Chapter 2
The New Future of Cinema Art, Cinematic Virtual Reality

Olcay Holat

ⓘD https://orcid.org/0000-0002-8242-1719

Ege University, Turkey

ABSTRACT

In the art of cinema, innovative cinema experiences, alternative digital media, and platforms integrated with new technological developments are developing day by day. One of these, cinematic virtual reality, offers the new future of cinema with a 360-degree stereoscopic video experience that gives the user the freedom to look where they want. A narrative universe specific to the art of cinema is experienced in a hyper-real world where the user is surrounded by a fictional reality, exceeding the limits of spatial awareness. In cinematic virtual reality experiences, it is aimed to drag the user, who is surrounded by sound and image, into a high-level inter- action and, accordingly, to experience a strong identification. In this research, the concept of cinematic virtual reality will be discussed as a future vision for the art of cinema. For this reason, the use of cinema-specific components (lighting, camera movements, etc.) in this environment will be questioned with current and popular cinematic virtual reality production content examples.

INTRODUCTION

According to Baudrillard, who argues that reality has transformed into hyper reality, truth in today's world is illusory, replaced by simulacra. The term "simula-crum" refers to something intended to be perceived as real, while "simulation" is

the presentation of something unreal as real. Baudrillard (2016, pp.13-14) describes hyperreality or simulation as reality derived from models without an original. Three-dimensional (3D) virtual worlds generated by computer programs, termed simulations, epitomize this transformation where reality becomes images or codes through simulacra.

In the postmodern era, distinguishing between the real and the hyperreal has become nearly impossible. Simulacra pervades daily life, supplanting truth with reproduced virtual universes that often surpass the original. Baudrillard (2016, p.29) cites Disneyland as a prime example, symbolically portraying American culture and values, blurring the lines between reality and fiction. This symmetrically reproduced reality is presented as "more real than real" a characteristic shared with numerous media and technologies today that render reality hyper-realistic. For instance, computer-based games like *Second Life* (2003) allow players to engage in a hyper-real universe where virtual interactions simulate reality. Similarly, technologies such as virtual reality (VR), augmented reality (AR), and mixed reality (MR) redefine reality perception through simulated environments. Advanced VR technologies, increasingly ubiquitous, simulate reality across various domains.

In parallel with these developments in technologies, there have been significant changes in the art of cinema in terms of production, distribution, consumption, and screening processes with digitalization. These realistic cinema experiences, which have become widespread as 3D film technology, meet the audience today with many film technologies such as Imax, 4DX, ScreenX, MPX, etc. These new movie technologies use a wide field of view and digital surround sound system for a more realistic and immersive cinema experience. Audiences are promised to be in the movie with systems such as (motion, vibration, light effects, smell, etc.) to cover different senses. All these film technologies offer a collective experience in movie theaters, similar to the systems of VR technology.

Digital streaming platforms (Netflix, Disney Plus, Amazon Prime, etc.) are another factor driving these changes. These platforms, where users experience new interactive viewing practices independent of time and space, have further in-dividualized the experience of watching movies. The collective viewing culture in movie theaters as a public space has been transformed into an individual viewing culture by moving it to an online or offline environment. In these environments, which can be personalized according to one's preferences, viewing practices are also differentiated from traditional viewing practices with many new possibilities (serial viewing, integration between different devices, etc.). Therefore, the art of cinema and the experience of watching movies are in a state of change with the realistic and multisensory aspects of digital cinema facilities (Imax, 4DX, ScreenX, etc.) and the individual viewing culture that has become widespread in digital broadcasting platforms. At the point reached today, all these conditions indicate that cinematic

20 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: www.igi-global.com/chapter/the-new-future-of-cinema-art-cinematic-virtual-reality/358823

Related Content

Bring the Noise
Michael Johansson (2013). *International Journal of Art, Culture and Design Technologies (pp. 26-35).*
www.irma-international.org/article/bring-the-noise/85521

The Essence of Smart Homes: Application of Intelligent Technologies towards Smarter Urban Future
Amirhosein Ghaffarianhoseini, Ali Ghaffarianhoseini, John Tookey, Hossein Omrany, Anthony Fleury, Nicola Naismithand Mahdiar Ghaffarianhoseini (2016). *Creative Technologies for Multidisciplinary Applications (pp. 334-376).*
www.irma-international.org/chapter/the-essence-of-smart-homes/148575

Creating a Framework to Analyse the Perception of Selfhood in Artistic Practice within Second Life
Pete Wardle (2015). *New Opportunities for Artistic Practice in Virtual Worlds (pp. 90-117).*
www.irma-international.org/chapter/creating-a-framework-to-analyse-the-perception-of-selfhood-in-artistic-practice-within-second-life/132418

Organizing Architectural Atmospheres: Reconfiguring Form and Space as Chromatic Data
Gavin John Perinand Linda Matthews (2019). *International Journal of Creative Interfaces and Computer Graphics (pp. 16-29).*
www.irma-international.org/article/organizing-architectural-atmospheres/236635

Critical Compound Objects Modelling Using Autodesk
Ritwika Das Guptaand Daksh Agarwal (2022). *3D Modeling Using Autodesk 3ds Max With Rendering View (pp. 1-30).*
www.irma-international.org/chapter/critical-compound-objects-modelling-using-autodesk/304669