Film Space Writing and Urban Imagination in the Context of Film Tourism Integration

Jinghui Cao

Jiangsu Academy of Drama and Literature, Nanjing, Jiangsu Province 210000, China.

Abstract: with the continuous development of film tour integration creation, both tour reform films and game films present a unique urban picture. The symbolic elements widely existing in these urban spaces have also been completely explained. In fact, it is the creator's thinking and anxiety about many negative problems such as human survival and urban development. Through the interpretation of the space and city of many films, this paper discusses their ideographic characteristics and the crisis thinking of living space and urban change.

Keywords: Movie Scene; Urban Wonders; Doomsday Situation; Confined Space

Introduction

Space scene plays an important role in video games. Players must act in a space. Sometimes the scene is even the game story itself. Henry Jenkins once said, "game designers do not simply tell stories; they design all kinds of worlds and carve their spaces."[1] the setting of space scenes enables players to better immerse themselves in the game. When the game and film are integrated with each other, the visual reproduction of the space scene in the tourism reform film not only enhances the sense of spatial immersion and telepresence, but also turns the audience's imagination of space into reality, which leads to the audience's deeper resonance and thinking. The space scene of the game is transformed into a certain urban structure or confined space in a greater sense in the film. In the context of film tour integration, the relationship between film and game is closer, the layout of space scene is more directional, showing a more specific space, more multifaceted and cultural connotation. When the city scene in the game is visualized, the game world and space are reconsidered. Through a new interpretation from the perspective of characters, the writing of this space and the imagination of the city have once again reorganized the relationship between the audience and players, showing more narrative and empirical characteristics.

1.Emergency situation and confined space

The doomsday situation has become a habitual means of plot structure in movies. "The higher the development level of civilization, the stronger the communication motivation."[2],it is precisely because mankind began to gradually realize the unknown brought by the development of science and technology that people began to construct the doomsday situation in advance and preview or practice how to survive in the doomsday space. The doomsday situation of the tour reform film creates a special situation, that is, a closed space, that is, the space is in a state of isolation from the outside world, and creates a special independent and closed field environment through the use of audio-visual language. The confined space increases the sense of crisis and urgency of the scene.

The characters often encounter the test of human nature, and their emotions and personality are intensively reflected. "The visual representation of film space comes first. The film must first find a visual picture and spatial form that can reflect the creative intention. Without a visual representation space corresponding to the narrative theme of the film, any meaning of the film cannot be expressed."[3] it is through the perspective of confined space, Nature provides the audience with an empathy of pity and fear, which makes them bring them into the situational experience of space, so as to identify with the narrative theme of the film, so as to complete the thinking of the order and way of survival in the doomsday or post doomsday era.

For example, the snow train broke the original linear narrative. In order to deal with the greenhouse effect, mankind launched refrigerant into space. The failure of refrigerant led to the end of extreme cold, and countless people died. A small number of people who survived boarded the closed perpetual motion machine affected train by buying tickets. Although the carriages are connected one after another, they carry passengers of different classes. If human beings escape from the confined space, they cannot survive. Being trapped is the only way to deal with the end, and it is also the only choice to continue life and civilization. "The narrow-confined space is the epitome of the times. The struggle of the characters in the space represents the social contradictions at that time, and the party who finally wins represents the most needed hero and ultimate master of that era."[4] as the leader of the revolution, Curtis, the protagonist, must lead mankind to reach the front of the car in a limited confined space. This clearance will be the same as the game clearance upgrade. The moving train is the epitome of human society. As the representative of the bottom carriage, Curtis is determined to pursue freedom and constantly break the confined space, which is what the moral of the end of the film is to show. When the girl and boy get out of the train destroyed by Curtis, the closed space is broken, and mankind moves towards a broader space. There is hope for life, because when human beings break the doomsday situation built by themselves, they will face a freer space. "Space is the foundation of human existence, and any individual thinking and group behavior can only be carried out in a specific space; space must also be perceived and used by people and realized by people, so as to become a living space and enter the field of meaning and emotion." [5] through a restrictive Perspective, the film sets up including residence, prison, military camp, store the spatial layout of schools, beauty salons, swimming pools, nightclubs, food storage rooms and isolation rooms is just like the layout of real urban space in real life. However, in order to make these space scenes appear dramatically in front of the audience, the film sets up to promote the change of scene space through the protagonist's fierce battle and conflict with other characters. The protagonist enters from one confined space to another, and shows the audience the living situation faced by passengers.

Confined space changes the attribute of space and leads the center of the whole universe to people's inner world. It is mentioned in the Poetics of space: "there are always more things in a closed small box than in an open small box. Inspection kills the image. Imagination is always broader than experience." [6] confined space is like a closed small box trying to enter people's inner world, dig out the truth hidden in their hearts, or self-redemption or self-exile. The confined space is sometimes formed by the illusion of people's inner world, which closes the people of other original sins, thus forming an inner doomsday situation. This design is full of the dilemma of "others are hell". For example, in the travel reform film silent hill, the closed world transformed by Alesha because of her hatred exists in different time and space dimensions from the external real world. This confined space is the darkness of silent hill town. "No one thinks of the city in isolation. His imagination of the city passes through a feeling screen. This feeling screen comes

from his inherited culture and is stained with the color of personal experience." [7] silent hill has the same construction as the real town, but it is more isolated because of Alesha's personal experience Empirical psychological reconstruction. Alesha was despised by the people in the town because of her illegitimate daughter's identity, and she was burned by a cult headed by her aunt. Although Alesha was saved by the police, her whole body was burned and she could only stay in bed. In her extreme resentment and resentment, she gave birth to a kind self and a devil's self, and used the devil's self to trap all those who had hurt her in a closed psychological world. Rose's kindness and strong motherhood were also brought into a closed world by Alesha. The confined space makes it impossible for other people in the town to leave. They can only be limited to the psychological world and continue to suffer from the intertwined torture of false reality and doomsday. The film shows the closed psychological world through the main line of Ross looking for his daughter. With the help of air raid alarm, it reminds the transformation of space, with a strong contrast between warm color and gray, and the psychological space is distinguished by gray and black. The comparison of the two scenes deepens the audience's recognition of the isolation and sense of crisis of the confined world, and also highlights the resentment of the confined space, that is, people. The first time was the toilet in the closed world and the real-world toilet where the husband came to find the heroine; The second time, the heroine takes her adopted daughter Sarah back to her home in the closed world and her husband in the real world. The real world and the closed world can perceive each other but cannot contact each other. The confined space structure of such psychological doomsday situation needs to overcome the inner difficulties in the space, which is different from the external doomsday situation, which emphasizes the breaking of the space order.

Whether it is the game reform film or the game film, it generally presents the narrative mode of the game. The protagonist enters the confined space with the game role. The audience restricts the overview of the viewing space in the protagonist's action, and finally agrees with the theme connotation conveyed by the film.

2.Wonders and urban Secrets

Under the influence of film tour integration creation, many films have created many "strange people" to participate in the action of "strange scenery" on the basis of imagination creation of scene space. The so-called "strange people" are different from ordinary roles and have strong action signs, such as "adventurer" and "player". Due to the particularity of roles, the space scene forms a special spectacle. For example, in the first part of the travel reform film Tomb Raider, Laura, as a young adventurer, shuttles through different geographical spaces. The film constructs two wonders of Angkor Wat in Cambodia and WANYING Wat in Siberia, and uses the winding of tree roots outside the temple and the corridors, symbols, murals and stone columns in the internal scene space to increase the complexity of the space. Through the connection and disconnection of the corridors, it increases the diversity of the scene space and makes the characters play in action. Tomb Raider: the key to life shows the scenery of different spaces. Pandora's treasure box is used as a prop to drive action, but more emphasis is placed on the presentation of space scenes. Tomb Raider: the battle of origin places the scene space in a wild island. The scene space focuses on the wasteland wind and jungle wind, emphasizes the survival and growth of characters in the scene space, and weakens the mechanism of the scene. The brave man game constructs a magical world in the "yumangi" game board. The protagonist lives and fights in the jungle world constructed by the game as both a "player" and an "adventurer". The film connects the creatures, humans and Disaster is introduced into the real world to reflect its strange characteristics. Brave game: Cosmic adventure places the scene

space in space. In order to highlight the wonders of space, meteor shower, space robot, lizard man, etc. are added to make the space scene more representative and realistic. The number one player brings "players" into the virtual game space and creates new wonders. At the beginning of the film, the protagonist Saud passes through the dilapidated town of Columbus to the virtual platform among the waste cars. Through the lens, the audience can see the deserted town. The place where people live is piled up by containers. The narrow living space and the cramped urban layout show tension and anxiety. "(Cultural Industry) the more successful it is in making copies of the imagination of real subjects by virtue of technology, the more it can easily make people believe that the external world is just a simple extension of the world shown by the film. Real life can no longer be different from the film."[8] Virtual city space meets people's desire and imagination to a certain extent, but also shatters the reality. Reality still clearly exists in life, while people immerse themselves in a virtual dream, but waste the real space of survival. As Zizek said, "the phantom ghost that has been haunting the screen has entered our reality. It is not reality that enters our image, but image that enters and shatters our reality." [8] The game space of the film interprets the new appearance of urban space through the cross presentation of high-tech elements and game pictures. People can not only pursue their dreams in the virtual city, but also indulge themselves and experience the life they can't have in reality. The virtual game city has everything and no arbitrariness in the real city. The audience sees the landmark buildings such as stadium, library, restaurant and square with the lens of the film. It completely depends on technology and game support. Characters can play roles at will and are not restricted by nature and development, but it is still restricted by the game mechanism and the limitation of space.

In addition to the high-tech elements' conception of the future city, the film also has an anxiety and unknown fear of urban development and change. Biochemical crisis portrays a fictional city, Raccoon City, which is an important urban scene based on Toronto, Canada. Raccoon City is the place where the umbrella company established the Research Institute. Because of the complex terrain, it is surrounded by mountains on three sides and only one side leads to the outside world, which is more secretive and isolated. "The city calls the dreams hidden in our hearts, because the vast and diverse urban world means fantasy, hope, occasional satisfaction and sadness, expectation, loneliness, and the possibility of meeting fellow travelers in a magical life... The city is not only a place, but also a 'place of change', a 'City of dreams'. [9] For people living in Raccoon City, it is a city full of changes, but this uniqueness and variability also caused the destruction of the city. Because the mice carrying T virus polluted the tap water, the virus quickly infected the vast majority of citizens. Raccoon city changed from a high-tech dream city to a doomsday city. The number of survivors was less than 3%, and was finally destroyed by the bomb of the umbrella company. Raccoon City runs through the "biochemical crisis" series of films. In "biochemical crisis: the final chapter", the protagonist returns to raccoon city's umbrella company to find an antidote to the virus to save mankind. This is a clever design of "people who untie the bell must tie the bell". Raccoon city is not only the origin of the virus, the origin of human desires, sins and dreams, but also the end of human destruction and the end of the virus. Raccoon City represents the destruction after the expansion of desire and crime, and returns to the place of hope through the rescue of the protagonist.

Whether it is the closed space shrouded by the end of the day, the abandoned dilapidated city or the high-tech virtual city, all show the creators' various imaginations of the city's appearance. Different structures, forms, locations and customs of the City show different internal meanings, reflect the earning and anxiety of human survival, and make the scene fit of games and movies more efficient. The existence of city and space in the film has stronger significance, the narrative has also

been strengthened, and the significance of urban space has been further explained. Under the trend of integrated creation of film and tourism, game adapted films and game films outline a new way in space scenes and urban wonders. Although there are different styles and forms, the spectacle urban symbols all bring human thinking about urban development and human survival. The confinement and isolation of human survival in space once again confirm the anxiety about this survival crisis. With the continuous development of film and tourism integration industry and technology, the degree of distinction will become more blurred, the roles of players and viewers may completely overlap, and the unique spatial structure and strong theme meaning of the city will reach a higher level.

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