
Evaluation of Furniture Designs in Science Fiction Movies; Star Wars Example

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Abstract

Both the phenomena of watching and being watched and furniture design are as old as human history. Today, it can be easily stated that the most fundamental provider of the phenomena of watching and being watched is the field of cinema, and the most major form of the relationship established with the visual is the art of cinema. Furniture, on the other hand, appears as a basic equipment used in the field of cinema. In this context, it can be stated that furniture, as a basic equipment used in cinematic works, is a part of the integrity of cinema and is one of the paradigms that constitute this integrity. Similar to many design fields such as editing, make-up, character in the art of cinema, it can be stated that furniture design (especially affecting the design and service of the stage) is a situation that can establish a direct connection with the user. The issue of furniture design in the art of cinema is taken very seriously by many directors.

This study includes a research that evaluates, analyzes and interprets the furniture designs that exist in the art of cinema through the science fiction genre. The main films of the world-famous Star Wars universe were selected as the sample. The main reason for this selection is that, although the furniture related to the depiction of the reality existing in period cinemas contains a known design core, the furniture relationship in futurist works is a new design element. At this point, the relationship between furniture and the Star Wars universe, in which hundreds of works have been produced within a futurist scenario, has been questioned.

A joint research has been carried out in the context of both design history, aesthetic knowledge and futurism with semantic, semiotic, functional and ergonomic analyzes. The general structure of the study is formed by discussing both the discourses of the furniture in the works and their functional, ergonomic and semiotic meanings. The study, which exists at the intersection of cinema and furniture design, reveals the relationship between the work-scenario-furniture by measuring the suitability of furniture designs in the context of futurism. As a result, design nuclei that will create a critical attitude towards the related works have been discovered.

Keywords

Furniture Design; Cinema; Futurism; Star Wars; Semiotics.

1. Introduction

Humanity has been living a life intertwined with furniture for thousands of years and with cinema for more than a century. While this life is nourished by many fundamentals such as the fulfillment of function, the sign of identity, the expression of aesthetics at the point of furniture, at the point of cinema, it creates existence at the most basic points of watching and being watched.

Although it is known that the oldest documented furniture (and the most familiar type of furniture made of wood) dates back to 2700 BC, this is due to the fact that wood is a material that dissolves, transforms and participates in certain cycles in nature. It can be stated that the findings and resources that constitute historical knowledge are directly related to permanence. Şenel describes this

situation as “we could be talking about an age of wood if the organic wood had not withstood time and disappeared” (Şenel, 2014, 160).

On the other hand, it is possible to argue that the concept of furniture basically started from our distant ancestors, when human beings stood on two legs. The anatomical and ergonomic function and action mechanisms (deficiencies) that existed at the point of transition from 4 feet to 2 feet introduced mankind to furniture. In other words, it can be stated that furniture is an ancient friend of humanity.

From the days when man, who needed to rest due to the pressure on his spine, turned a piece of wood into a primitive seat as a means of function, to the present day, the concept of furniture has of course changed considerably. A sitting-sleeping element that is simply raised from the ground has become an indicator of power, an element of collective memory, an aesthetic element, a therapeutic tool and a determinant of life. Today, furniture has evolved into a structure that recognizes its user, changes its form and ergonomics according to parameters such as height-weight-age, reacts with temperature sensitivity, and is shaped by electronic interfaces, smart technologies and nano fabrics. Regardless of its structure, fabric, form-geometry, technology, etc., it is possible to say that furniture is an equipment that will exist as long as humanity exists.

On the other hand, the art of cinema, as a modern form of the concepts of watching, seeing, showing and being watched, which are also peers with humanity, has come to a very different point from the famous “Arrival of a train at La Ciotat” published in 1885 or “LumiereLa Sortie des Usines Lumière” published in 1895. As one of the arts that is perhaps the most intertwined with technological elements, cinema today has many innovations such as sound and image technologies, virtual reality, digital modeling, interactive cinema. Nevertheless, the basic phenomena of watching and being watched (even if in different forms) remain in place.

Reducing the reality of cinema to moving and sound images involves a relatively superficial view. At this point, it is perhaps necessary to refer to photography and even the darkroom of the magenta for cinema. It can be stated

that the capture and re-serving of a “moment” is the most fundamental particle that constitutes this reality. From Altamire drawings to medieval plays, from Shakespeare to three-dimensional cinema, there is essentially the same phenomenon in all of this reality, the re-serving of a moment (experienced or to be experienced). Lo Duca, who traces cinema as we know it today back to Plato, says of Plato’s dark room that if we could record the image, we would have a great cinematic work (Lo Duca, 1947, 6)

What Lo Duca is pointing to in this discourse may seem like a technical issue, but in fact there is a deeper story that can be overlooked. What Duca is saying is that what is to be recorded is reality itself. In other words, it is the existence of reality that will make it a great work of cinema. Bazin also points to this point and says that cinema is the provider of the thought of reality (Bazin, 2011, 18). At this point, it can be stated that what Plato put forward was to ensure the existence of reality rather than simply developing a technology. Today, we can distinguish this enabling in three basic senses. It can simply be stated that today’s cinema offers either a depiction of a moment that has happened in the past, a depiction of what has happened or will happen in the past, present or future, or a depiction of a moment beyond the reality we know (or maybe we will never know). Of course, this distinction methodologically excludes many different categorizations. The relevant literature can create different categories with many different contexts (such as experimental cinema, art cinema, etc.). When considered socially, it can be stated that these categories produce highly effective products. Cinema, which can be innocently defined as a means of entertainment (a superficial definition), is in fact a great power that should be treated as a very effective mass communication tool.

The human desire to know, which gives life to Aristotle’s metaphysics (Aristoteles, 1996,980), forms the basis of this communication. Today, the most basic feeder of this desire is created through visual sources. On the other hand, it can also be stated that cinema goes beyond the desire to know (beyond depicting reality) and creates reality in terms of its fiction and impact. Kellner states that cinema offers views that have the ability to express positive and/

or negative situations, events, stories, and provide insights and thoughts about human nature and social-everyday relations and life (Kellner, 2011, 35).

At this point, in the depiction of reality, the stage design is formed not only by cinematic elements but also by different ancillary elements. Furniture, as a detail equipment that exists in cinematic works, should be considered as an effective design input, just like atmosphere, light, framing, etc. Öztürk states that the design data in the field of cinema is completed not only with the basic image but also with the design of sound, music and other accessories that support the image (Öztürk, 2012, 25)

In the works of the past period in which reality has already been experienced, this depiction is shaped by elements that are already known. For example, in a period piece set in the 1960s, it is not surprising to see the clothing fashion of that year, the cars of that era, the kitchen cabinets of that year; on the contrary, it is expected and known how it should be. On the other hand, especially in dystopian or futuristic science fiction works, these realities appear as depictions of realities that have never existed. In other words, all these equipment and inputs need to be designed within the relevant scenario. In other words, for a movie set in 1960, there are certain options for the clothes the lead actor will wear and the seat he will sit in. There is a situation of choosing from this reality that has already happened and passed. However, in a work depicting an event that took place in 2400 on Earth or on another planet in another universe, this multiple choice situation is not the case. Every detail, language, music, equipment, instrument has to be designed from scratch.

When this situation is examined within the reality of design, of course, it can be stated that the first concept to be mentioned is futurism. Since the poems of Filippo Tommaso Marinetti with the Futurist Manifesto he published, futurism is an art movement that has always existed in constant motion and renewal. According to Grzymkowski, futurism (Grzymkowski, 2001, 201), which defines the rejection of the conventional and the interest in the new, can be defined as an art movement or a social movement that depicts and cares about the reality, themes and concepts of the future.

This movement, which finds a lot of correspondence in both furniture and cinema, can be defined as a movement that is constantly revised in accordance with its own essence, constantly trying to discover the new in the imagination of different realities.

Many of the cinematic products staged within the futurism movement are characterized as science fiction due to the nature of the product. In the simplest terms, science fiction works can be expressed as the depiction of a reality that has not already happened, a reality that has a very weak chance of happening today. At this point, unlike other genres, science fiction has a more difficult task. This task arises at the point of bringing the narrative together with the audience. In order for the audience to form an idea, thought and empathy with the relevant reality, fiction, scenario and equipment must be created with extra care. Roloff and Seeblen express this situation as follows: In the science fiction genre, the story/scenario is tried to be transferred to the film with design and visualization more than other cinema genres (Roloff & Seeblen, 1995, 127).

In almost all areas of design, futurism offers consistency in its own essence within a part-whole relationship. This concept can be discussed within the holism of product, architecture and furniture. And this discussion is shaped by many parameters. On the other hand, when it comes to futurism in the field of cinema, the relevant parameters are more than usual, more complex and more dependent on external paradigms. The fact that the whole concept is self-consistent plays a very effective role in the perception of the audience. The opposite situation detaches and distances the audience from the work. For this reason, in a cinematic work produced within a futurist scenario, many elements such as furniture, beyond the basic cinematic elements, must be designed correctly. In this evaluation, Nişancı, who examines the close-up in stage design, draws attention to the construction of the story with spatial design (Nişancı, 2018,125) and indirectly refers to furniture, one of the most important equipment that defines the space at this point.

This study was created with the idea of examining exactly this situation. The study basically aims to make sense

of the design furniture core that exists in the futuristic (perhaps dystopian) science fiction genre. At the focal point of this aim is the analysis of the furniture designs in the related works. The sample set includes the “Star Wars” movies, a globally recognized work of futuristic science fiction produced at different times, and the furniture in these movies. Wilson argues that Star Wars artifacts are not only space stories set in another universe, but also reflect the structure, culture, cultural cores, consumerist and everyday realities of contemporary America. (Wilson, 2007, 134-152). According to the related research, the selection of Star Wars films is due to the fact that they are globally accepted and popular works, and Jenkins and Hassler express this situation as works that have a global market and impact (Jenkins and Hassler-Forest, 2017, 26). The basic structure of the study consists of analyzing and interpreting the furniture in the relevant works with design knowledge. Semantic, design and semiotic analyses constitute the methods of the study.

There are hundreds of movies, series, cartoons-animations, etc. in the Star Wars universe, which is considered within the scope of the study. At this point, the main films with the most global recognition and impact constitute the main area of the research. On the other hand, other works were also included in the scope of the research in the analysis, information production and interpretations, and the productions were supported.

The locations (in hours, minutes and seconds) of the visuals within the films are given in the context of the durations available on the Disney+ (DisneyPlus) broadcasting platform, which holds the legal broadcasting rights of the relevant works in the context of the date of this study.

2. Star Wars

Humanity George Lucas is the creator, producer and even director of several of the Star Wars films and universe, a position achieved by few artists like J.R.R. Tolkien. The Star Wars universe is a universe designed in every detail, from languages to characters, from music to scenes, from races to social and administrative structures, from spaces to architecture, showing all kinds of part-to-whole coherence at a surreal point. This story, adorned with the

opposites of good and evil, black and white, zero and one, is a unique example of how mythological elements can be reflected on the movie screen. Star Wars works, which exist relatively outside of the traditional structure, are based on a naive existence as a narrative form, while addressing hero stereotypes in a very expanded framework. Beyond the story of a single hero, there is a separate design, a separate narrative, a separate reality for each character in the integrated stories of many intertwined characters. This narrative can basically be expressed as a part of a grand universe design. Landau, the producer of masterpieces such as Titanic (1997) and Avatar (2009), states that such a universe has not been created in cinema since Star Wars (Rose, 2011, 48)

Basically, the storytelling is shaped by the conflict between administrative systems, the difference between ideals, and the concepts of family and love. This structure, which is not solely focused on action cinema, blends several different sub-genres within its own essence and serves them to the audience. These works have attracted as much attention and appreciation with their by-products as the movies. This appreciation manifests itself in many industrial product designs from t-shirts to dinnerware, graphic designs, etc. at many different points. The design sensitivity that brings out this appreciation also manifests itself in every movie. The first three films (1977-1980-1983), known as the original series and the second three films (prequel) (1999-2002-2005), known as the sequels, constitute the main research area of the study.

These 6 movies that include basic research (in chronological order);

- 1977 Episode IV - A New Hope
 - 1980 Episode V - The Empire Strikes Back
 - 1983 Episode VI - Return of the Jedi
 - 1999 Episode I - The Phantom Menace
 - 2002 Episode II - Attack of the Clones
 - 2005 Episode III - Revenge of the Sith
- movies.

However, at necessary points such as information confirmation and support analysis, the sequels and spin-off films that were shot later;

- 2015 Episode VII - The Force Awakens
 - 2016 Rogue one: A Star Wars Story
 - 2017 Episode VIII - The Last Jedi
 - 2018 Solo : A Star Wars Story
 - 2019 Episode IX - The Rise of Skywalker
- films were also included in the study as side research.

As can be understood from the chapter titles, the publication times of the works do not conform to the narrative time sequence. This does not directly affect the main structure of the research. The information about the works was also given in chronological order.

A New Hope



Director	George Lucas
Scriptwriter	George Lucas
Producer	Gary Kurtz, Rick McCallum
Year	1977
Budget	\$ 11.000.000

Fig1. A New Hope Movie Info

Episode IV: A New Hope, the first film to meet the audience when analyzed in the historical process, is a production that was selected directly to the United States National Film Archive in the year the archive was opened. The movie, in which Luke Skywalker (one of the main heroes of the good side of the story) begins his training to become a Jedi, tells the story of destroying a gigantic space station powerful enough to completely destroy a planet and the peoples gaining their freedom.

The Empire Strikes Back



Director	Irvin Kershner
Scriptwriter	George Lucas, Leigh Brackett, Lawrence Kasdan
Producer	Gary Kurtz, Rick McCallum
Year	1980
Budget	\$ 18.000.000

Fig2. The Empire Strikes Back Movie Info

Episode 5: The second film historically and the fifth in the storyline, it is basically about the efforts and endeavors of the rebel troops (the makeshift campaign troops of the good side in the story). It connects with the audience through dialogues that have had a major impact on the history of cinema. In 2010, it was preserved in the National Film Archive of the United States of America.

Return of the Jedi



Director	Richard Marquand
Scriptwriter	George Lucas, Lawrence Kasdan
Producer	George Lucas, Howard G. Kazanjian, Rick McCallum
Year	1983
Budget	\$ 32.500.000

Fig3. Return of the Jedi Movie Info

The final film in the original trilogy, Return of the Jedi marks the end of the story for the relevant period. In the episode, several main narratives exist simultaneously, including Luke and his friends' rescue of Han Solo (originally a smuggler, but a talented character whose decisions have a major impact on wars and governments), the attack of the empire, and the confrontation between Luke and Darth Vader (one of the most important lords of the evil side in the story, the sith lord, a powerful character who embraced the darkness).

The Phantom Menace

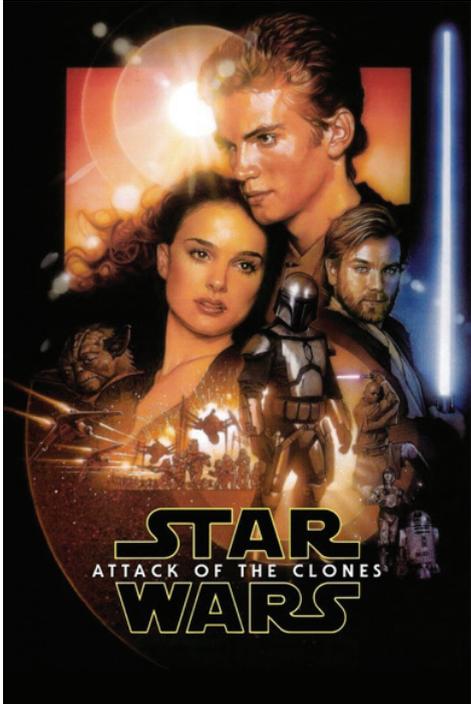


Director	George Lucas
Scriptwriter	George Lucas
Producer	Rick McCallum
Year	1999
Budget	\$ 115.000.000

Fig4. The Phantom Menace Movie Info

The Phantom Menace is the first film in the chronology of the story, although it was released later, and as the first new Star Wars film to be released after the original trilogy, it has attracted incredible worldwide attention. As the foundational film of the related story in the Star Wars universe, it is considered by critics to have paved the way for the other works that have survived to the present day. The discovery of Anakin Skywalker (a talented boy from the indigenous people who is believed to bring balance to the force, the siege of the planet Naboo (a small planet with different species), the Naboo resistance and Queen Amidala (the queen of the human race on the planet Naboo), the death and heroism of Qui-Gon (a very powerful but contrary jedi, his prophecies are very valuable).

Attack of the Clones



Director	George Lucas
Scriptwriter	George Lucas, Jonathan Hales
Producer	Rick McCallum
Year	2002
Budget	\$ 120.000.000

Fig5. Attack of the Clones Movie Info

This story takes place 10 years after the Naboo resistance and depicts the threat of a galactic war. It depicts the assassination attempt of Senator Amidala (Princess Amidala in the previous movie) and a series of events leading to a war of clones. Many Jedi die in the story and the good side seems to be weakened. Grossing more than 600 million dollars, it is the second movie of the prequels.

Revenge of the Sith



Director	George Lucas
Scriptwriter	George Lucas
Producer	Rick McCallum
Year	2005
Budget	\$ 113.000.000

Fig6. Revenge of the Sith Movie Info

It involves the Sith lord's plans to rule the galaxy and the almost total annihilation of the Jedi, so Obi-Wan Kenobi (a student of the Jedi Qui-Gon, a very powerful and talented Jedi, important to the story) and Yoda (the old, wise Jedi president, considered to be the most powerful of all the Jedi) escape and go into hiding. The end of the story connects to A New Hope, published in 1977.

These six works, called the original trilogy (1977-1980-1983) and the prequel trilogy (1999-2002-2005), are the most fundamental and the most popular and respected among hundreds of other works. These six films constitute the main research area of this study.

3. Examples and Discussion



Fig7. The Phantom Menace, Receiving Area 01:19:23 – 01:20:50

This space, which can be described as the guest reception area of Senator Amidala's house on the planet Coruscant (a planet consisting entirely of a single city, similar to today's metropolises, where many important units of the galaxy are located), has the characteristics of a lounge area. There are places such as Senator Amidala's dressing room and bedroom as a depiction of private space right next to the relevant space. The scene takes place in the 1999 Episode I - The Phantom Menace movie.

As can be seen in the scene, this space is decorated with red tones and basically consists of a sofa set, a coffee table and side accessories. The most major and experience-defining piece of furniture is the triple armchair in which Senator Amidala sits. The inner structure of the armchair is concealed, covered with leather, with inclusive lines on the lateral surfaces, but with gaps extending from the back to the sides. It can be stated that the gaps are in harmony with the overall shape of the seat. The related furniture draws a strong image, but does not create a futuristic, innovative perception.

Accompanying this armchair in the same frame are two single armchairs in similar leather. This form, which has become quite familiar after modernism, is a furniture that is known to consist of a two-part structure, and although it provides relative comfort at the single seating point, it is understood that it is not designed for long-term sitting. At first glance, these single armchairs and the triple armchair are perceived as a set, but when examined in detail and in depth, it can be stated that their only commonality in

terms of geometric language and compositional elements is their leather upholstery in a similar tone. Although the curved back and arm structures give the image of the same furniture to the novice eye, it should be said that the armchairs are not in a holistic expression. In addition, the center table is seen as a complementary piece, but it could not be examined in depth since only the upper part was seen.

Despite the situation existing in the seating elements, there is a valuable sculpture in the background, which both complements the concept and constitutes the identity of the relevant space. It can be stated that the square box where the sculpture is in contact with the floor is in harmony in color with the furniture of the room, while the sculpture part creates a contrasting structure. However, the most important point here is that the sculpture represents a successful example of abstraction. The related work has been abstracted by removing its details and has reached a futuristic form.

In the area between the seating elements and the sculpture, there are again very familiar bar typology seating elements, and their relevance to both the concept and the design integrity is weak. On the other hand, when the entire stage furniture content is considered in terms of color, it is seen that an intense primary color is frequently used, and an additional contrasting color is used in the details. In both detailed and holistic analysis, it can be stated that the furniture in the relevant space is insufficient within the futurist theme.



Fig8. The Phantom Menace, Bedroom-Dressing Room, 01:22:41 – 01:23:16

On the other hand, this space (Fig8. bedroom-dressing room), which is a continuation of the existing space in Fig.7 and the private space of Senator Amidala, presents different elements than the one in Fig.7. In terms of color, the room, which has the same concept, again contains intense basic color and contrasting color in details. On the other hand, the sculptural work in this space is a detailed and realistic depiction, unlike the one in the living room. The single armchair in the living room is also found in this room. The design core of the large table in the center, which can be described as a dining table, is independent from the general concept. The hardware on the table as an ornamental object has an unfamiliar geometry and an unfamiliar volume. At this point, it can be stated that this ornament is not an equipment or furniture that we can encounter in daily life. This situation can be expressed as an area approaching futurism.



Fig9. The Phantom Menace, wardrobe, 01:22:45 – 01:23:07

At this point, it can be said that the only furniture that can be expressed as futurist among the furniture brought, selected and designed in the context of the related stage design is the wardrobe unit. A wardrobe unit was designed in a cylindrical geometry by adding a plastic layer produced by plastic injection inside an outer shell thought to be metal. The related furniture is considered to be highly portable. It is seen that the furniture, which has both drawers and hanging parts, does not address and ignore many of the industrial furniture parameters that exist today (such as production difficulty, loss of space, loss of function, production cost). The furniture, which is served in a futuristic industrial style with its outer shell appearance, is a product that can be described as futuristic both for 1999, when the movie was shot, and for today.

Set in the 2002 movie *Attack of The Clones*, this scene, like the first example, shows a cross-section of Senator Amidala's house. In contrast to the first example, this time the color red is used to create contrast and blue is used for the concept itself. There are three remarkable pieces

of furniture in the scene. There is a bed and a bedstead, a sitting element and a bedside table.

The seating element is a direct reference to the Arts and Crafts style Mackintosh chair designed in 1897. This furniture is a contrast to the space and the other furniture in the space, both in color and style. It is seen that this furniture does not appeal to both futuristic fiction and technological existence. On the other hand, it can be said that the strategy followed in the bed-cot and bedside table is slightly different from the usual one.

It can be said that the bedstead exists in an unfamiliar geometry for the year 2002 when the movie was shot. Considering its hidden structure, the thin platform on which the strength is provided, its general geometry and the way this geometry is produced, it is possible to consider the related furniture as futuristic. Although it does not contain an overly futuristic discourse, it is clearly not familiar.



Fig10. *Attack of the Clones*, Bedroom, 00:28:00 – 00:29:45

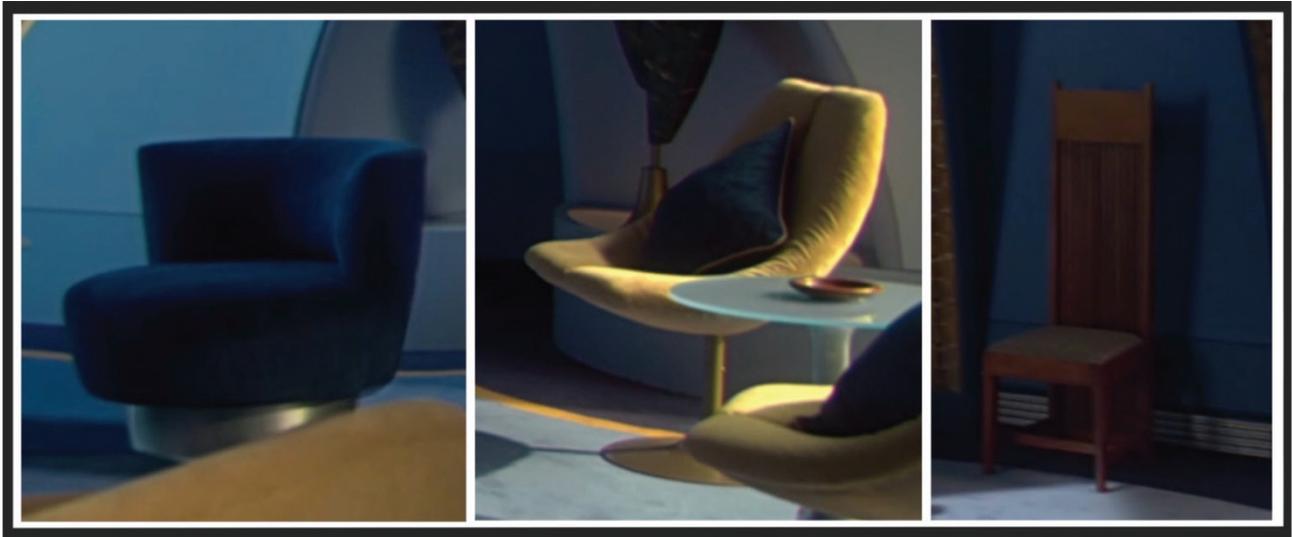


Fig11. Attack of the Clones, Seating Element, 00:08:00 – 00:10:20 / 00:28:00 – 00:28:07

It can be stated that the other furniture in the same space and on the same stage does not contain a futurist discourse, that it differs from the familiar in some details, and that

although these furniture contain a holistic expression in themselves, they do not have a futurist structure.



Fig12. Attack of the Clones, Meditation Room, 01:20:48 – 01:21:37

This space, which we can refer to as the meditation room of the Jedi's council, seen in the following scenes, is perceived as a very relaxing and spacious space at first glance. The window width, the relationship between light and furniture create this context. It can be stated that the furniture is a modernized version of far eastern inspirations by function. With minimal furniture designs, there is an open space without filling the space too much.

When the furniture is examined one by one, there are two different furniture designs on the left and right sides that create a balance composition. Although the product on the upper left looks like a rough depiction at first glance, upon detailed examination, it is thought to serve a lying action with its slightly sloping and hollow side and its massive volume. Although it is not a familiar form as a sleeping unit, it cannot be said to have a futurist structure. On the

contrary, it can be stated that the furniture on the upper right is a contemporary product. The direct relationship between the drawers and the floor on the right side of this furniture contains details that are not preferred in today's production. The small coffee table on the left side of the same furniture contains a futuristic form in the context of basic geometry and the relationship with the ground, and can be expressed as a futurist product.

The seating element on which Usta Yoda sits, which has several pieces in the entire space, can be called minimal in terms of detail, although not in terms of mass, and can be called modern in terms of general structure. It is thought

that there is a soft surface on the upper part of the furniture, which is thought to exist solely for the maintenance of function, that creates relative comfort. As the geometry of this soft surface, it is seen that a circle in the center of nine cut circle slices is a depiction of a familiar image for the Jedi. This situation, which is also observed in many other artifacts, is seen to exist in the center in similar geometries, natural or artificial, during the meditation phases of the Jedi. The presence of this image on the upper surface of the seating element is a remarkable detail in terms of design. On the other hand, this furniture is not of a quality that can be described as futurist.



Fig13. Attack of the Clones, Seating Elements, 00:42:18 - 00:44:02

In the same movie (Attack of the Clones), in this scene of Master Jedi Obi Wan Kenobi's meeting with creatures from another race on another planet, two seating elements are seen in a very futuristic space depiction. The seating elements seem to provide appropriate anthropometry considering the ergonomics of the relevant race. On the

other hand, the same furniture can come to a position closer to the ground for the human Jedi Obi Wan Kenaobi. It can be clearly stated that these movable seating elements, which rotate down from above in the previous scene, are both futuristic and futurist in every context such as material, form, general concept, ergonomics, etc.

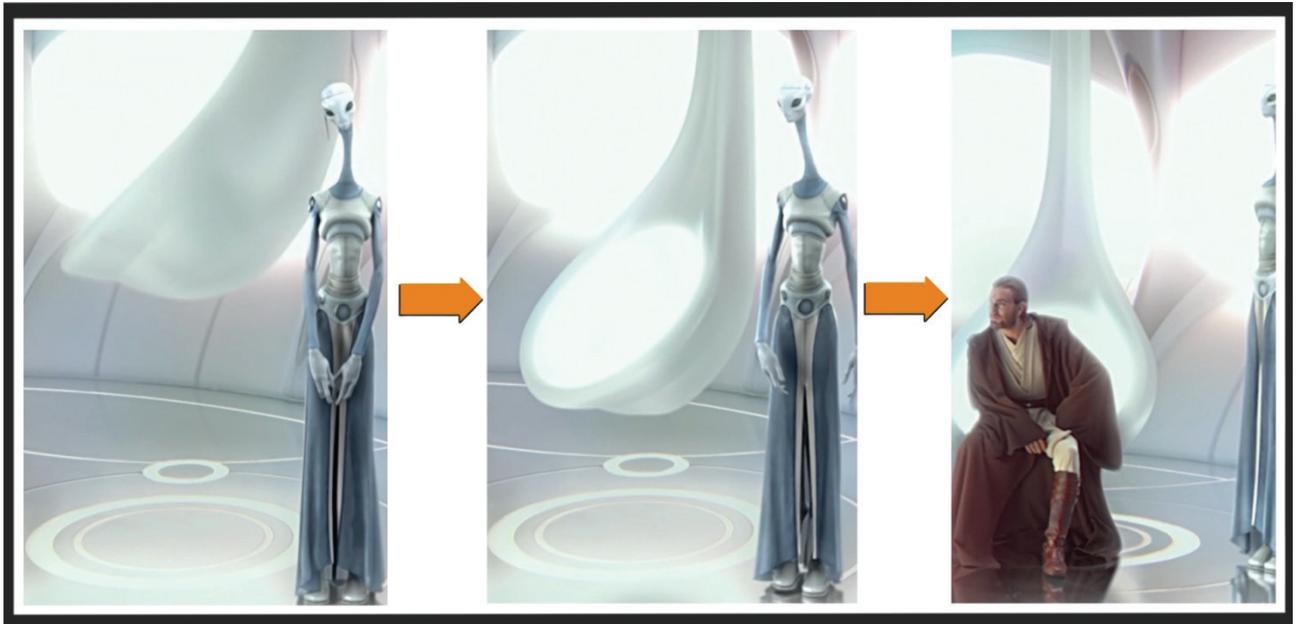


Fig14. Attack of the Clones, Seating Element Movement, 00:42:18 – 00:44:02

Circular traces are visible on the floor of the space as a projection of the furniture descending and existing from top to bottom. Based on these traces, it is thought that there may be other furniture in the space that is not seen on the stage, but emerges when necessary. The fact that the furniture is included in the space with a focus on use

and disappears when not in use reveals a flexible and very futuristic structure in terms of both furniture and space experience. As a general discourse, it can be stated that the furniture designs presented in this scene are futurist furniture in every sense from function to aesthetics.

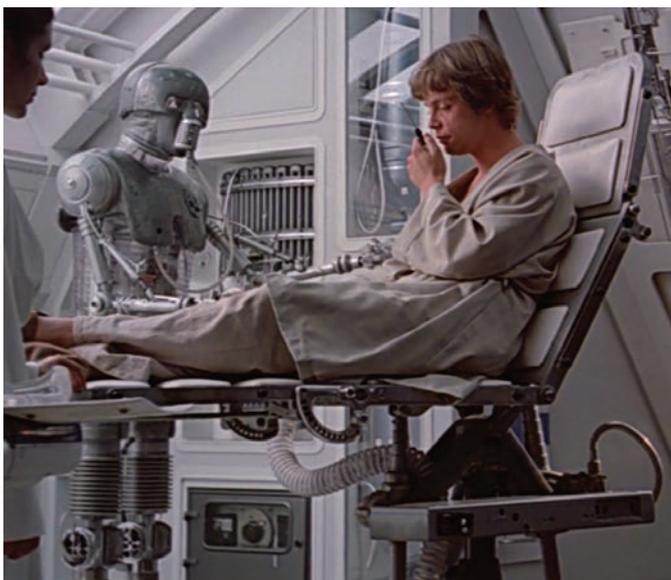


Fig15. The Empire Strikes Back, Medical Response Furniture, 02:00:23 – 02:00:58



Fig16. Revenge of the Sith, Medical Response Furniture, 02:04:40 – 02:06:20

In *The Empire Strikes Back* (1980) (fig.15) and *Revenge of The Sith* (2005) (fig.16) there are two distinctly different pieces of medical furniture. The 1980 design is characterized by an elevated tactile surface with multiple points of articulation that can move from different points. This furniture, which seems to have connections with medical intervention equipment, is unrelated to the designs that existed in 1980, such as dentist chairs and hospital beds. Although it is possible to talk about a form that goes beyond the usual reality of the period, it is not possible to talk about a futurist approach. As a typology of form, it contains forms that are outside the medical consults but whose industrial and robotic structure is defined in other fields. Years related to keywords such as space industry, aircraft industry, industrial production techniques have

similar forms and geometries, details and functions. In other words, although they are difficult to encounter in the medical field or in daily life, they are not futuristic.

On the other hand, the medical furniture (fig16) we encounter in the 2005 work is quite futuristic. At first glance, many nuances such as details that we cannot define with today's technologies, details that we cannot make sense of what they are, futuristic uses of basic forms and geometries, relationships established with the digital, functional equipment on the lateral surfaces of the furniture, the absence of a carrier structure, place the product in a very futuristic position both from the perspective of the viewer and from the perspective of design.



Fig17. Revenge of the Sith, Jedi Council Chamber, 01:09:15 – 01:10:07

The Jedi Council Chamber is an important place for both the story and the audience, an important place where all the Jedi make their speeches and consult together, which is staged from different angles and with different light values (at different times of the day) in many movies, described in detail in written works. The furniture in the relevant space provides a face-to-face session focused on the center. Based on the orientation of the furniture, it can be concluded that the center of the space is the center of consultation, which is the main function of the space. For the Jedi council, the abstraction of the fern mentions a circular arrangement around a center.

In the Jedi council room shown in Fig 17, several different pieces of furniture are visible. In common, they are all made of the same material and color, with the same structural and woven parts. Although the typology, ergonomics and form of each one is different, there is an egalitarian situation in terms of material. On the other hand, due to the many different species present in the council, the ergonomics and form of each seating element were specialized for that species. There is no information in the written works that the forms of seating elements indicate a hierarchical structure or a social level. On the other hand, it is seen that each seating element is designed separately in the body-organ-posture requirements of living species. Although

it can be said that the most basic design criterion in the related furniture is ergonomics, there is a common language in all of them. At this point, some may be called modern, while others may be called futurist. Although at first glance, futurist approaches stand out, when each detail is examined, it is noticeable that there is a conventional attitude rather than futurism. Especially in the written works and in many parts of the cinematic works, it is seen that the behavior and life patterns of the Jedi depend on this conventional structure. There is a retro situation brought about by a traditional doctrine and adherence to this doctrine. It is possible to find harmonies that go back to the past in the details of furniture that is perceived as futurist at first glance. As a result, it can be stated that the related furniture is not futurist, yet it does not break ties with the past within a futurist perspective. It is seen that the furniture of the Jedi Council, which has an important place in the context of the story, is carefully designed, contains ergonomics and geometries specific to the user, and establishes contexts with intrinsic meaning.



Fig18. Attack of the Clones, Palpatine's Office, 00:04:25 – 00:06:59

The location of this scene, where Senator Palpatine and a small delegation of Jedi meet, is a location that has been seen in other works. This scene is taken from the 2002 Attack of The Clones movie. In terms of the general design of the scene, the exterior image, interior components, walls, geometries, curves, furniture, etc. When analyzed holistically, it can be said that the general structure is in a futurist discourse.

When the furniture is analyzed individually, it can be stated that the single armchair in the executive position (where Senator Palpatine sits) is a futurist furniture except for the relationship it establishes with the ground. Despite its massive structure, its minimal lines offer an aggressive, naive and elegant structure. It is seen that there is a digital part on the edge. The back mass also follows the general form.

The furniture, which we can refer to as the executive desk, has carried the mass structure downwards in contrast to

the executive chair it is a part of. The upper part is made of a very thin layer. Digital instruments are seen both in front of the user and in the center of the table. The structural part of the table, which can be described as futuristic in terms of its general structure, is outside this futurism.

As for the single armchairs where the guests (the Jedi delegation) sit, it can be stated that they follow the two previous furnishings in terms of material and massing, but differ from them in terms of the basic geometries they contain. Although these single armchairs have an unfamiliar appearance at first glance, a structure that belongs more to modernism was discovered by examining the geometries. Especially the curved lines on the lateral surfaces and the relationships established with amorphous surfaces bring the design closer to modernism than futurism. However, at first glance, it cannot be said that they disrupt the holistic expression that exists throughout the space.



Fig19. Revenge of the Sith, Palpatine's Office, 00:35:50 – 00:36:37

These furnitures, which can be seen in the same scene and exist on the side walls of the same space, are compatible with the executive furniture group in terms of color, texture and material, but they contain a different attitude in themselves. These seating elements can be described as an interpretation of Futurism in a traditional, mythological and even retro perspective. The furniture, which keeps pace with a futuristic view with naive surfaces, elegant surfaces, thin structures and minimal procedures, also contains a retrospective structure with its curved structure, surface motifs and backrest lines. In other words, it would be more rational to call this product design a successful synthesis than to simply include it in a movement or to say that it is a futurist furniture.

The examples above are examples that are related to futurism to some extent or contain related parameters. On the other hand, it can be said that in the context of all the movies, no example has been discovered that comes closer to futurism than the examples above. Below are a few more examples, which are indisputably not futurist, quite familiar, conventional, some with contemporary parameters, some with inspirations from the past.

In the scene where Obi-Wan Kenobi makes an investigation, it is seen that the furniture equipment in the common public space for eating and drinking is depicted in a retro depiction.



Fig20. Attack of the Clones, Cafe Restaurant, 00:31:41 – 00:33:45



Fig21. The Phantom Menace, Senator Amidala's Office, 00:08:40 – 00:09:40

The space, which can be described as Senator Amidala's office, contains inputs referring to the art deco movement and inspirations from the past, both in terms of the lines of the furniture, the relationships established with marble,

metal, wood and other materials, and the structure of the space, and contains designs in which it is not possible to talk about futurism.



Fig22. Attack of the Clones, Summer House Dining Room, 00:53:02 – 00:53:46

In this scene depicting the dining room of this additional settlement, which can be described as the summer house of Senator Amidala, both the dining table and the seating elements and even the wall and window structure of the space are seen in a design approach that is far from futurism, referring to the past, and containing influences from many movements and styles that have left a major impact in the historical process.



Fig23. The Phantom Menace, Seating Element from Senator Amidala's Office, 00:08:40 – 00:09:40

At the scale of detail, the fig 23 and fig 24 seating element and marble coffee table furniture taken from different films are far from futurism. Even within the hologram image on it, it is seen that the marble table contains a conventional form and workmanship. The seating element has a familiar design with its tassels, leg details, backrest structure and dimensions, fabric form and corduroy joining detail.



Fig25. The Empire Strikes Back, Living Room Furniture, 01:25:55 – 01:26:16

This space, which can be described as a living room in which Han Solo and Princess Leia are in, can be expressed as designed with the parameters of modernism on the furniture scale. When the space is considered in the context of the walls of the space, although the structure on the walls offers a futurist approach, the furniture is not suitable for evaluation within the same concept. Although the wall and facade structures, which have the appearance of a whole mold from plastic injection, represent an unfamiliar architectural element and a futuristic architectural production, it is not possible to talk about futurism when it comes to furniture.



Fig24. A New Hope, marble (coffee) table, 00:33:10 – 00:36:00

4. Conclusion

Humanity Considering both the original trilogy (1977, 1980, 1983) and the prequels (1999, 2002, 2005), there is a depiction of a reality, storytelling, character design and a futuristic reality that has been thought out and constructed in detail. It can be easily stated that these works are basically futurist science fiction. When these futurist science fiction works are examined in detail, there are very progressive, innovative and innovative details in some technologies, while in some details, there are many familiar designs and design elements that are quite familiar, referring to the past.

At this point, although the main reason for the distinction is unknown, it can be stated that every detail is carefully designed in accordance with the concept of futurism in major items that are thought to have an impact on the audience, while items that are predicted to fall outside the relevant major impact are served with relatively more sloppy designs. Designs of war equipment, especially lightsabers, which have a major and lasting impact on the audience and can create brand value, shell designs of spaceships, city and life fictions, hierarchical structure and design of galactic themes-identities, design of racing vehicles called pod racing, designs of passenger cars, It can be said that the design of many cinematographic elements with high staging value, such as both the designs of human-robot symbiotic beings and the designs of purely robotic beings, and the designs of technologies and sub-scenarios that make all these designs realistic, are carefully designed and contain very futuristic elements in terms of surface patterns, technology, use and function. At this point, the success in the use of futurism in the works is remarkable. Instead of gathering the futurist approach existing in the works under a singular theme, different futurism themes belonging to each reality have been created. It can be stated that the designs of the physical equipment, tools, etc. existing in the scenes within the portrayal and reality of the story contain design elements related to the place, the structure of the planet, geography and atmospheric conditions, culture, the reality of the user (family, lineage, hierarchy, power, etc.) and economic values beyond their belonging to time, and each has its own futurist approach. On the other hand, it is not seen that the same success,

quality and care is shown in furniture design. There are very few futurist elements in the related works in the context of furniture design. It is seen that many geometry, form, use and function are shaped within very basic rules. It is even possible to use the terms retro-inspired furniture, classical furniture, furniture that is the basic representation of modernism for many furniture. Although we have tried to select the examples that are closest to futurism as the study samples, there are many non-futurism furniture that are not sampled in the works. No specific reason was found in any of the texts or interviews for the furniture design to be outside the futurist structure existing in the relevant works. At this point, the idea that furniture design is not given enough importance, either intentionally or unintentionally, becomes a point that can be emphasized. Regardless of the reason, it has been determined that a very small percentage of the furniture in the relevant works can be evaluated within the futurism movement, and although a small percentage contains some futurist elements, it is not futurist as a whole, and the remaining large percentage does not establish any relationship with futurism. Especially in Star Wars, which has had and is known to have such a major impact on a global scale, is supported by hundreds of works, is prepared with huge budgets, involves thousands of employees from editing to make-up, and creates its own market and brand value, the fact that furniture designs are excluded from the relevant concept as a basic context constitutes a critical point. On the other hand, it can be clearly stated in today's cinema art that the stage design and furniture designs in the scenes are of great importance due to the holistic structure of the scene and the story. It can be stated that furniture design is perhaps one of the most satisfying and complementary elements and elements of the relevant scenes in the art and performance of cinema. However, it is seen that this situation is overlooked or not consciously studied in the relevant works. As one of the important equipments in the stage designs in these works, which have the ability to create both subculture and popular culture, which are effective on a global scale, which have such an important position in the eyes of the audience, it is expected that the furniture designs should be designed with the successful design sensitivity that exists in the rest of the works, but it appears as a situation that cannot find an answer.

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