz, Emrah Suat Onat, 2. Baskı, Ankara, 2012
- Battal, S. “Asıl Film Şimdi Başlıyor.”, Vadi Yayınları, 2006.
- Büker, S. Film Dili-Kuramsal ve Eleştirel Eğilimler. Kavram Yayınları, İstanbul. 1996.
- Dmytryk, Edward., Dmytryk, J.P. “Sinemada Yönetmenlik, Oyunculuk, Kurgu”, Doruk Yayıncılık, 3. Basım, 2011
- Foss, B., Sinema ve Televizyonda Anlatım Teknikleri ve Dramaturji, İstanbul, Hayalbaz Kitap. 2009
- Halligan, Fionnuala., “Production Design”, Film Craft, UK, 2012
- Olson, R. (1998). Art Direction for Film and Video. Focal Press.
- Pallasma, Juhanna. “The Architecture of Image: Existential Space in Cinema”. Helsinki: Rakennustieto Oy, 2001.
- Rudolf, Arnheim., “Art and Visual Perception”, University of California Press, LA, 1971
- Katz, Steven D., “Shot by Shot Film Directing”, Michael Wiese Productions, USA, 1991
- Shiel, M., Schleier, M., Tashiro, C., Prince, S., & Connor, J. D. (2015). Art Direction and Production Design (Vol. 9). Rutgers University Press.

- Sözen, Metin, Uğur Tanyeli., “Sanat Kavram ve Terimleri Sözlüğü”, Remzi Kitabevi, 8. Basım, İstanbul, 2005
- Teksoy, Rekin., “Rekin Teksoy’un Türk Sineması”, Oğlak Yayıncılık, 2. Baskı, İstanbul, 2007
- Ünal, Zeynep., Sağlam, Koray. “Bir Filmin Serüveni”, 1. Cilt, İthaki Yayınları, 1. Baskı, 2016
- Wollen, Peter. “Sinemada Göstergeler ve Anlam”. İstanbul: Metis Yayınları, 1989.
- Zengel, R., "Mekân Algısına Yönelik Farklı Okuma Biçimleri", Mimarlıkta Malzeme Dergisi, İstanbul, Şubat 2008,