



Semiotic Study of the Relationship between the Screen and Historical Reality: The Bodies Series

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Abstract

This study delves into the intricate relationship between cinema and architecture by analyzing how architectural space is transformed into cinematic space, particularly within the framework of historical reality. Both cinema and architecture are mediums through which social and cultural meanings are conveyed. In architecture, spaces are shaped by historical processes and carry layers of social- cultural significance, while in cinema, these spaces are depicted as structures that encapsulate symbolic and cultural signs. Using Roland Barthes' semiotic theory with a focus on the concepts of meaning, connotation and myth, this research focuses on *Bodies*, an 8-part British miniseries adapted by Paul Tomalin from Si Spencer's graphic novel. The series spans four distinct time periods—1890, 1941, 2023, and 2053—and is examined for its representation of historical reality through the lens of architectural elements, technological advancements, and everyday practices of these eras. The architectural styles explored in this study include Victorian architecture, particularly Gothic revival and Queen Anne styles, as well as modernism, post-modernism, and dystopian futuristic designs that depict the evolution of space over time. This study explores how cinema constructs and reimagines historical reality through architectural representation, emphasizing the polysemic nature of cinematic images and the role of audience interpretation. Drawing on Roland Barthes' semiotic concepts of denotation, connotation, and myth as articulated in *Mythologies*, *The Death of the Author*, and *The Pleasure of the Text*, the research examines how filmic representations of space render historically constructed meanings as natural and inevitable. In this context, the research presents a semiotic framework for understanding the relationship between cinema and space in social, temporal and cultural contexts and the relationship between cinematic space and historical periods. The study draws attention to the importance of spatial design in visual media and emphasizes how architectural spaces are not only a backstage plan but also function as a historical and ideological narrative tool. The findings contribute to interdisciplinary debates by demonstrating how cinematic space becomes a tool of historical ideology, offering a new semiotic lens to architectural and visual analysis.

Keywords: *Cinema and architecture, Historical reality, Roland barthes, Semiotics, TV series*

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INTRODUCTION

Architecture and cinema, as creative fields, both deal with the design of space and the creation of meaning through visual elements (Güzer, 2023). While architecture is the art of designing spaces (Weinel, 1982), which constructs physical spaces that reflect social and cultural realities, cinema reinterprets these spaces within a narrative framework, using elements such as light, framing, and camera angles to create emotional resonance. The relationship between cinema and architecture is widely discussed, as both disciplines involve design processes and the creation of new meanings (Sözen & Boyacıoğlu, 2020). This intersection of disciplines provides a unique opportunity to analyze how historical realities are constructed on screen.

Space plays a crucial role in film and series production, enhancing the audience's connection to the narrative and creating a sense of authenticity (Erk, 2023). Directors, like architects, carefully choose and manipulate spaces to convey their storytelling vision (Allmer, 2010). By framing locations from various angles and highlighting key elements, filmmakers can create a unique spatial reality that enriches the overall viewing experience. This strategic use of filming locations is essential for a cohesive and immersive narrative.

Cinematography, or "writing with movement," is vital for conveying techniques and their impact on perception (Pezzella, 2006). Key elements such as photographic scope, framing, and duration are controlled by the director to create visual harmony. Framing, which involves collaboration between the director, cinematographer, and art director, shapes on and off-screen space and directs the viewer's attention, guiding their interpretation of the film (Bordwell & Thompson, 2011; Brown, 2014). It offers a distinct perspective on reality and shapes how the audience perceives the narrative (Yıldız, 2014), with factors like lighting and editing contributing to the cinematic image (Algan, 1996; Güngör, 2014).

Cinema reinterprets urban spaces and architecture, offering new meanings through its framing (Güzer, 2023). By representing urban environments, films help us better understand and analyze architectural and urban spaces (Erk, 2023). While film architecture is often fictional, it still conveys meaningful ideas about architecture, whether it reflects reality or not (Schaal, 2000). These fictional spaces come together in the viewer's mind to create a greater whole (Hacıömeroğlu, 2023). Understanding how these images are processed reveals the connection between representational and architectural space, and the context of each representation holds potential for future interpretations (Shojaee & Saremi, 2018). For a representation to resonate in the viewer's mind, it must be perceptible (Akin & Weinel, 1982). Thus, the relationship between the representational spaces in cinema and reality plays a crucial role.

In other words, space in cinema functions not only as a background but also as a carrier of social and cultural meanings. In cinema, time functions as a moving memory that bridges the past, present, and future

(Deleuze, 2006; Sütçü, 2015). The interaction between space and the perceiving subject creates a spatial experience that reflects these temporal layers (Aydınlı, 2008). Bergson describes movement as static segments of instantaneous images forming the cinematographic process (Bergson, 2007), while editing reshapes spatial perception by introducing new temporal relationships (Aslan & Arıdağ, 2023). The narrative structure and sequence of shots play a key role in storytelling, with time acting as a core element that organizes and gives meaning to the film's events (Deleuze, 1989; Mascelli, 2007). This dynamic process places human experience at its center, maintaining the linear flow between past, present, and future (Beşgen & Güner, 2023).

This reframed discussion highlights the interplay of space, time, and narrative in cinema, positioning time as a central element in shaping spatial and experiential understanding within the cinematic medium. This study focuses on the series *Bodies* to explore the cinematic representation of space across different historical periods. By applying Roland Barthes' semiotic theory, this research seeks to uncover the layers of meaning embedded in the architectural, technological, and social elements of the series.

BACKGROUND

The visual, cultural and ideological representation of space in cinema has emerged as an interdisciplinary field of research that intersects with contemporary architectural discourse (Sarai et al., 2024). As Chandran and Jagadisan note, semiotic elements and culturally informed strategies in set design are essential components of storytelling (Chandran & Jagadisan, 2024). In this context, studies reveal that cinema is not only a narrative medium, but also a tool that reveals the symbolic, social and psychological layers of space.

Tasbolatuly and Ismagambetova's study analyzes the constructive effect of cultural symbols on cinematic language at a theoretical level by addressing the relationship between culture and cinema on a semiotic level (Tasbolatuly & Ismagambetova, 2024). This is a fundamental reference in terms of showing how the signs used in cinematic narratives acquire meaning through culturally rooted forms of coding. Kiessel and Stubbs show how modern architecture serves to produce class distinctions in cinematic narratives through the representation of mass housing in science fiction dystopias (Kiessel & Stubbs, 2025). This study, in which the critique of modernization is produced through the spatial structure of mass housing, reveals how urbanization is constructed through cinematic metaphors. Gezer Çatalbaş and Akpınar focus on the cultural and ideological representations of Istanbul's elite neighborhood Nişantaşı in Turkish television series (Gezer Çatalbaş & Akpınar, 2025). The codification of Nişantaşı as a "lifestyle" is an important example in terms of producing spatial class representations and the perception of urban elitism through the media. Fontes and Vieira analyze the representations of rural and urban space in *Smallville* in the context of

character identity, showing how scenographic architecture is synchronized with the transformation process of the individual (Fontes & Vieira, 2025). Analyses based on neuroarchitecture and the gestalt approach reveal how audience perception can be manipulated through space. Sevindik's analysis of the film *Perfect Days* evaluates the relationship of nature and light with architectural space within the framework of the Japanese concept of "komorebi". This approach shows that nature, light and rhythm offer an aesthetic layer of meaning in the formation of cinematic atmosphere (Sevindik, 2025). Niazi et al. on the other hand, examines the relationship between media and the environment through the film *So Far, So Close* and discusses the role of cinema in creating environmental awareness. It focuses on the distribution of nature and industry indicators in the film, how the human-nature relationship is represented, and the impact of these representations on the audience (Niazi et al., 2025). Finally, Tseng, van Leeuwen and Djonov's study focuses on the "fragmentary" and "plastic" nature of cinematic space, analyzing how audience perception is manipulated through the fragmentation of space. This approach reveals that space is not only a physical construct, but also a dynamic building block in the construction of narrative (Tseng et al., 2025). These studies (Table 1) show that representations of space in cinema are not only visually aesthetic but also have class, ideological, cultural and emotional layers. This literature, which deals with the relationship between architecture and cinema at the level of semiotic and spatial analysis, offers ways of analyzing the "language of space" from an interdisciplinary perspective; it emphasizes that architectural space is not only a design but also a narrative actor. As can be seen in the literature review, the semiotic exploration of architectural styles of different historical periods within cinematic storytelling is an under-addressed topic. This study not only builds on existing research in the field of cinema, architecture and semiotics, but also departs from it by incorporating Roland Barthes' later post-structuralist views, in particular his notions of myth and plurality of meaning. In contrast to studies that treat space as a neutral backdrop, this research examines how historical representations are naturalized through cinematic codes, inviting viewers to accept constructed narratives as inevitable or real.

Table 1. Literature Review

YEAR	AUTHOR(S)	NAME OF THE STUDY	PURPOSE-SCOPE	METHOD	FINDINGS	RESULT-CONTRIBUTION
2024	Tasbolatuly, A., & Ismagambetov a, Z. N. (Tasbolatuly & Ismagambetov a, 2024)	Semiotic Concepts of Culture and Cinema Language	To examine the effect of cultural symbols on the language of cinema semiologically.	Theoretical and historical analysis; analysis of cultural symbols through the interpretations of theorists such as Saussure, Cassirer and Bakhtin.	Signs in cinema carry multi-layered systems of meaning; symbols convey cultural coding.	Film language is a powerful media tool in the production of meaning through cultural symbols.
	Kiessel, M., & Stubbs, J.(Kiessel & Stubbs, 2025)	Narratives of class and home: the visualization and meaning of mass housing complexes in urban science-fiction dystopias in film and TV	Examining the relationship between mass housing complexes and class and home representation in science fiction dystopias.	Semiotic analysis on 22 films and 2 TV series.	Modern architecture is presented with dystopian imagery; spaces represent class distinction.	The capacity of urban architecture to produce symbolic class distinctions in visual narratives is emphasized.
2025	Gezer Çatalbaş, Z. C., & Akpınar, İ. (Gezer Çatalbaş & Akpınar, 2025)	Staging Nişantaşı: cultural conflicts and ideological representations of urban space in Turkish TV culture	Analysis of Nişantaşı district in Turkish television series with its cultural conflicts and ideological representations.	Cultural geography and spatial semiotic analysis.	Nişantaşı is coded as a class and ideological symbol.	Television series transform urban spaces into stages of cultural representation.
	Fontes, M. M., & Vieira, L. R. C.(Fontes & Vieira, 2025)	Urban Metaphors Depicted Through the Scenographic Architecture of the TV Series Smallville	Analysing the relationship between urban space and character identity in the TV series "Smallville".	Scene analysis with semiotics, gestalt and neuroarchitecture approaches.	Rural and urban spaces symbolize character transformation.	Scenographic architecture cinematically reflects the individual's environmental identity evolution.
2025	Sevindik, S. M. (Sevindik, 2025)	Reflections of Light and Nature in Cinematic Space:"Komorebi " in Wim Wenders'perfect Days	To examine the effect of natural light and nature on the production of spatial meaning in the movie "Perfect Days".	Qualitative content analysis and semiotic scene analysis.	Komorebi is presented as an atmospheric element that reflects the inner world of the character and the spirit of the place.	The use of nature and light creates both aesthetic and narrative depth in cinema.
	Niazi, M., Helali Sotoodeh, M., Afzali, A., & Goodarz, Z. (Niazi et al., 2025)	The Influence of the Media on the Understanding of the Relationship Between Modern Man and the Environment: Semiotics of the Movie" So Far, So Close"	To evaluate the relationship between modern man and environment in the film as a semiotic with the influence of the media.	Film analysis and qualitative semiotic analysis.	Nature and industry symbols form the semantic map of the human-nature relationship.	Environmental representation in cinema has the potential to shape the audience's perception of nature.
2025	Tseng, C. I., van Leeuwen, T., & Djonov, E.(Tseng et al., 2025)	The fragmentation and plasticity of space in film	Examining the fragmentation and reconfigurability of space in cinema.	Plan analysis and multimodal review.	The space is presented through a system of fragments that support narrative events.	The cinema space is not fixed; it is a structure that can be fragmented, manipulated and redesigned.

Cinema and Historical Reality

Films recreate the past, vividly portraying buildings, landscapes, and objects that shape our perception of history. By presenting period costumes, cars, and tools, films highlight how these elements define people's identities (Rosenstone, 2018). Cinema blurs the line between reality and fiction, crafting mythical spaces and non-linear timelines to create new realities (Emir & Diler, 2011; Oktuğ, 2008). While not always historically accurate, films provide a unique way to understand history and identity, akin to memory and oral tradition (Rosenstone, 2018). Cinema captures both material conditions and the emotions, values, and thoughts that define human experience, offering a dynamic portrayal of life (Kracauer, 1997).

Cinematic space is not merely a backdrop; it is an active participant in the storytelling process. The interaction between time, space, and human bodies creates a layered narrative that reflects historical, social, and cultural realities (Deleuze, 2006). In *Bodies*, this dynamic is explored through architectural elements that change with each time period, from the Gothic Revival styles of 1890s London to the dystopian future of 2053.

Filmmakers navigating physical existence have infinite continuity options. To process continuity effectively, tools like gradual opening and fading are utilized to connect different parts smoothly. Films can capture vast areas of reality due to these techniques (Kracauer, 1997). Television plays a vital role in daily life, turning it into a spectacle with television series holding a significant place in program schedules (Erginbaş, 2012). Cinematography, the art and science of recording images for cinema, is crucial for creating visual narratives in both cinema and television series (Goodridge & Grierson, 2014). Elements such as storytelling, camera usage, location selection, lighting, color, costume, hair design, and makeup must all work harmoniously to create a visually appealing product (Yıldız, 2014). The constructed external reality in cinematography is an abstraction of natural life, requiring a balance between abstraction and concrete reality. John Dewey emphasizes the importance of experiencing things within their concreteness to combat the abstraction that often occurs in the modern world. Perceiving concrete reality requires both distance and intense participation, similar to those who participate in its taste and production in art, as highlighted by Kracauer (Kracauer, 1997).

According to Barthes, semiotic analysis allows for the dissection of how these spaces communicate meaning through signs and symbols (Barthes, 1977). In this context, *Bodies* uses architectural space not only to convey historical authenticity but also to explore broader social and political themes, such as power, control, and the evolution of technology.

Semiotic Analysis of Space and Technology

The theatrical narrative form, emphasized in photography and film, highlights characters and human relationships, making it ideal for the stage, though theater cannot fully capture physical reality (Kracauer,

1997). In contrast, cinema must balance reality with visual interpretation in an image-saturated society (Ieta, 2010), where understanding the role of visual images is critical (Kellner, 2002). Films do more than reflect reality; they construct representations within cultural systems (Ieta, 2010; Ryan & Kellner, 2010). Maintaining a connection to life is essential for cinema to avoid becoming self-contained and purely theatrical (Kracauer, 1997). Films communicate ideas through representational elements and formal conventions, shaping social values (Ryan & Kellner, 2010). The "flow of life" motif stands out for capturing fundamental reality and human experience on screen (Kracauer, 1997). Art, including cinema, is shaped by societal technology, politics, and economy (Monaco, 2001), and adaptations from novels to films often shift their storytelling function to bridge plot gaps and emphasize themes (Kracauer, 1997). The series discussed in this work is based on a comic book and, like novels and films, aims to reflect life in its entirety.

Episodic films often focus on transient spaces, like train stations, which represent fleeting life patterns (Kracauer, 1997). Cinema integrates utopian and dystopian visions through technology, with contemporary films frequently depicting dystopian cities (Yalim, 2023). Tanyeli suggests that utopia is not a future expectation but a projection of the future within a specific social activity area, serving as a forecast system (Tanyeli, 1993). Both utopian and dystopian narratives in cinema emphasize architecture, as the environment plays a crucial role in shaping human happiness or oppression in any social model (Bezel, 1984).

In *Bodies*, the architectural depiction of different eras reveals the interplay between space, time, and technology. For instance, the Victorian era is characterized by Gothic Revival architecture, which reflects the rigid social hierarchies and industrial advancements of the time. In contrast, the 2053 segments of the series depict a highly futuristic world where technology dominates the spatial experience, with holographic interfaces and LED-lit facades transforming the urban environment into a dystopian landscape.

Barthes' semiotic theory provides the framework to analyze how these architectural elements function as signifiers of historical and cultural realities. The progression of architectural styles—from the ornate, decorative structures of the 1890s to the cold, sterile environments of the future—mirrors the series' exploration of societal change and technological advancement.

METHOD

In this study, the post-structuralist semiotic approach developed from Roland Barthes' *Mythologies* (Barthes, 1991), *Death of the Author* (Barthes, 1986) and *The Pleasure of the Text* (Barthes, 2007) is adopted as the main theoretical framework for analyzing the multi-layered production of meaning and the audience experience at the intersection of cinema and architecture.

The binary sign system (denotative, connotative, mythic plane) put forward by Barthes in *Mythologies* shapes the logic of analysis of this study (Barthes, 1991). According to Barthes, myth is not only a means of communication but also an ideological structure that naturalizes cultural meanings. By concealing historical intention, myth presents cultural codes as universal and inevitable (Barthes, 1991). In this context, the visual and structural elements used in film and architecture have been evaluated not only in terms of their first-level meanings, but also in terms of how they are ideologically selected and by which analogical arrangements they are reproduced in the form-concept relationship (Barthes, 1991). Myth does not fix meaning; on the contrary, it both detaches it from its historical context and universalizes it (Barthes, 1991). Therefore, according to Barthes, the political burden of an object or image lies not in its meaning but in how its signifier is structured and abstracted (Barthes, 1991).

In line with the views developed by Barthes in his text *The Death of the Author* (Barthes, 1986) the production of meaning in this study is based on the experience of the reader/viewer, not the creative authority. To attribute the author's (and director's/architect's) intentions to the text is to fix meaning and prevent multiple readings. However, according to Barthes, writing begins with the destruction of the voice, the origin, the subject (Barthes, 1986); just like the movie stage or the architectural structure, the space of meaning is not a surface to be "pierced" but a surface to be "traversed" (Barthes, 1986). In Barthes' thought, a scene or a building gains meaning not only through the meaning of its producer, but also through the cultural contexts, sensory accumulation and individual reactions of the audience. In this context, cinematic and architectural space becomes a place of interpretive pleasure, not merely aesthetic or narrative. As Barthes puts it, the unity of a text (or scene) is found not in its origin but in its destination, which is no longer personal but plural and anonymous (Barthes, 1986).

Barthes' *The Pleasure of the Text* (Barthes, 2007) is included in the framework in order to add a sensory and aesthetic dimension to the analysis of cinema. Here, Barthes evaluates the text through the relations established with pleasure. Pleasure is established not only by content, but also by rhythm, form, space and structural tensions. The viewer must become a subject who not only receives the meaning conveyed, but also produces his or her own meaning and pleasure (Barthes, 2007). As Barthes states, a mutual sharing of pleasure in cinema or architecture creates an unforeseen space of play between the creator and the audience. This space is positioned as a neutral language space free from the dynamics of social relations (Barthes, 2007). Barthes' statement "The eye through which I see God is the same eye through which he sees me" (Barthes, 2007), quoted by Angelus Silesius, reflects the bidirectionality of the gaze and the mutual interaction of meaning production in cinema and architecture.

As Huppertz notes (Huppertz, 2011), according to Terry Eagleton, myth is “a particular register of ideology that elevates certain meanings to a sacred status” and while ideology can take various forms, myth is typically narrative in form (Eagleton, 2007). While this narrative nature of myth appeals to Barthes' literary sensibility, the mythic status of objects or systems designed for contemporary design studies is rarely addressed. In this context, the methodology of the study is not only a semiotic analysis, but also an analysis of how meaning is produced, shifted and reconstructed on historical, cultural, ideological and aesthetic levels. Barthes' theoretical framework addresses the relationship between cinema and architecture from an interdisciplinary perspective that recognizes that meaning emerges not from fixed sources but from the experience of the viewer and the polysemantic structure of representation.

Open works of art are dynamic and invite viewer engagement with the artist, revealing internal relationships based on the interpreter's perception and experience (Bircan, 2022). Each work, whether open or closed, allows countless interpretations based on the interpreter's background (Eco, 1986). The artist intends for viewers to derive pleasure from their work, with viewers adding personal interpretations based on their environment and cultural interactions, enriching the artwork without changing its originality (Bircan, 2022). Structural linguistics and semiotics create hypotheses on underlying and surface realities (Buckland, 1999).

The study analyzes the TV series *Bodies* through semiotic analysis, focusing on the relationship between signs, signifiers, and collective consciousness. To increase methodological transparency, scenes were selected according to three main criteria: (1) visual emphasis on spatial features (architecture, technology, and clothing), (2) richness of representation suitable for semiotic analysis, and (3) historical diversity across the four different timelines of the series. A flow diagram (Figure 1) summarizes the steps from data collection to interpretation, highlighting how the signs were decoded in their cinematic and socio-historical contexts. Semiotics, as defined by Greimas, is a theory of meaning that helps create perceptions of space and geography in literature and cinema (Barthes, 1979; Yalın, 2023). The study discusses how cinema spaces contribute to our collective consciousness by reflecting historical reality through elements such as clothing, technology and architecture. Barthes expanded semiotics to include various domains that carry meaning, viewing it as a tool for analyzing communication in areas such as clothing, fashion, and film (Bircan, 2022).

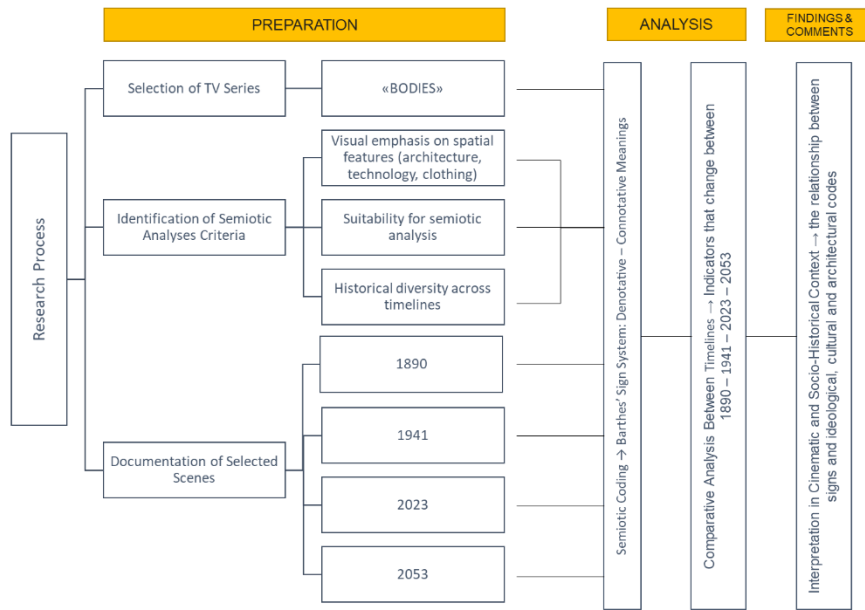


Figure 1. Methodological framework of the study

Eco argues that in order to understand a film, its social and aesthetic functions must be analyzed through semiotics (Bircan, 2022). The interaction between character and space in cinema provides insight into social life, as space influences individuals and vice versa. Space plays a crucial role in shaping meaning and reflecting historical processes. De Certeau et al. suggests that space is a product of society's construction (De Certeau et al., 1998). Symbols in space, such as accessories and architecture, represent social realities and can be interpreted through semiotics. In cinema, symbols are often used to convey historical reality, with Roland Barthes' principles of semiotics serving as a framework for analysis. This dual construction of space and user highlights the importance of understanding symbols in space and their social implications in film interpretation.

Architecture involves semantic tools that influence behaviors (Eco, 1986), with space being the crucial element. Signs like color, light, and texture within space play a significant role in conveying meaning. Semiotics views culture as a form of communication, making architecture a part of cultural expression. The physical characteristics of objects within spaces create mental images, establishing a connection between the signifier and the signified (Eskandani, 2020). Signs can replace something for someone, creating an equivalent in their mind (Barthes, 1979). Cinematic spaces in films carry deeper meanings and become subjects for semiotic analysis. Architectural signs, through specific codes, express definite functions and can be categorized (Eco, 1986). Eco suggests examining signs beyond their literal meanings, incorporating cultural and social elements for a more comprehensive understanding (Bircan, 2022).

This article discusses the communicative possibilities of architecture in a semiotic universe, focusing on the meaning and function of architectural objects. It emphasizes that architecture should be read as meaningful forms, with objects serving as signifiers of expressed

meanings. The true meaning of a building is seen as the tasks needed to live in it, reflecting a way of life. Even non-functional elements, like fake windows, play a communicative role in architecture, conveying a certain understanding of lifestyle. The shapes, numbers, and arrangements of architectural features on a building's facade imply a comprehensive ideology that guides the architect's design choices. Ultimately, architectural elements can serve both practical functions and symbolic meanings, contributing to a broader understanding of the built environment (Eco, 1986).

Understanding the symbolic functions of cinema spaces helps us grasp how cultural codes are communicated through the screen. By analyzing the semiotic chain from signifier to signified, we can decode the architectural intentions behind the stimuli in architecture. This decoding process reveals ideologies embedded in architecture, allowing for a persuasive interpretation and increased knowledge. Architectural signs are not merely physical references but expressions of cultural meanings, transforming into spatial signifiers that convey deeper significance (Eco, 1986).

In the 20th century, Saussure defined semiotics as the scientific study of signs within society, while Barthes expanded this scope to include social phenomena like fashion, technology, and design. According to Barthes, a metalanguage is essential to express abstract concepts and convey meaning beyond direct communication (Barthes, 1979). This perspective is evident in his analysis of fashion, technology, automobiles, and architecture, where he explores how language operates within these fields. In fashion, for example, Barthes identifies a non-verbal language made up of signs and rules that communicate through written descriptions of clothing. This "clothing language" includes contrasts, assembly rules, and variations like length or cleanliness, each influencing how meaning is conveyed. Barthes further extends this semiotic approach to automobiles and furniture, which he views as semantic objects that also communicate meaning through style, structure, and arrangement in specific environments. These objects, like clothing, form a kind of speech, where meaning is derived from subtle modifications over time. Barthes' analysis shows that the semiotic language of everyday objects—whether fashion, furniture, or automobiles—reflects broader social practices and norms (Barthes, 1979). Understanding these sign systems, which consist of signifiers (form) and signifieds (content), offers valuable insights into how emotional and qualitative meanings are embedded within the visual and functional design of objects in historical context.

Semiology interprets meaning in daily life through signs, divided into signifiers and signifieds (Demir & Kula, 2022). TV series, filled with various signs, offer a rich field for analysis using Barthes' semiotic principles, which emphasize focusing on distinctive features amidst a mass of diverse facts. Barthes advocates for a restrictive approach in semiotic research, concentrating on the meanings attributed to objects

and subjects, while disregarding extraneous details (Barthes, 1979). Semiotics, as a process of meaning-making, examines how signs function within systems and how these systems construct meaning. This approach allows for the analysis of a wide range of media, including films, TV series, advertisements, fashion, and even food, all of which carry communicative value (Demir & Kula, 2022). From a semiotic perspective, signs appear in various forms—symbols, words, images, sounds, gestures, and objects. Contemporary semioticians consider these signs as part of larger systems rather than in isolation (Shojaee & Saremi, 2018). However, as Demir & Kula note, there is no single unified approach to semiotic analysis, with researchers often adopting different perspectives even when using the same methods (Demir & Kula, 2022). Semiotics, as a philosophical theory, explores how signs contribute to the construction of reality, particularly through textual analysis, and aims to offer more realistic representations of reality by examining the processes of representation (Shojaee & Saremi, 2018). It delves into how representations are constructed in various mediums, investigating their relationship with reality through descriptions, symbols, and characters that evoke mental images (Simitch & Warke, 2014). In TV series, which often blend comic book and fictional elements, semiotic analysis reveals how specific architectural periods are portrayed through historical reality. Elements like color, composition, costume, and cinematography are carefully aligned with the period setting, reinforcing the historical context. Architectural spaces, viewed as semiotic signs, gain meaning through their interaction within the series (Shojaee & Saremi, 2018). The continuity of time drives spatial development, while socio-cultural differences help delineate the study area. Through this lens, semiotics provides valuable insights into the layered meanings embedded in TV series and their portrayal of historical and architectural realities. This study employs a semiotic analysis to explore the relationship between signs, signifiers, and social consciousness as represented in *Bodies*. Barthes' theory of meaning-making is used to interpret the architectural and technological elements within the series. By examining how space is constructed and perceived across different periods, this research reveals how cinema uses architectural forms to comment on historical and social realities.

The analysis is divided into three main sections:

- a) Daily Life Practices: How the series depicts social interactions and routines across different time periods.
- b) Architectural Imaginary: The role of architecture in creating a sense of place and time, with a focus on historical accuracy versus creative interpretation. And also how technological advancements shape both physical and social spaces, particularly in the futuristic segments of the series.
- c) Technology and Transportation: How technological developments have shaped the means of transport, both physically and socially.

FINDINGS

Daily Life Practices: In this section, the relationship between the series and historical reality through costumes in different time periods is discussed and how social interactions and routines are depicted is analysed through semiotic analyses (Table 2 and Table 3).

Table 2. Semiotic analysis daily life practice

Semiotic Analysis- Daily Life Practice					
Scene Reference	Visual Element	Signifier (Expression) Denotation	Signified (Meaning/ Interpretation)	Mythic/ Ideological Function	Historical Reality
 Source: BODIES TV Series S1E2-13.09	Women' s Indoor Clothing	Coron Fabric, corsets, gloves	Victorian femininity and class status	Naturalizes social stratification and domestic	Victorian era fashion (1839–1901) reflected the Romantic artistic style and societal modernization under Queen Victoria's reign, influencing architecture, design, and clothing. Women's attire included dresses, corsets, gloves, and hats, while men wore frock coats, waistcoats, and accessories like canes and pocket watches (Cercaşin, 2013). Similarly, the analyzed series portrays 1890s fashion with period-specific garments and accessories for both women and men, aligning with the era's stylistic norms.
 Source: BODIES TV Series S1E7-41.25	Women' s Outerwear	Mini hat, gloves, Velvet Fabric	Upper class public dress code	Myth of orderly public femininity	
 Source: BODIES TV Series S1E7-12.55	Men' s Use of Canes	Cane as accessory	Symbol of elegance and authority	Myth of patriarchal dignity	
 Source: BODIES TV Series S1E1-36.10	Men' s Fashion	Three-piece suits, fedora hats	Post-war masculinity and conformity	Myth of patriotic resilience	During World War II, makeup and fashion were promoted in Britain and the U.S. to boost military morale, with Britain's London Fashion Designers Incorporated (1942) aiming to position London as a fashion center (Ermilova et al., 2022; Mason, 2011). Wartime clothing faced restrictions, such as limits on pockets and embellishments, leading to a uniform-inspired, tailored style with narrow skirts and padded shoulders (Shrimpton, 2014). By 1944, some design limitations were lifted (Notes, 2024). While men's fashion stayed conservative, the late 1940s "New Look" revived feminine silhouettes (Mason, 2011; Shrimpton, 2014). The analyzed series reflects 1940s fashion with slim, unadorned dresses, uniform-style jackets, tilted hats, scarves for women, and three-piece suits with fedora hats for men.
 Source: BODIES TV Series S1E1-07.09	Women' s Fashion	Slim-cut dresses, tilted hats	Utilitarian elegance	War-time femininity and discipline	
 Source: BODIES TV Series S1E8-55.17	Workplace Uniforms	Mass-produced uniforms	Professionalism and identity in modern society	Corporate conformity myth	Fashion significantly shapes individual and societal identities by influencing how they are perceived, constructed, and expressed (Yağlı, 2013). As a universal social and psychological phenomenon, fashion reflects cultural values and differences (Crane, 2003; Waquet & Laporte, 2011). It allows individuals to convey identity while navigating between tradition and rapidly changing modern trends driven by mass production (Lull, 2001; Yağlı, 2013). In the analyzed series, this is reflected through the use of ready-to-wear clothing, the presence of uniforms in formal settings, and distinctions between work and daily attire, highlighting shifts in cultural and identity-related dressing practices.
 Source: BODIES TV Series S1E8-57.46	Casual Wear	Contemporary casual style	Individual expression in Daily life	Freedom of identity myth	
 Source: BODIES TV Series S1E2-07.48	Tech-Infused Clothing	Wearable spine support, LED accessories	Post-human adaptation	Myth of technological determinism	The fashion and textile industries are being reshaped through integration with Industry 4.0, emphasizing technologies like AI, cloud computing, and 3D printing (Değerli, 2019; Toffler, 2008). Collaborations between fashion and tech companies have led to innovations such as wearable technologies (e.g., Galaxy Gear, Google Glass) and smart

 <p>Source: BODIES TV Series S1E1-52.47</p>	Radio Technology in Fashion	Embedded communication devices	Futuristic connectivity	Myth of hyper-efficiency and surveillance	garments like the Adrenaline Dress, which respond to bodily data (Curtis, 2013; Olewitz, 2016). This digital revolution signals a shift toward Haute-Tech Fashion, merging the virtual and physical (Değerli, 2019). In the analyzed series, technology-based clothing for both genders and uniform styles reflect a utopian, future-oriented vision, aligning with the concept of wearable tech as a plausible evolution in fashion.
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Table 3. Historical reality in a scene about the practice of daily life in the bodies series

Historical Reality in BODIES TV Series	
Source: BODIES TV Series S1E7 11.55 Min. 1890 Men's Use of Canes as Accessories	Victorian Era Women's an Men's Clothing (Cercaşin, 2013)
	

The semiotic tables visually and analytically illustrate how everyday clothing practices in the Bodies TV series function as cultural signifiers reflecting historical ideologies across different time periods. The first table (Table 2) systematically decodes visual elements—such as fabric, garments, and technological accessories—through Barthes' tripartite semiotic model: denotation (what is shown), connotation (cultural interpretation), and myth (naturalized ideology). For instance, Victorian indoor clothing signifies gendered domesticity and class hierarchy, while post-2053 tech-infused garments embody a myth of post-human adaptation.

The second visual panel (Table 3) reinforces the historical grounding of these representations by juxtaposing scenes from the 1890s timeline of the series with period-authentic visual references. This side-by-side comparison not only validates the historical accuracy of the show's costume design but also highlights how fashion becomes a visual tool for encoding social authority, gender roles, and technological shifts.

Collectively, the visuals and tables reveal that in Bodies, costume design operates as a powerful semiotic vehicle—naturalizing constructed historical ideologies and enabling the audience to experience a seamless, yet ideologically loaded, vision of the past and future.

Architectural Imaginary: In this part of the study, the role of architecture in creating a place and time is discussed, taking into account creative interpretation and historical reality, and for this purpose, both the furniture and accessories used in the interior and architectural silhouettes are analysed from a semiotic perspective. This chapter also discusses how technological developments, especially in the futuristic episodes of the series, shape both physical and social spaces (Table 4, 5 and 6, 7).

Table 4. Semiotic analysis interior architecture and furniture

Semiotic Analysis- Interior Architecture and Furniture					
Scene Reference	Visual Element	Signifier (Expression) Denotation	Signified (Meaning/ Interpretation)	Mythic/ Ideological Function	Historical Reality
 <p>Source: BODIES TV Series S1E5-24.51</p>	Workplace Interior	Wooden desks, ornate cabinets	Handcrafted aristocratic taste	Myth of upper-class cultural refinement	<p>In the Victorian era, furniture was viewed as a craft, with skilled artisans producing bespoke pieces for the aristocracy and middle class, emphasizing artistic value and craftsmanship (Edwards, 2022; Smith & Rogers, 2015). Solid wood, particularly walnut, was favored for high-quality items like desks and tables, requiring advanced skill compared to veneered pieces (Kirkham, 1988). In the examined series, wooden furniture with decorative craftsmanship is prominently featured, aligning with historical accuracy. The portrayal of domestic life, such as that of the Harker family, reflects studies on Victorian households and servants (Higgs, 1983), while the inclusion of a piano and period-style seating mirrors mid-Victorian furnishings documented in historical records (Kent, 2013, 2015).</p>
 <p>Source: BODIES TV Series S1E2-29.11</p>	Piano in Living Room	Dark wood upright piano	Cultural capital and domestic leisure	Myth of domestic musical sophistication	
 <p>Source: BODIES TV Series S1E7-04.40</p>	Living Room Sofa	Velvet-upholstered furniture	Middle-class comfort and status	Myth of civilized family space	
 <p>Source: BODIES TV Series S1E5-29.15</p>	Workplace Interior	Metal desk lamp, plain wooden desks	Modernist functionality	Myth of wartime efficiency and discipline	<p>With the onset of World War I, the industrialized world experienced a transformation in objects and spaces through the rise of new commodities, reshaping both public and private domains. Public spaces and urban life were influenced by modernity, emphasizing shared consumption and functional design. Designers moved away from nature-inspired individualism, favoring standardized, mass-produced, and rational products using materials like glass and metal (Sparke, 2013). In the examined series, this modernist influence is reflected in the use of simple, mass-produced wooden furniture and modern elements like metal desk lamps, aligning with early 20th-century design principles.</p>
 <p>Source: BODIES TV Series S1E1-41.27</p>	Shopping Mall Interior	Steel and glass design	Consumer capitalism and transience	Myth of perpetual modernity	<p>Since the 1970s, architecture and urban planning in Britain and the U.S. have seen a strong reaction against modernism, symbolized by the 1972 demolition of Pruitt-Igoe. Postmodernism, shaped by consumer and producer interests, embraces diversity, originality, and rapid change. Flexible technologies enable lifestyle-specific design, making designers key figures in producing identity-driven goods (Rustin, 1989). In the examined series, scenes set in a shopping mall—a symbol of postmodern consumer culture—along with interiors reflecting modern and Scandinavian styles, illustrate themes of consumption, transience, and speed, aligning with postmodern architectural and cultural contexts.</p>
 <p>Source: BODIES TV Series S1E5-31.17</p>	Residential Interior	Scandinavian-style furnishings	Minimalism and comfort	Myth of self-expressive domesticity	
 <p>Source: BODIES TV Series S1E2-21.47</p>	Workplace Interior	Transparent smart screens, AI desks	Human-technology integration	Myth of post-human productivity	<p>Each era seeks to represent its own version of realism, capturing reality through evolving techniques and aesthetics (Bazin, 1966). With cinema, the mechanical reproduction of reality began in the 19th century, establishing film as the art of recreating time and space (Bazin, 2011; Godard, 1991). In the examined series, the depiction of 2053 emphasizes technological realism through innovations such as voice-controlled smart systems, transparent digital interfaces, LED lighting, and advanced medical imaging—illustrating how future-oriented design continues cinema's tradition of constructing plausible realities through technological means.</p>
 <p>Source: BODIES TV Series S1E2-08.46</p>	Futuristic Apartment	Voice-controlled environment	Automation of daily life	Myth of convenience as control	

Table 5. Historical reality in a scene about the interior architecture and furniture in the bodies series



Historical Reality in BODIES TV Series	
Source: BODIES TV Series S1E2 43:51 Min. 2053 KYAL Center Interior	Infirmiry (Erbay et al., 2017)
	

Table 6. Semiotic analysis urban façade and architecture

Semiotic Analysis- Urban Façade and Architecture					
Scene Reference	Visual Element	Signifier (Expression) Denotation	Signified (Meaning/ Interpretation) Connotation	Mythic/ Ideological Function	Historical Reality
 Source: BODIES TV Series S1E3-05.28	Cityscape and residential Façade	Red Brick, Palladian pediments	Queen Anne Style & Victorian order	Myth of imperial elegance and symmetry	The abolition of taxes on materials like glass and brick in the 1840s-1850s made Victorian homes more affordable. From the 1870s onward, Queen Anne and Arts and Crafts styles gained popularity, especially in suburban developments, influenced by architects like Richard Norman Shaw (Long, 2007). In the examined series, 1890s outdoor scenes prominently feature brick buildings and Queen Anne-style architecture, as seen in the Harker family's residence with its symmetrical Palladian pediment. Urban visuals also include red brick, white woodwork, and eclectic Gothic Revival elements like pointed roofs and city squares, reflecting the era's architectural trends (S1E7).
 Source: BODIES TV Series S1E7-02.17	Gothic Revival Church	Pointed arches, spires	Spiritual authority & moral code	Myth of divine order through architecture	
 Source: BODIES TV Series S1E1-07.05	Bombed Cityscape	Rubble, damaged façades	Wartime devastation	Myth of national endurance	
 Source: BODIES TV Series S1E5-01.13	Synagogue Façade	Modest stonework and symmetry	Religious identity in adversity	Myth of resilient sacred space	Post-WWII reconstruction in Britain led to a push for industrialized building methods due to labor and material shortages. This included rationalized design, modular construction, and non-traditional materials, although some viewed these methods critically. The prefabrication movement of the 1920s-30s laid the groundwork for these innovations (Wall, 2013). Bullock documents bomb-damaged urban areas (Bullock, 2002), and Mort discusses their social implications (Mort, 2004). In the examined series, the 1943 cityscape, particularly in episodes S1E3-S1E4, reflects these historical visuals through accurate facade representations consistent with wartime architectural aesthetics.
 Source: BODIES TV Series S1E1-04.40	Modern City Skyline	Skyscrapers, glass façades	Capitalism and globalism	Myth of endless progress	
 Source: BODIES TV Series S1E2-02.23	Suburban Houses	Low-rise, brick-clad homes	Postmodern pluralism	Myth of individualized domestic space	

 <p>Source: BODIES TV Series S1E2-06.03</p>	Futuristic City Skyline	LED-lit towers, dense high-rise	Hyper-density and automation	Myth of technological destiny	High-tech architecture, characterized by the integration of advanced technologies into building design—such as LED panels and digital text—has become a means of architectural expression. In the examined series, future-oriented facade designs incorporate high-tech elements like holograms and LED displays, reflecting technological advancement. The urban skyline also highlights themes of densification, land scarcity, and sustainability, depicted through vertical structures that minimize ground footprint, aligning with the principles of high-tech architectural culture.
 <p>Source: BODIES TV Series S1E7-28.11</p>	Urban Street Façade	Holographic signs, metal cladding	Corporate and surveillance aesthetics	Myth of hyper-controlled urban space	

Table 7. Historical Reality in a scene about the Urban Façade and Architecture in the Bodies Series

Historical Reality in BODIES TV Series	
Source: BODIES TV Series S1E3 15.29 Min. 1941 Cityscape	1940's London (Mort, 2004)
	

This semiotic analysis reveals how Bodies constructs and naturalizes historical reality through interior design, architectural façades, and furniture elements. The first table (Table 4) decodes how interior elements and furnishings signify class identity, cultural capital, and modernist functionality. The second table (Table 6) explores how urban façades convey themes such as architectural style, wartime devastation, postmodern urbanization, and technological dystopia.

Using Roland Barthes' semiotic framework (denotation, connotation, myth), the study uncovers the ideological layers behind visual elements. For instance, handcrafted wooden furniture from the Victorian era conveys the myth of upper-class cultural refinement, while the 2053 transparent AI-integrated office interiors represent the myth of post-human adaptation. Similarly, in the urban analysis, red-brick Victorian façades are coded with imperial elegance, whereas LED-lit futuristic towers suggest the myth of hyper-density and automation.

The final visual panels juxtapose scenes from the series with historical records to validate the show's representations. This comparative approach (Table 5 and 7) demonstrates that Bodies does not merely construct fictional environments but creates historically referential spatial narratives. In this context, the study highlights that cinematic spaces and interior designs function not merely as aesthetic choices but as ideological tools, establishing an interdisciplinary dialogue between architecture, history, and media studies.

Technology and Transportation: This chapter examines how technological developments have shaped the means of transport, both physically and socially (Table 8 and 9).

Table 8. The semiotic analysis of transportation vehicles




Semiotic Analysis- Urban Façade and Architecture				
Scene Reference	Visual Element	Signifier (Expression) Denotation	Signified (Meaning/ Interpretation) Connotation	Mythic/ Ideological Function
 <p>Source: BODIES TV Series S1E3-03.56</p>	Horse-Drawn Carriage	Wooden wheels, enclosed cab	Pre-industrial transportation	Myth of traditional social order
 <p>Source: BODIES TV Series S1E5-29.28</p>	Automobile	Rounded metal frame, manual engine	Mid-war mobility (like Austin 10)	Myth of modern resilience and masculine utility
 <p>Source: BODIES TV Series S1E1-40.46</p>	Modern Car	Sleek design, hybrid motor	Middle-class mobility	Myth of eco-conscious consumer choice
 <p>Source: BODIES TV Series S1E1-51.25</p>	Autonomous Electric	No driver, voice interaction	AI-based smart transport	Myth of post-human autonomy and control
				<p>In the early 19th century, most people in the British Isles lived near their homes and traveled mainly for work, war, or pilgrimage. Britain pioneered steam engines and railways during industrialization, but was slower to adopt internal combustion engines and electric traction motors, which originated in Germany and the U.S. Car ownership remained low compared to America until the late 1960s. Electric traction appeared in British trams in the 1890s and in London's underground, but widespread railway electrification was delayed (Bagwell & Lyth, 2002). In the examined series, the use of carriages in 1890 accurately reflects historical British transportation practices.</p> <p>Seventeen-year-old Austin returned to Britain with an innovative engineering mindset, producing his first car in 1895 and later working with Vickers. Despite early setbacks and outdated designs, he founded a major automobile company in 1914. After financial difficulties with a failed 20 hp model, he restructured the business and partnered with General Motors. His most notable success was the Austin 7, Britain's first successful small car. He also introduced limited flow production methods (Saul, 1980). In the examined series, the use of a vehicle resembling the Austin 10 in 1941 reflects historical accuracy, aligning with automotive developments of the time.</p> <p>Today's automotive industry incorporates technologies like internal combustion engines, electric motors, and hybrid systems to promote sustainability. In the examined series, historically accurate yet technologically advanced vehicle designs are depicted, reflecting the evolution and integration of modern automotive technologies in alignment with their historical contexts.</p> <p>By 2030, electric vehicles are projected to comprise 20% of light vehicle sales, rising to 50% by 2040. Additionally, autonomous vehicles and the integration of digital-electronic systems are expected to become widespread (Üstün, 2022). In the examined series, the portrayal of 2053 includes widespread electric vehicle use, autonomous driving systems, and advanced digital technologies. While not grounded in historical reality, these elements reflect a utopian vision aligned with the anticipated progression of Industry 4.0.</p>

Table 9. Historical Reality in a scene about the Transportation Vehicles in the Bodies Series






Historical Reality in BODIES TV Series	
Source: BODIES TV Series S1E3 15.29 Min. 1941 Automobile	Austin 10 (https://www.uniquecarsandparts.com/car_potters_guide_europe_1941.htm)
	

The semiotic analysis of transportation scenes in *Bodies* (Table 8) offers a diachronic view of how mobility technologies reflect broader societal ideologies and historical transitions. Through Barthes' semiotic framework, each vehicle—from the horse-drawn carriage to the autonomous electric car—is decoded as a signifier of its respective era's cultural, economic, and ideological constructs.

The horse-drawn carriage embodies the myth of traditional social order, signifying a pre-industrial, class-structured mobility system. The mid-century Austin 10 automobile, depicted during the 1941 timeline, represents the myth of masculine resilience and wartime modernity, aligning with Britain's automotive history and engineering achievements. The modern hybrid car signals a shift toward eco-conscious consumerism and middle-class practicality. Finally, the autonomous electric vehicle from 2053 embodies the myth of post-human control and technological utopia—echoing Industry 4.0's narrative of seamless, AI-driven futures.

This visual panel (Table 9) reinforces the historical accuracy of these representations by comparing the show's 1941 vehicle with real-life imagery of the Austin 10. This juxtaposition highlights the series' commitment to authenticity while revealing how transportation technologies serve as ideological vessels—naturalizing complex transitions in class, gender, and power through mobility design.

Table 10. Standardized semiotic tables

Semiotic Analysis- Urban Façade and Architecture				
Scene Reference	Visual Element	Signifier Expression Denotation	Signified Meaning/ Interpretation Connotation	Mythic/ Ideological Function
 Source: BODIES TV Series S1E3-03.56	Carriage	Horse-Drawn vehicle	Pre-industrial transportation	Naturalizing a slower, class-divided society
 Source: BODIES TV Series S1E7-02.17	Pointed Roof	Verticality, spires	Gothic Revival/ spiritual authority	Authority & moral rigidity
 Source: BODIES TV Series S1E2-29.11	Desk Lamp	Brass and glass detail	Pre-industrial domesticity	Nostalgic restoration of order
 Source: BODIES TV Series S1E5-29.28	1941 Automobile	Compact, dark-colored (like Austin model)	British wartime practicality	Frugality, national resilience
 Source: BODIES TV Series S1E2-07.48	2053 Fashion	Wearable spine technology	Futuristic human enhancement	Control, dystopian assimilation

The semiotic analysis of Bodies reveals a deep connection between fictional architectural space and historical reality. Each time period in the series is marked by distinct architectural and technological characteristics, reflecting the social and cultural contexts of that era (Table 10).

- 1890s London is portrayed through Gothic Revival architecture, symbolizing the rigidity and formality of the Victorian era. The intricate detailing of buildings, along with

traditional elements like canes and top hats, reinforces the historical setting.

- 1941 presents a modernist vision, shaped by the austerity of World War II. Functional, minimalistic buildings dominate the landscape, reflecting the utilitarian mindset of the time.
- 2023 shifts to a post-modern context, where consumerism and rapid urbanization define the architectural landscape. Skyscrapers and shopping malls highlight the shift towards a more transient, consumption-driven society.
- 2053 offers a dystopian future where technology merges with architecture, creating a cold, impersonal environment. The integration of holograms, wearable technologies, and automated systems reflects a future where human agency is diminished by technological control.

Summary of findings regarding the relationship between the indicators examined and historical reality:

Using Roland Barthes' semiotic approach, which focuses on meaning, connotation and myth, this research examines how historical narratives are conveyed and naturalized through visual space, and how they are represented from the perspective of the viewer with the poststructuralist perspective that Barthes discusses in the death of the author.

The study draws attention to the importance of spatial design in visual media and emphasizes how architectural spaces are not only a backstage plan but also function as a historical and ideological narrative tool. The findings of the study clearly reveal how cinematic tools construct historical memory using the framework of semiotic analysis.

- The TV series successfully portrays different architectural periods using a combination of documentary and fictional imagery.
- Spatial shots incorporate historical reality, allowing viewers to experience architectural structures and spaces from different periods more realistically.
- Elements such as color, composition, costumes, and cinematography are used in accordance with the spirit of the era, creating an atmosphere that immerses viewers in that particular period.
- As emphasized in Barthes' later writings, the integration of myth into narrative enables a more layered and in-depth interpretation of recurring spatial symbols. For instance, the Gothic architecture of 1890 functions not merely as an aesthetic choice but as a mythic signifier of moral rigidity and ideological repression, naturalizing these meanings through visual repetition. Similarly, the high-tech urban environments of 2053 are not simply futuristic settings; rather, they become mythic representations of a sterile dystopia, where an atmosphere of control is visually

encoded through uniform design principles and a limited color palette.

DISCUSSION & CONCLUSION

The findings of this study suggest that cinematic space serves as an important medium for the transmission of historical reality. Visual language as a sign system emphasizes the depth and complexity of the interaction of knowledge systems, social structure, religious beliefs and artistic expression. Based on the analysis of visual elements in the Bodies series using Roland Barthes' semiotic approach, this study concludes that cinematic space serves as an important medium to articulate how it naturalizes historical reality in audience perception. This research also contributes to existing knowledge by providing a detailed understanding of how ideological codes are embedded in the cinematic screen. This methodological framework offers a new perspective by emphasizing the importance of semiotic analysis in uncovering layered meanings in visual cultural narratives.

However, this study has several limitations. First, its focus on a single TV series may limit the generalizability of the findings to broader aspects of other ethnic groups, as the findings emphasize British culture due to the context in which the series is situated. Second, reliance on qualitative methods introduces potential subjectivity in interpreting cultural meanings and emphasizes the need for complementary quantitative studies to validate the findings. An interdisciplinary approach combining cultural studies and environmental studies, combining visual and verbal culture, may be more inclusive and further enrich the semiological perspective.

This study demonstrates that Bodies successfully uses architectural space to reflect historical and social realities. The series provides a rich case study for understanding how cinema can reinterpret architectural forms to convey complex narratives about time, culture, and technology. Through its careful blending of historical accuracy and futuristic speculation, Bodies not only explores the past but also presents a vision of the future, grounded in current technological and social trends.

Emphasizing the polysemantic nature of cinematic texts by integrating Barthes' notions of "mythologies", "death of the author" and "the pleasure of the text", the study argues that meaning is not fixed by the intention of the creator, but emerges through the viewer's interaction with the image. The cinematic space thus becomes an ideological battlefield where history is not represented but produced through spatial codes.

The semiotic analysis highlights the role of architecture in cinematic storytelling, revealing how space can be used to evoke different historical and cultural contexts. As such, this study contributes to the ongoing discourse on the relationship between cinema and architecture, offering a framework for analyzing how space and time are represented on screen. In this way, the study emphasizes the use of semiotic analysis and relates the findings to both historical reality and cinematic space.

The study reveals that cinematographic language, including architecture, clothing, furniture, and automobiles, aligns with historical reality, highlighting the role of cinema in introducing traditional arts to society. Cinematic spaces are analyzed within historical reality, influencing today's dreamy audience through implicit texts. Although digital tools create dystopian universes, it's crucial to consider the social definition of ideology in the spatial analysis. Cinematic spaces not only shed light on historical reality but also serve as an environment that portrays the role of ideology in shaping future visions. The selected TV series effectively reflects historical reality, providing viewers with a valuable experience in accurately conveying architectural and cultural characteristics of past periods.

The successful portrayal of architecture in the TV series is important in accurately conveying architectural styles and spaces from past periods to the audience. It can serve as a valuable resource for viewers interested in history and architecture.

Spatial shots that incorporate historical reality provide viewers with a better understanding of the atmosphere and lifestyle of past periods. This can contribute to increased interest in historical periods and a better understanding of cultural heritage.

The use of color, composition, costumes, and cinematography in line with the period helps viewers immerse themselves in the atmosphere of that era. This allows viewers to delve deeper into the lifestyle and cultural fabric of the period and facilitates the transmission of collective memory through the screen.

Future work could build on this research by applying similar semiotic frameworks to different visual genres or historical narratives, thus expanding the interdisciplinary discourse between architecture, cinema and cultural memory.

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Resume

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