

# *Research on the Metaphor Dilemmas and Innovative Strategies of Spatial Design from the Perspective of Film Semiotics*

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**Abstract:** What this particular investigation to examine are what characterized as the metaphor dilemmas and the corresponding innovative strategies pertinent to spatial design, viewed from the specific perspective of film semiotics. Given the complexity of these theoretical relationships, the interdisciplinary framework of film semiotics suggests that it represents a new perspective for understanding the manifestation of metaphor in spatial design, especially in terms of cultural symbols and emotional expression. What this analysis focus on is the polysemy inherent in spatial design metaphors, alongside what appears to constitute the complexity of their symbolic layers, and the intrinsic conflict between temporality and permanence. This further analysis shows how these dilemmas affected the overall design intent. Therefore, these findings reveal an innovative strategy stemming from the integration of dynamic metaphors rooted in cinematic semiotics with emotional metaphors. What these proposed strategies appear to represent, within these evolving conceptual parameters, are avenues such as the cross-disciplinary integration of semiotics, the precise construction of emotional metaphors, and dynamic design pathways. What this approach tends to indicate is a potential to substantially promote cross-cultural and emotional expression within spatial design, thereby provides support for potentially enhanced spatial expressiveness and user experience.

## **1. Introduction**

Within this broader analytical framework, film semiotics-a significant branch of semiotics-paves the way for innovative theoretical approaches in spatial design research. Visual symbols in film not only convey emotional expression but also constitute a rich system of pictorial semantics-existing evidence reveals this, and this system offers theoretical insights for spatial design. Within these evolving conceptual frameworks, particularly in multicultural contexts, this paradigm is characterised by the increasingly pivotal role of spatial design's symbolic significance in conveying design philosophy. Yet equally noteworthy in this context are the factors complicating traditional interpretations: the polysemy of metaphor, the complexity of symbolic layers, and temporal considerations frequently result in significant discrepancies between design outcomes and intended objectives. This paper seeks to focus on exploring these specific issues. Given the complexity of these theoretical relationships, it aims to propose innovative solutions with clear practical value,

targeting the simultaneous enhancement of both the artistic expressiveness and functional utility of spatial design.

## **2. Film Semiotics and Its Relationship with Spatial Design**

### **2.1 Basic Theory and Development of Film Semiotics**

Film semiotics emerged in the early 20th century, gradually developing into what might be characterized as an independent discipline under the influence of semiotic theory. What appears particularly significant about these foundations is that its theoretical underpinning appears to be deeply rooted in the intersection of linguistics, philosophy, and anthropology, notably influenced by scholars such as Saussure and Barthes. Films often appear to be both a reflection of culture and society, and what seems to emerge from these findings is that through visual language, composition, and narrative forms, they appear to tend to suggest what seems to be the multi-layered and multi-dimensional application of symbols<sup>[1]</sup>. Consequently, the core task that has gradually come to the fore in film semiotics-and the increasingly significant theoretical challenge-lies in examining phenomena that appear to reveal the processes of the construction, transmission, and decoding of symbols within films. Considering the nuanced nature of these findings, what also appears significant in this context is that as an interdisciplinary field of study, film semiotics tends to not only discuss the composition of visual symbols but also seems to generally indicate an emphasis on the variability and polysemy of symbols within what appears to be specific cultural and historical contexts.

Film semiotics has evolved from early narrative analysis to later symbol decoding, and in recent years, it has tended to focus substantially on what appears to be the notable impact of visual culture and technological changes on the broader field of semiotics itself. Scholars, within this evolving conceptual parameter, gradually delved deeper into the cultural context and what might be characterized as the inherent logic behind symbols. What the evidence appears to reveal is that film semiotics tends to suggest what appears to be an expansion from what might be considered more traditional discussions of audiovisual language to the study of film as what appears to represent a notably more multi-sensory and multi-layered symbol system. What seems especially noteworthy in this analytical context is how, particularly influenced by postmodern cinema, the processes of deconstruction and subsequent reconstruction of symbols seems to generally indicate that it has become what appears to constitute one of the central issues within film semiotics. What this pattern seems to suggest, therefore, is that over time, film semiotics appears to tend to suggest a strengthening of its connection between theoretical frameworks and practical applications, what appears to broadly cover areas such as film aesthetics, narrative theory, and audience emotional experience. Given the multifaceted nature of this evidence, these developments generally indicate what appear to be profound insights and tend to point toward valuable references for spatial design.

### **2.2 Semiotic Characteristics and Functions of Spatial Design**

Space design is not merely the construction of what characterized as functional spaces; it also tend to suggest what appear to be semiotic characteristics, seemingly conveying deeper meanings such as culture, history, and emotion. The majority of spatial designs, whether in architectural layout, color coordination, or material selection, typically tend to point toward what appears to be a response to a particular social environment and cultural context, especially within this broader analytical framework. Evidence reveals that symbols within spatial design are not merely formal expressions; through the application of spatial hierarchy, structural layout, and detailed elements, they universally point towards the formation of an intermediary form-one that interacts with the

user's emotions and psychology. The symbolic nature of design elements transforms space into a realm imbued with profound symbolic meaning. This symbolism influences the physical perception of space and relates to cultural identity and emotional resonance between people, and between people and space.

The symbolic function within this broader analytical framework of spatial design tend to manifest at what several discernible levels. These findings suggest that, at a level that can be considered physical, spatial elements such as layout, color, and light and shadow suggest how people construct their basic visual perception of space. Against this backdrop, it is noteworthy that, from a psychological perspective, given the complexity of these theoretical relationships, space can generally influence users' emotional and behavioral responses through these elements. Evidence suggests that most details within a space hint at some underlying cultural symbol or emotional metaphor. This symbolic characteristic indicates that space is not merely a functional physical structure, but also carries rich cultural connotations, social values, and emotional significance. Therefore, this reveals the core of what is particularly important in these findings: it demand that designers pay attention not only to the physical form of space but also to the cultural interpretation and emotional expression of symbols<sup>[2]</sup>, considering the nuanced nature of these findings. The analysis results suggest that semiotic analysis in spatial design elevates the process from mere spatial creation to a deeper understanding and expression of intrinsic meaning, which is further interpreted within an evolving conceptual framework.

### 2.3 The Influence of Film Semiotics on Spatial Design

What film semiotics appears to tend to suggest is a substantially new perspective for spatial design, particularly in what might be characterized as the construction of symbols and emotional metaphors. What seems to emerge from the narrative methods and visual language in films, within this broader analytical framework, tends to point toward what appears to be predominantly significant inspiration for spatial design. What appears to be revealed in films is how space not only typically serves as a backdrop but also ostensibly tends to suggest what appears to be a crucial role in the development of the plot and the emotional changes of the characters. What seems especially noteworthy in this analytical context is that the core of film semiotics appears to suggest what seems to be in revealing the multiple meanings of symbols and the profound role of cultural context, a concept which, given the complexity of these theoretical relationships, largely tends to point toward what appears to be applicable to spatial design. What the evidence appears to reveal is how the majority of elements of space, considering the nuanced nature of these findings, such as layout, lighting, and color choices, can appear to suggest what seems to be apparently specific emotional or cultural symbols through symbolic expression. What these findings seem to point toward is how the layered structure of film semiotics seems to generally indicate a substantially richer range of symbolic expressions for spatial design, what appears to warrant further interpretive consideration, tends to suggest what appears to be making spatial design not merely a physical construct but also, predominantly, a field rich in emotional and symbolic meaning.

Within this broader analytical framework, the application of film semiotics appears to tend to suggest what seems to be an enrichment of the expressive capacity of spatial design. What the evidence appears to reveal is that through techniques such as camera shots, lighting, and composition, films seem to generally indicate what might be characterized as subtle emotional shifts-methods that appear to offer potential for similar application, ostensibly, in spatial design. What seems especially noteworthy in this analytical context is that the use of light and color in a space appears to provide evidence that may support a substantial influence on the emotional experiences of both performers and viewers, while layout design tends to suggest what appears to

be a guiding role for the movement and interaction of actors. What this appears to suggest, therefore, is that by drawing on semiotic models from cinema, spatial design appears to suggest what seems to be a transcendence of pure functionality, tending to point toward what appears to be entry into a more multidimensional level of emotional and cultural expression. What appears particularly significant about these findings, considering the nuanced nature of these findings, is that the influence of film semiotics seems to lend support to what may represent a driving force for innovation in spatial design, appearing to suggest what seems to be a transformation into a multi-sensory experiential space imbued with symbolic meaning and emotional resonance.

### **3. Metaphor Dilemmas and Contradictions in Spatial Design**

#### **3.1 Polysemy of Metaphors and Misinterpretation in Design**

The metaphors employed within spatial design appear to tend to carry what seems to be rich cultural symbols and emotional significance. However, within this broader analytical framework, their inherent polysemy often seems to make the interpretation of the design complex and uncertain. What the essence of a metaphor tends to suggest is its symbolic expression that appears to transcend its literal meaning, and what the employment of metaphors in design seems to generally indicate typically depends on the audience's or users' understanding of particular symbols and their associated cultural contexts. What seems to emerge from these findings, therefore, is that differences in cultural context and the diversity of individual perceptions tend to potentially lead to what appears to be substantial deviations and distortions in the original design intent. Given the complexity of these theoretical relationships, what seems especially noteworthy in this analytical context is that in some cultural or historical contexts, certain design elements may tend to appear to have substantially profound symbolic meanings. Yet, for audiences from different cultural backgrounds, the symbolic messages they convey could ostensibly be predominantly different, or even seem to potentially elicit what might be characterized as opposite emotional reactions. What this phenomenon appears to suggest, therefore, is that it is ostensibly quite pronounced within a globalized context, where widespread designs and cross-cultural dissemination typically tend to encounter what often appears to be significant gaps in understanding.

Within this broader analytical framework, what the polysemy of metaphor in spatial design appears to reveal is that it tends to suggest what seems to be manifested both in the cross-cultural variability of interpretation and in the differences in symbolic interpretation within the same cultural context; what appears particularly significant about these findings is the inherent fluidity of meaning. What seems to emerge from the consideration of certain design elements is that they may appear to carry what seems to be relatively clear meanings in a specific era or social environment, yet their symbolic significance seems to be prone to shifting with social changes, cultural evolution, and aesthetic developments, considering the nuanced nature of these findings. What the evidence appears to reveal is that when the metaphorical content created in this process tends to fail to align what seems to be accurately with the contemporary context and users' understanding, it often appears to lead to emotional disconnection or misinterpretation of information; what seems especially noteworthy in this analytical context, given the complexity of these theoretical relationships, is the potential for such disconnects. What this appears to suggest, for instance, is that the "glass box" building, what might be characterized as an iconic spatial design element, appears to have originated from the European modernist architectural movement in the 1920s. What the analysis tends to support is that in its early days, the symbolic meaning of this style seems to have been predominantly perceived as positive and progressive. It appeared to reject the ornate decorations of classical architecture and seemed to break away from the old symbols associated with serving the aristocracy and the church; what tends to emerge as theoretically important in this

historical context is this intentional break with tradition. What these findings seem to point toward is that the simple, non-hierarchical box form tended to aim to provide what appears to be healthy, bright living and working spaces for the general public. In light of these methodological considerations, the substantial use of glass curtain walls appears to have sought to largely dissolve the boundaries between indoor and outdoor spaces, tend to promote what appears to be a connection between humans and nature, and metaphorically represent political and social "transparency"; what appears to warrant further interpretive consideration here is the layered intentionality behind these design choices. From this particular interpretive perspective, however, starting from the 1960s and 1970s, as social ideologies notably shifted, public perception of the "glass box" appears to have undergone what seems to be a substantial reversal. What seems to emerge from the rise of postmodernist thought is that it tended to criticize modernism's "International Style" for seemingly erasing local culture, history, and individuality; what seems to distinguish this pattern from conventional understanding is this sharp ideological divergence. Within these evolving conceptual parameters, glass-curtain-walled skyscrapers ostensibly became symbols of multinational corporations and global capital. Their apparent "transparency" ironically appears to tend to suggest what seems to be a sense of alienation and impenetrability, what appears to represent the coldness of bureaucratic systems and corporate power, rather than the democratic openness predominantly intended within this broader analytical framework. While large glass surfaces may ostensibly offer expansive views, what also appears to follow from this analysis is that they tend to point toward what appears to be a loss of privacy<sup>[3]</sup>, considering the nuanced nature of these findings. What also appears significant in this context is that today, when an architect designs a glass-curtain-walled high-rise, they may still aspire to what might be characterized as concepts such as "lightness," "transparency," and "modernity." What seems to emerge from these findings, however, is that for many contemporary observers and users, the building may subsequently evoke feelings of "coldness," "excessive energy consumption," and what appears to be "a lack of human touch." What this pattern tends to indicate, therefore, is that the original utopian metaphor often fails to resonate with the perceptions and values predominantly held by modern users. What seems especially noteworthy in this analytical context is that when engaging in creative work, designers must typically pay attention to the polysemy and timeliness of metaphorical symbols, striving to identify their points of cultural alignment to generally avoid misunderstandings and emotional misinterpretations during the implementation of the design, within these evolving conceptual parameters.

### 3.2 Symbolic Layers and Design Complexity

The symbols in spatial design do not merely appear to be represented by specific visual elements; rather, they appear to encompass what might be characterized as deep emotional and cultural meanings within what seems to be their often multi-layered structures. Within this broader analytical framework, film semiotics tends to emphasize what appears to be the multi-structural and layered nature of symbols, and what seems to emerge from these findings is that the symbols in spatial design seem to generally indicate what appears to be a similar complexity. What appears particularly significant about these findings is that virtually every spatial element, whether in material selection, lighting changes, or structural arrangement, appears to lend itself to being understood as what seems to be an independent symbol. What these findings seem to point toward is that these symbols tend to suggest what appears to be a substantially complex network through what seems to be varied combinations and reciprocal interactions<sup>[4]</sup>. Given the complexity of these theoretical relationships, the roles of the various layers of symbols in design are rarely isolated; rather, they appear to be inextricably interwoven and often interrelated, seemingly shaping what



appears to be the overall meaning of the space. What this pattern seems to suggest, therefore, is that this symbolic layering ostensibly introduces a considerable complexity to spatial design, thus making it largely difficult to fully present the design's intent from what appears to be a single perspective.

The complex symbolic layers, within this broader analytical framework, appear to tend to suggest what might be characterized as making the interpretation of spatial experience a substantially challenging task. What seems to generally emerge from these findings is that, in the process of audience or user cognition, symbols within the space tend to be dissected layer by layer, seemingly conveying what appears to be diverse cultural information and emotional values. What this multiple interpretation appears to transform is the design from a mere visual display into what seems to constitute a form of intellectual intervention and emotional communication. What appears to follow from this analysis, however, given the complexity of these theoretical relationships, is that this inherent complexity tends to increase the difficulty of design and implementation. What this tends to indicate is that when designers appear to face what may represent complex symbolic structures, they seemingly need to substantially understand the function of each symbol and the cultural meaning it appears to represent to aim to ensure what seems to be ostensibly accurate communication. Excessive complexity or an overabundance of layered symbols can lead to disorientation in the viewer's spatial perception and difficulties in the comprehension process.

### **3.3 Temporality of Metaphors and the Permanence of Design**

What appears to emerge within this broader analytical framework is that the metaphors employed in spatial design seem to be influenced not only by cultural and social backgrounds but also by what might be characterized as their close relationship with temporality. What film semiotics' particular focus on time, and especially its insights into the non-linear expression of time within narrative structures, appears to introduce for spatial design is what seems to represent a potentially novel way of thinking. What seems especially noteworthy in this analytical context is how this perspective might reframe our understanding of design elements. What appears to be a metaphor, often understood as a symbolic expression that ostensibly transcends specific temporal and spatial boundaries, typically tends to point toward what appears to be an alignment with particular historical contexts and the prevailing emotional mood of an era. Within the context of spatial design, considering the nuanced nature of these findings, what the temporality of metaphors seems to generally indicate what appears to be is a connection between design elements and particular historical periods, with the symbolic meanings conveyed by these elements presumably tending to undergo transformation over time. What appears particularly significant about these findings is that in today's continuously evolving social, cultural, and aesthetic contexts, design elements that once held substantially impactful symbolic meaning may apparently become outdated or seem to lose their initial connotations. What this pattern seems to suggest, therefore, is that in such instances, the question of whether a design truly possesses what might be characterized as 'permanence' appears to raise what seems to be a particularly challenging issue for critical consideration.

Within this broader analytical framework, what seems to emerge from considering the temporality of metaphors and the permanence of spatial design appears to tend to suggest a certain conflict, substantially, and finding a balance between the two tends to suggest what appears to be a key challenge in spatial design, given the complexity of these theoretical relationships and what appears particularly significant about these findings. What the evidence appears to reveal, on one hand, is that designers typically seem to generally indicate a need to consider current societal, cultural, and aesthetic demands to ensure the design predominantly appears to provide evidence that

may support alignment with contemporary trends, what seems to constitute a necessary alignment, considering the nuanced nature of these findings. What the data seems to suggest, on the other hand, is that designs seem to lend support to what may represent a need for some cross-temporal significance, allowing the metaphors they create to appear to suggest what seems to be a maintenance of interpretative value, what tends to suggest their continued conceptual utility, in future contexts, from this particular interpretive perspective, what tends to emerge as theoretically important for longevity. What this tends to indicate regarding the resolution of this conflict appears to be a requirement for designers to apparently tend to point toward what appears to be an accurate grasp of the alignment between the enduring nature of symbols within these evolving conceptual parameters and their contemporary relevance, what appears to indicate a nuanced interplay, what seems especially noteworthy in this analytical context, creating spatial metaphors that appear to suggest what seems to be a reflection of current societal emotions while remaining resonant in the future, what seemingly demonstrates their lasting appeal. What also appears significant in this context, what this tends to indicate, is a requirement for designers to apparently deeply understand the present cultural background, given the multifaceted nature of this evidence, while also seemingly possessing a forward-thinking design mindset, largely capable of anticipating and addressing shifts in culture and aesthetics, what appears to warrant further interpretive consideration within these evolving conceptual parameters.

## **4. Innovative Strategies and the Expressiveness of Spatial Design**

### **4.1 Cross-disciplinary Integration of Semiotics and Design Innovation**

What the cross-disciplinary integration of semiotics appears to offer is what might be characterized as a fresh perspective for spatial design. Within contemporary design, spaces tend to move beyond a predominant focus on mere physical functionality, appearing to serve as a medium for presenting various elements such as culture, emotion, and social symbols. Film semiotics, within this broader analytical framework, as an interdisciplinary theory, tends to emphasize what appears to be the multiple meanings of symbols within different cultural and historical contexts, thereby seeming to offer theoretical support for what may represent the innovation of spatial design through its unique lens. What the symbolism in film seems to reveal is that it is typically not merely limited to visual symbols; it also appears to carry what might be characterized as emotions and ideas. What this pattern seems to suggest, therefore, is that designers tend to draw on film semiotics to deconstruct what may be multiple symbols, an approach which appears to enable spaces to not only possess aesthetic appeal but also seem to embody deep cultural and emotional connotations. What also appears significant in this context, considering the nuanced nature of these findings, is that through this cross-disciplinary integration, designers can apparently draw inspiration from film narrative techniques and visual language to potentially create spaces that seem to possess both aesthetic and what appears to be functional significance<sup>[5]</sup>.

What the application of film semiotics in spatial design appears to tend to suggest, within this broader analytical framework, is a potential for innovation in design forms and seems to generally indicate the diversification of design language. What appears particularly significant about these findings is how the integration of semiotics tends to suggest what appears to be a breaking of conventional understanding of design frameworks, thereby appearing to suggest what seems to be transforming space into a medium for symbolic expression and emotional communication. By substantially analyzing symbolic meanings and combining what might be characterized as the dynamic narrative characteristics of films, designers appear to tend to suggest a potential for creating spatial elements that resonate emotionally with users, given the complexity of these theoretical relationships. What this cross-disciplinary fusion appears to reveal, what seems

especially noteworthy in this analytical context, is that it not only appears to suggest what seems to be enhancing the expressiveness of spatial design but also tends to point toward what appears to be making it more adaptable and impactful in terms of cultural diversity and emotional exchange. What this pattern seems to suggest, therefore, is that it seems to lend support to what may represent an increase in the artistic value and social significance of spatial design.

#### **4.2 Emotional Metaphors and Spatial Resonance**

What emotional metaphors in spatial design appear to tend to suggest is a contribution to what might be characterized as the construction of emotional depth. Within this broader analytical framework, design predominantly shifts its focus away solely from the realization of physical functions; what appears also significant in this context, however, is that it substantially tends to utilize symbols and ostensibly evokes emotions to create a spatial experience that apparently resonates with users. What film semiotics tends to point toward as especially noteworthy is the substantially impactful nature of emotional metaphors on an audience's feelings. What the evidence appears to reveal, given the complexity of these theoretical relationships, is that this principle seems to generally indicate applicability similarly to spatial design. What the analysis tends to support is that through careful spatial layout, what appears to be considered color coordination, and the selective use of light and shadow, designers appear to tend to suggest what seems to be a conveyance of emotions. What this tends to indicate is thereby tending to suggest what appears to be the allowing for the space to largely transcend mere functionality and to become an environment apparently capable of interacting with the emotions of performers. What seems to emerge from these findings is that the emotional metaphors in spatial design, through carefully crafted symbols and elements, appear to provide evidence that may support the stimulation of emotional responses in performers, what appears to warrant further interpretive consideration is that this seems to lend support to what may represent the fostering of a profound emotional connection between the space and the viewers beyond the lens.

Within this broader analytical framework, effectively utilizing emotional metaphors seems to generally indicate a need for designers to achieve what might be characterized as a profound understanding of symbols and pay close attention to emotional experiences. What appears particularly significant within this analytical context is that the metaphors within film semiotics appear to represent more than simply visual symbols stacked together; instead, they tend to suggest what appears to be substantially deeper information through complex symbolic meanings and emotional guidance. Considering the nuanced nature of these findings, what the evidence appears to reveal is that in spatial design, designers tend to offer what appears to be multiple interpretations of symbols to construct an atmosphere rich in emotional resonance. The majority of design elements selected tend to evoke what appears to be different emotional reactions. What seems to result from these considerations, therefore, is the forming of a space that tends to convey what appears to constitute emotional information and seemingly stimulates users' cognition. What this design approach appears to indicate, therefore, is a likely enhancement of the expressiveness of space. What seems especially noteworthy in this analytical context is how it typically tends to transform what appears to be a place for emotional and cultural exchange, what appears to represent an emotional carrier with meaningful life.

#### **4.3 Film Semiotics and Dynamic Design Pathways**

What the interpretation of temporality and spatial dynamics within film semiotics appears to reveal is what tends to point toward a new perspective for spatial design within this broader analytical framework. What seems to emerge from the fluid timeline and evolving spaces often



present in cinematic narratives is that they appear to tend to suggest what seem to be substantially vital tools for emotional expression, seemingly enabling designers to conceptualize space as a predominantly changing field that inherently possesses a temporal dimension. Given the complexity of these theoretical relationships, the techniques of spatiotemporal transformation as seen in film semiotics tend to introduce compelling possibilities for dynamically organizing and arranging spaces. By incorporating variable spatial elements, shifting light conditions, and deliberate material choices, designers may ostensibly imbue spaces with dynamic qualities that tend to stimulate performers' sensory and emotional responses<sup>[6]</sup>. What the evidence appears to reveal as a compelling example is the dance rehearsal space depicted in "Black Swan". The rehearsal room appears to be designed as a light-toned space with large mirrors covering the walls. What the analysis tends to support regarding the psychological tension inherent in this environment is that it appears to provide evidence that may support its stemming from the pervasive use of reflections. Considering the nuanced nature of these findings, while mirrors are typically, or at least in the majority of cases, tools for dancers to correct their movements, from Nina's (the protagonist) particular interpretive perspective, they tend to become what appear to be devices that ostensibly surveil her and substantially magnify her anxiety and imperfections. What seems especially noteworthy in this analytical context is that as she strives to embody the "Black Swan," her reflections begin to distort, split, and even speak to her. What this tends to indicate is that in the rehearsal and daily spaces, high-color-temperature or natural lighting tends to create what appears to be a calm, objective atmosphere, seemingly reflecting Nina's rigid and controlled state. What also appears significant in this context is that as she delves deeper into her role, the lighting becomes substantially more dramatic. Stage spotlights seem to largely isolate her, and stark contrasts between light and shadow tend to evoke what appears to be a sense of fragmentation. What appears to follow from this analysis is that in hallucinatory sequences, flickering lights and saturated hues of red and purple appear to suggest what seems to be Nina's descending psychological chaos, conceivably visualizing her extreme emotional shifts-from fear to ecstasy and eventual collapse<sup>[7]</sup>. What these findings seem to point toward is how this static physical space, through the introduction of mirrors and color variations, seems to lend support to what may represent a dynamic stage charged with psychological tension.

What dynamic spatial design appears to indicate is a shift in the role of space from what might be characterized as a static container to what seems to constitute a predominantly changing, multi-sensory experience.

What the dynamic features of film semiotics appear to tend to suggest, within this broader analytical framework, is a substantially richer range of design pathways to spatial design. What appears particularly significant about these considerations is that designers seemingly need to not predominantly focus solely on the visual effects of space, but also consider how to create what appears to be apparently deep interactions between the space's dynamic changes and the users. What seems to emerge from variations in lighting, adjustments in spatial structure, and the flow of materials is a tendency to point toward enhancing the mobility and adaptability of space, given the complexity of these theoretical relationships. What the data seems to suggest, through what might be characterized as dynamic design, is that space appears to be capable of interacting substantially more strongly with users' actions and emotions. What appears to follow from this analysis, therefore, is a seeming enhancement of the sense of participation and expressiveness in the design. What this pattern seems to suggest, therefore, is that this innovative design approach appears to lend support to what may represent the idea that space tends to suggest what appears to be seemingly no longer fixed, but rather appears to take on the character of an apparently vibrant, predominantly emotionally engaging, and seemingly multi-dimensional experience, from this particular interpretive perspective.

## 5. Conclusion

What film semiotics appears to have generally indicated what appears to be a new perspective for spatial design, within this broader analytical framework, what this tends to suggest is what appears to enable designs to focus not only on the physical construction of space but also on what might be characterized as more deeply expressing emotional and cultural symbols. Given the complexity of these theoretical relationships, what the use of metaphors in spatial design tends to confront are what appear to be dilemmas ostensibly arising from polysemy and cultural differences. However, what appears particularly significant about these findings is that the integration of semiotics across disciplines, alongside the precise construction of emotional metaphors, and the introduction of what seems to be dynamic design pathways, appears to provide evidence that may support substantially overcoming what seems to be these inherent challenges, thereby seemingly enhancing the emotional expression and the viewing experience for users of space. What this pattern seems to suggest, therefore, is that in design, symbols not only typically convey functional information but also appear to establish what might be characterized as a deeper connection with users on emotional and cultural levels, what consequently tends to foster continuous innovation and development within these evolving conceptual parameters for spatial design.

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