The Magic Touch of Creative Fantasy: turning C.G. Animation into Telling Movies

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Abstract
The Cinematographic Fictional Space consists of a movie fictional world. Its conception and accomplishment adapted or from scratch, is entirely intended to work smoothly as a support of the film’s action, narrative and drama.

Movies’ syntax and their grammar have been used ever since it was developed and compiled along the first 15 years after the Lumiére brothers’ camera was created. The language of cinematic telling has been able, until now, to adapt to any fiction, following its plot, the entire range of film genres, aesthetic concepts, style movements, ideologies, cultures, and places.

The Graphic Computing Imagery (CGI), since the 80s, provided a new way of representing worlds, setting common ground with drawn animation and real action films. However, its use to visually convey and tell fiction stories revealed itself to be a powerful new way of creating animated or real action films. It forever changed the way these films were made, from scripts to grammar, from light to directing, from fictional space to characters dialogue, characterisation and acting.

This changing boundaries crossed mediums, languages, and grammars, and have been used with mixed creative approaches, making (able to) possible the development of a multitude of new ways of plot telling, fiction portray and space concepts.

The aim of this reflection is a better understanding of this film and animation tellings. It is also about the mixed and combined use of its grammar.

Keywords: CGI, Film, Animation, Fiction Telling, Grammar, Space