Designing Meta-Immersion for Cinematic New Narrative

Shaun Wilson, RMIT University, Australia

Abstract

This paper is the first of two parts which considers the idea of Meta-Immersion in context to new narrative by examining cinematic contributions framed through Metamodernism. The design of this will consider the films *Blade Runner 2049* (dir:Villeneuve, 2017), *Hard to be a God* (dir:German, 2013), *The Turin Horse* (dir:Tarr, 2011) and the VR film *The Deserted* (dir:Ming-Liang, 2017) by establishing a conceptual working model using Meta-Tonic Design which attests to the indicators of new narrative with the additives of Metamodernism. The results of this method will be analysed and discussed in the second paper *Modelling Meta-Immersion for Cinematic New Narrative.*

Keywords: Meta-Immersion, contemporary cinema, virtual reality, metamodernism

INTRODUCTION

The agency of immersion in the cinematic frame has long been a standing condition for audiences who experience the moving image. However, disruptions in narrative media over the last decade have provided evidence to suggest that prevalent cinematic immersive modals explicated throughout twentieth century cinema are both changing the way we experience this kind of immersion in a twenty-first century context and the way in which creative practice is representing these through disruptive storytelling models understood as a 'Meta-Immersion'. As Rose confirms that 'if stories themselves are universal, the way we tell them changes with the technology at hand. Every new medium has given rise to a new form of narrative.' (Rose, p.2) The methodologies by which practitioners use to tell screen stories has an impact on how we might ought to experience narrative and to a lesser degree, how we come to terms with screen experiences in the first place.

With new advancements in consumer level digital media, referred to hereafter as DM, digital cinema referred to hereafter as DC, and virtual reality referred to hereafter as VR, these key technologies transcend their own ways of seeing in relation to evolving methods of storytelling. Yet what unifies the present state of relational new medias is that Meta-Immersion has offered examples well defined within twentieth century instances thus providing an historical virtue to this recent disruption in order to first, advance such foundations through new technological additives and second, to propel this through a condition for narrative designed by persuasive disruptions of oscillation.

This paper seeks to first, define a transformative space by locating the potentiality of this condition within the cinematic frame and then second, to design a working model of

the condition brought about by the presence of Meta-Immersion. In saying this, the effect is noted as a particular response from narrative not necessarily defined as a singular device congealed into strategic temporal moments of a 'cinematic' new narrative. A propellant of such is harboured through the presence of what Metamodernism considers to be an oscillation whereby, as Turner suggests, a 'mercurial condition between and beyond irony and sincerity, naivety and knowingness, relativism and truth, [and] optimism and doubt' (Turner, 2011) describe a critical juncture point, that is to say, the *condition* created by these opposing factors when impacted from a series of key indicators to what this paper will consider to be 'attributes'.

One of the more overt usages of this oscillation is represented in the 'It's Catch 22 baby' scene from the film *Catch 22* (dir: Nichols, 1970) where Yossarian boards a moving United States Army Air Corps B-25 Mitchell bomber at a North African desert airbase, followed by medic Doc Daneeka who is viewed in a brief close up shot, framed upside down, simulating the point of view from the now upside down Yossarian peering out of the aircraft's rear crew hatch. We see Daneeka look into the camera in the flipped frame as he exclaims 'it's catch 22, baby'. What is pivotal about this particular shot is that the concept of the entire film is summed up by Daneeka's remark which, unlike any other shot in the film, is viewed to an audience as an upside down tracking shot. As Holmberg notes 'if the close-up is, or rather became, a royal road to an immersive experience, the same goes for tracking shots' (Holmberg), what this contributes to the film is that the optical effect of frame flipping inserted at the delivery point of a significant dialogue entry is, one might argue, used to accentuate the dialogue in such a way that it disorientates an audience's perception into what this paper attests to as an example of Meta-Immersion. It is not, of course, a consideration alone that the image was flipped, and moreover causing this significance but rather that the optical effect was timed to be used to heighten a component of the narrative which otherwise on its own could not have achieved the same kind of compelling nature with any comparative sense of magnitude.

In defining Meta-Immersion it becomes clear by this example that the condition brought about from experiencing such has to be comprised of a significant juncture in a story, involving, in this example, a paradoxical overlay which, in turn, is timed into the same temporal space with a visual arbitrary representation of immersive cinematography. This is not to say that optical oddities, such as flipping have exclusive presence in what constitutes the visual components of Meta-Immersion, but it does, however, highlight the fact of the intentional rupture in visual continuity to gain a specific narrational effect.

Likewise, by its very nature, VR gives the audience an unparalleled optical experience through oscillation which would be quite disproportionate if it was to be, say, directly compared to flat screen cinema, for example, because the very mechanics of 360 degree viewing platforms gives an immersive advantage which flat screen video cannot compete with in its empirically viewed form. That said, it would be onerous to make such comparisons based on a superficial functionality contrary to both mediums. This paper contests that despite the obvious visual discrepancy in multi-view platforms when compared to conventional screen images, the point of Meta-Immersion is, in this

context, a wider condition not necessarily confined to the functionality of one particular type of moving image format over, say, another.

However, since VR is a relatively new player in this kind of cinematic space has, indeed, existed for several decades prior as a recognised digital format and '[built] upon ideas [in stereoscopic photography] that date back to the 1800s' (The Franklin Institute, 2017) it has not, until the last five years, gained populist momentum in the consumer and prosumer home entertainment markets. This economic factor of course opens up the possibilities for new narrative to flourish given that VR has historically been out of the reach of availability en mass and subsequently with this new distributed access conjoins immersive narrative into an embodiment of an 'other' - a meta version of itself giving rise to speculative oscillation while at the same time bringing forth the possibility within its condition to consider the role of embodiment.

Moreover, building on an understanding of Meta-Immersion is a question for audiences to consider how an ontological relationship of embodiment exists paralleled in synthesis between image and the image of the story. 'According to Baudrillard, we don't live in a world where there is something called VR technology; rather, we are immersed in this technology; we live and breath virtual reality.' (Ryan, p.22) Yet for new narrative, the question remains if these foundations of our immersion within technology gives rise to an embellishment, or conversely, our own conscious acknowledgement that new narrative is enacted through the embodiment of our screen experiences inasmuch as how the merger of oscillation and immersion impact on the ways in which Meta-Immersion can define such embodiment.

The recent incarnation of multi-view platforms has positioned itself through consumers where the technologies represented in the home and the workplace are now intertwined by a single point of distinction, whereby the once traditional fixed spaces of the cinematic frame are now purposed with an interactivity of sorts that allows, in the case of 360 video and VR, an audience to look beyond the once impassable boundaries of aspect ratio and into a perigonadal type of experiential space. The challenges that this brings to screen narratives in context with Meta-Immersion is of particular interest to this paper because while we, as audiences, are engaging in media and data consumption at an exponential rate, there is an evidential change in the way we experience new narrative governed by what we have become accustomed to experiencing in the moving image, particularly fast paced editing, ultra high resolution imaging effectively eliminating the imperfections of pre-digital cinema and television broadcasts and raises our intolerance for such instances, and, more significantly, a restriction of emotional engagement to a story by the reduction of durational performance.

To explore these ideas in greater detail, the four test cases of the films known hereafter as research artefacts will be analysed in search of new knowledge to attest the mechanics of a working model thus established to define the relationship between Meta-Immersion and new narrative in both cinematic VR and DC spaces.

DESIGNING META-IMMERSION

As a starting point, if Meta-Immersion is brought about by what this paper attests to as the condition of new narrative, the designing of a working model must certainly take into account a series of factors which can explain the mechanics of this process, but also measure the impact and significance that these indicators and additives consolidate for the type of experience it brings to an audience. To take these considerations into account the working model will be first considered to enable a clear understandings of how such components can be designed with the intention to evaluate the research artefacts presented as test cases in order to generate new knowledge ported into the second paper.

In establishing these constructs it is important to consider that the consolidation of Meta-Immersion from new narrative is dependant on the presence of oscillation, otherwise the agency by which is attested to new narrative cannot exist if the occurrence is to be understood by way of other critical theory entities. For example, if Meta-Immersion was framed in a Neomodernist context, then the deliberations and outcomes of the working model would be quite different because of the centralist workings of the absolute. Neomodernism functions as such because of the totality of the absolute, whereas Metamodernism functions because of its lack of absolute, governed instead and in opposition though, oscillation. This comparative analogy is necessary in accepting Metamodernism as the core value which makes Meta-Immersion possible in the first place.

In point eight of the Metamodernism manifesto, Turner states that 'Metamodernism shall be defined as the mercurial condition' (Turner, 2011) governing the said polar attributes, which suggests that Metamodernism is primarily a condition and not a singular defining entity in the way that critical theory has come to understand Modernism and Postmodernism. Moreover, the role of Metamodernism being a condition of oscillation is paramount in establishing the design of a working model, and as Hanzi Freinacht claims that Metamodernism is a 'cultural logic of the internet age. But that cultural logic has yet to come fully in to play.' (Freinacht, 2017).

In 'Beyond Metamodernism: The Meta-Turn has Come Full Circle', Cooper argues that in the political policy context 'Metamodernism necessarily represents simply what 'needs to be done' to solve the global crisis' (Cooper, 2017) which seeds the argument brought about by numerous examples of recent internet conversation that Metamodernism is a 'negative idealism' (Bunnell, 2015) which enacts 'a particular lens for thinking about the self, language, culture and meaning' (Abramson, 2015) more akin to 'a cautiously optimistic response to metanarratives' (Abramson, 2015). Moreover, when such consideration is placed in context to historical narrative, and by which one might also argue to transcend an alignment from the said attestment to issues of irony, Metamodernism 'treats history's grand narratives with just as much skepticism and mistrust as Postmodernism does, but it simultaneously acts *as if* these narratives can be known' (Vermeulen, Akker), we can now keep in mind that irony itself is, indeed, an inclusive device for the working model to consider when recognising Wallace's position '[that delineates] irony's singularly unusefulness when it comes to constructing anything to replace the hypocrisies it debunks' moves irony from a negative device -

that is to say, recognising negative not as something that ontologically uses cynicalism as a system of destabilisation but rather as a structural method of epistemological analysis - to a means of identification which Metamodernism can use to support in its intent of oscillation from the condition that irony brings when taken as a juxtaposition 'between a modern enthusiasm and a postmodern irony.' (Vermeulen, Akker) This of course differs from a Postmodern irony in the historical sense as the intent of such was used as a device that examined Modernism. In Metamodernism, however, there is no evidence yet emerged that supports its own branding of irony to be used as a device to probe its formers as an epistemological singularity when, in the case of Metamodernism, the condition occurs as an oscillation instead of a singularity. So for the purposes of analysis, each research artefact will be probed to find points in its narrative, which attest that the condition of Meta-Immersion be governed by the additives of oscillation, immersion, and meta which overarch the indicators of agency, irony, the subject, paradoxical overlay, irony, the cinematic effect, and the cinematic frame. The end result is where we shall find the new knowledge of Meta-Immersion representative of the condition which conceptually will bring together an equation of additives and indicators.

The design of the working model from an arbitrary point of view lends itself to exploring a new kind of design process not necessarily entrenched in some of the more frequented design approaches used in, say, experience design, for example, determined by responsive or adaptive design thinking to instead use oscillation to combine these two approaches to form what this paper considers to be, as a design architecture, Meta-Tonic Design, that is, the condition of merging these two differentiated design approaches into a singular space. A key point in doing so is that this equation conceptually illustrates the process of the condition by incrementally breaking down each class and action thus validating not only the questions of *what* but *why* does the phenomenon exists in the first place and, moreover, to provide reason as to how an audience is impacted through new narrative when viewing these kinds of artefacts. While this can form a test case to support continued research into cinematic effects on modern audiences, it can also be applied to the new emergence of VR cinema in what this paper considers to be a significant contribution to the advancement of understanding an audience's relationship with experiencing VR as the medium continues to be explored and defined through its proto-consumer emergence.

With regards to Meta-Tonic Design, that particular system is proposed in a Metamodernism framework just as its other consolidation practices of bringing together polar opposites promulgate a condition as we have seen. For example, in the treatise of Vermeulen and Akker. As Responsive Design underpins a fluid relativism for its main application in current media and web design by using flexible measurements of percentages and Adaptive Design works on 'absolute units like pixels and points' (Marcotte, 2009) we can see a meeting point for relativism and the absolute working together to produce the desired new knowledge outcome.
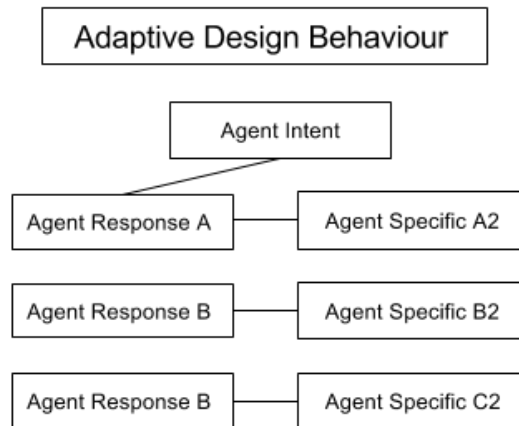
Figure 1. Adaptive Design conceptual model

$$AI = \frac{AR(A)}{AS(A2)} + \frac{AR(B)}{AS(B2)} + \frac{AR(C)}{AS(C2)}$$

Figure 2. Adaptive Design conceptual model formula

Adaptive Design represented by the absolute is represented in Figure 2 where an agent's intent is compartmentalised into each of the agent's responses leading to a singular agent specific result. The problem with this model though is that each response restricts both the agent response and the agent specific to an absolute which takes no consideration into account for multiple additive or indicator responses thus impacting on a holistic response. In Figure 3, Responsive Design takes an Agent's Response and distributes the Agent Specifics over multiple results however in doing so is restrictive in that each Response Agent has no capacity to measure the impact and significance of its result and an inability to determine behavioural data generated from an Agent Response to then form a new class and so forth.
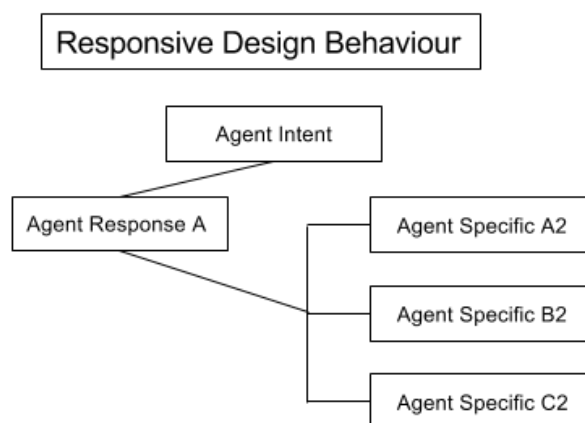

Figure 3. Responsive Design Conceptual model

$$AI = \frac{AS(A2) + AS(B2) + AS(C2)}{AR(A)}$$

Figure 4. Responsive Design conceptual model formula

Responding to these two discrepancies, Meta-Tonic Design is proposed to facilitate the capability to measure the impact of each Agent Specific, and also allows for multiple responses to be considered in finding new knowledge, that is to say, in this paper's context, the additional class of Agent Condition used to determine and locate Meta-Immersion. In evaluating this new model, the three key indicators which attest to its robust conceptual nature is that the Agent Intent is not limited to singular Agent Responses, Agent Responses are not equally distributed through Agent Specifics, Agent Intent can track each process before an Agent Condition can be determined, and that Agent Intent can generate a response and an impact to all of the attesting and governing agents at once. To demonstrate, a series of four test cases will be analysed through Meta-Tonic Design represented as written formula to determine the the presence of Meta-Immersion.
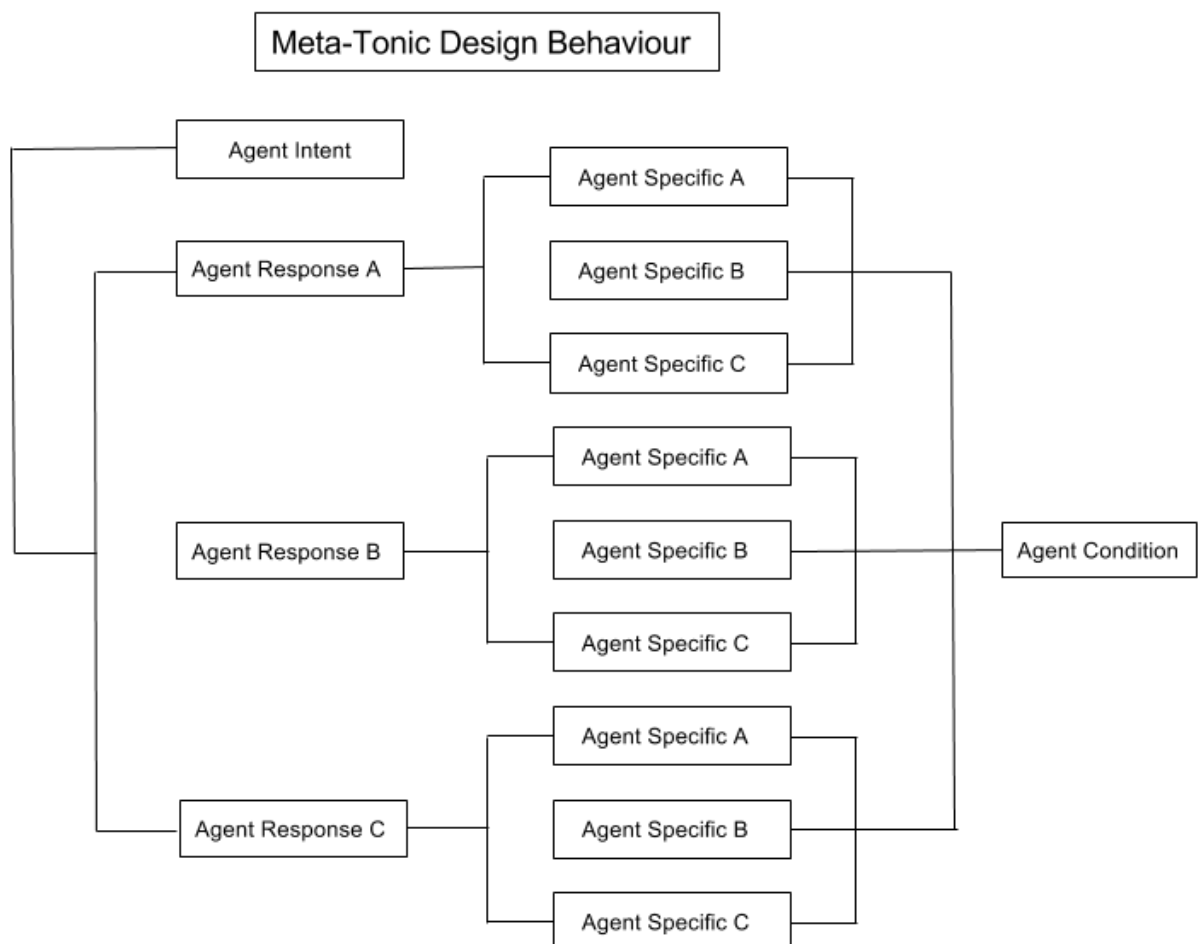

Figure 5. Meta-Tonic Design conceptual model

$$AI = \frac{AS(A) + AS(B) + AS\ (C)}{AR(A)} + \frac{AS(A) + AS(B) + AS\ (C)}{AR(B)} + \frac{AS(A) + AS(B) + AS\ (C)}{AR(C)} = AC$$

Figure 6. Meta-Tonic Design conceptual model formula

BLADE RUNNER 2049

'Cinema has often used eyes as a visual code for character and morality' (Hunt, 2017) and for the sequel to *Blade Runner* (dir:Scott, 1982), director Denis Villeneuve positions the motif of the eye as a visual device used throughout *Blade Runner 2049* as a means to locate a differentiation between human as 'real' and a manufactured version as synthetic 'other' in what one might argue to be a new narrative platform, establishing a hierarchy of simulacre embodiment. While remaining faithful to the original film, *Blade Runner 2049* 'in a synthetic world that's a darker dystopia than the original' (Glasner, 2017) propels the Baudrillardian premise of order simulations yet a consideration for the film's enquiry, that is, the notion of the eyes, from actual depictions of eyeballs to the directive gaze, are established as a central motif, impacting on the way Meta-Immersion exists in such a dystopian cinematic space. 'Just as Scott began', writes Power, 'with a close-up of an quivering iris, so Villeneuve chooses a nervously twitching eye as one of the first images we see [at the start of the film].' (Power, 2017)

Despite the further use of eye references throughout the film, it is that particular opening shot which this paper notes is the most overt example of Meta-Immersion in *Blade Runner 2049* because of three key instances. First, it is the only shot in the film that has no other proceeding visual sequences thereby establishing a visuality context prompted by the opening text sequence it follows; second, there is no indication of context outside of the framed close up which offers a time and place for the audience to anchor themselves into and authenticate their own sense of agency; and third, that the shot immerses the audience into multiple plot point of the film, we later establish that the eyes belong to the character Agent K during his numerous Baseline Tests later revealing his identity as a replicant in addition to an earlier scene of Agent K being 'en route to a violent confrontation with an older generation "skin-job"' (Power).

In this shot, there is nowhere for the audience to go. They are introduced to the new Blade Runner world without a location point, encased within an eye that offers no departure or referential beginning other than to be immersed within its own cinematography and a paradoxical irony embedded into the narrative's plot point, borrowings from its former, the original *Blade Runner* and reconfigures its motif of the eye 'with Villeneuve making many explicit callbacks' (Power) into its own meta construction. Yet when the shot repeats itself later in the film as part of Agent K's numerous Baseline Tests, the spoken narrative of the test commentator intersects the visuals to reinforce a junction where Meta-Immersion emerges again from the scene's condition as an endpoint for the paradoxical overlays induced by a short segment of Nabokov's meta-fiction poem 'Pale Fire' 'cells interlinked within cells interlinked. Within one stem. And dreadfully distinct. Against the dark, a tall white fountain

played.' (Nabokov, 2010) Like Daneeka's 'it's catch 22 baby' dialogue sequence, Nabokov's 'Pale Fire' enters the the scene to inform what has already been established by the first eye shot to induce the same kind of space for a second time yet for different reasons pertaining to the presence of Nabokov's paradoxical irony. If anything, the film is indeed meta about itself which of course only accentuates the film's new narrative position.

HARD TO BE A GOD

The late Russian arthouse director Aleksei German's last film *Hard to be a God* (dir: German, 2013) presents us with the same kind of dystopia as located in *Blade Runner 2049,* yet set in a space reminiscent of a millennia before; a starting point of modernity which in both accounts fail to eventuate. The film deals with multiple ironies on a neighbouring planet named Ankanar 'mired in a bloody, muddy version of the middle ages.' (Romney, 2015) and that the allegories present in the film's narrative quintessentially meta, a vision of barbarity that you could see either as an allegory of Russian history or more generally as a deranged cartoon of the human condition.' (Romney) One of the most astounding aspects of this film is the extreme duration of shot lengths which meanders around the medieval dystopia intersecting scientist Don Rumata 'who has been sent to a nameless alien planet that's a fairground mirror of Earth, where history has become stuck in a perpetual Dark Ages.' (Romney)

Like much of the movie where fleeting moments of various characters who look into camera, one particular instance is located in the hanging of intellectuals scene, where Don Romata and Don Reba lead their way to a hanging platform. Don Reba without hesitation breaks the fourth wall for a brief moment as the camera turns away and leads directly to the platform where we find a dozen corpses hanging from ropes and what can only be termed as a henchman-like participant pouring an oily liquid filled with metallic droplets over the heads of each corpse in a marking activity. One might argue that the gaze of Don Reba is an unsettling act which sets up the preceding actions to find these corpses grouped together, both adults and children, with the living taunting the departed, playing with their bodys in a disturbingly grotesque medieval ritual steeped in an abandonment of empathy. However, the Don Reba meta-reference provides a strategic position in the new narrative for this scene as the irony here for Don Reba as to the other instances played out later in the film, is that he is not only reacting and moving through the cinematic space of the story troup as the film progresses but by breaking the fourth wall acknowledges he *is* aware of his character's agency within the narrative structure. The meta disruption of the fourth wall cinematic premise pertaining to 'there is no camera in the character's world' (Brown, xii) embellishes a moment that, like Daneek's lament, the audience catches a glimpse of Meta-Immersion adding speculation of a potential link between metafiction and Meta-Immersion. Moreover, if the knowingness of characterisation in metafiction encapsulates irony in breaking the fourth wall then from this, the immersive qualities of this instance has a two folded effect on both the character's agency coming out of the cinematic frame and into our own world and the disruption of our role in cinema as the unnoticed observer asking the question, how do we experience cinema when the characters know we are already watching?

THE TURIN HORSE

Bela Tarr's *The Turin Horse* makes use of extreme durational shots which are void in the most part of conventional cinema edit. 'Instead of the cut, the ever-changing image in front of us produces a more mysterious, sometimes destabilizing effect, much like the way [that] the mind can wander from thought to thought.' (Koehler) Tarr brings an audience to utter denial in coming to terms with conventional filmmaking that 'eschews plot development, focusing instead on uncovering "the conditions of life" (Benjamin, "What is Epic Theatre?" 150) which gives rise to the situations depicted. (Tan, 2016) 'The film itself is based somewhat on Nietzsche's encounter with the cabman and his horse in Turin' (Greenish, 1) which led to the philosopher's demise 'is said to have been the trigger to Nietzsche's madness from which he will never recover.' (Lambert). As such the initial interpretation of the film is that it is an expression of Nietzsche's active and passive nihilism' (Greenish, p.1) that is implicitly represented through cinematography and the absence of frequented editing. Inasmuch as this lends a mediative invitation for the audience to be 'in' the scene instead of 'observing' it, the absence of editing induces an immersion for the audience to experience unparalleled intimacy due to repetition of performance where a daughter attends to her father and performs domestic tasks in bleak and graphic poverty. 'We see this routine six times over. Each time is slightly different, the camera angles altering with each successive day.' (O'Malley, 2011)

The entirety of the film is encased in nihilism, offering an invitation for an audience to become completely immersed in the story. 'In the film, however, there appears to be no hope or redemption for the father and daughter' (Greenish, p.1) and their plight of hopelessness represented by the worsening weather conditions of a pending storm effectively traps the pair inside a dilapidated farm house, exacerbating all is lost. At the end of the film 'as their world slowly shrinks they can find no reason in their lives to continue and choose instead to simply stop.' (Greenish, p.1) Such devastating awfulness coupled with long shots and minimal dialogue repeated sequentially over the six days makes the presence of Meta-Immersion easy to locate. While the inclusion of the mundane and pending doom are suffocating and, without stating the obvious, violating to a contemporary cinematic audience's expectation of entertainment values and happy endings, *The Turin Horse* achieves the complete opposite with what this paper considers to be its mastery of inactivity - precisely what generates the film's Meta-Immersion. It is hard to watch this film without feeling exactly what Tarr considers to represent Nietzsche's final days, for 'the tedium of the film is difficult to overcome.'(O'Malley) The misery of such inactivity when understood as an involuntary immersion, manifests an overwhelming experience of the subject made even more miserable by the sound design of the weather when heard inside the farmhouse. 'The only thing worse than the sound of the wind is what happens when it stops.' (Bloom)

THE DESERTED

For the final test case, *The Deserted* brings an equally nihilistic film, yet more colourful with its esoteric oddity about 'a man recovering from an illness, who is unable to communicate properly with either his mother or the female ghost who lives next door.

Instead he communes with a fish.' (Frater, 2017) Shot and screened in VR at the 2017 Venice Film Festival, the film's immersion obviously is more overt than the three other flat screen cases mentioned prior so this paper will ignore the extra spatial offerings of VR as its main driver and instead focus on the oscillation of silence and the new narrative ruptures of the movie. Despite this being a VR film, Bordwell and Thompson state that 'all the action, such as it is, takes place squarely in front of you. *The Deserted* isn't putting you inside a real or virtual space; it's putting you inside a Tsai film.' (Bordwell, 2017). Part of the spectacle of this film though are the surroundings 'in which the viewer is thrust[ed] directly into the dilapidated living space of a grieving man' (O'Callaghan, 2017) but moreso the silence by which the audience can navigate around these spaces becomes an entrapment, where the voyeurism of VR gives way to the inescapable absence of character dialogue. In *The Deserted*, 'you're locked down as a witness' (Bordwell) and this is certainly an interesting approach to making VR cinema as the tendency to consider narrative and posit this using all of the available screen space, not just a fixed slither of territory is generically universal and arguably, overtly misused in particularly the viewing of such content becoming 'awkward to the point of alientanting.' (Peckham, 2017)

The Deserted, however, has purposely crafted its new narrative into a VR space without abandoning a cinematic focus point as a trade off for a total artificially articulated reality. Hence, with this in mind, the Meta-Immersion imbued in this film is not only identified by the absence of dialogue but also from the absence of spatial distraction - as Ming-Liang laments, 'the creation of many stimuli to be looked at simultaneously is not something I aspire to because that's not how I live.'(Zhuo-Ning, 2017)

In doing so, one of the questions that *The Deserted* raises for the medium of VR is why do we need to look at everything when all that we need is right in front of us? While Ming-Liang is not the first filmmaker to exile the medium into a singular vantage point, he is certainly part of a pioneering group of contemporary filmmakers, with others such as Australian director Sarah-Jane Woulahan for example, who use the medium of VR beyond a premise of 'look at everything at once' to instead tease out a facsimile of our own experiences we bring to VR and the emotive responses we gain in return. When such instances are coupled with the solitude of performance and the absence of dialogue then the fixed spectatorship of Ming-Liang's VR mediation bestows to the audience a sentiment that new narrative and its subsequent condition of Meta-Immersion need not succumb to a contemporary expectation at least for which is prominent in the demands of mass audience cinema to provide consistent entertainment through visual stimulation; for *The Deserted* it is indeed quite the opposite. From a Metamodernism perspective, the oscillation of what the film brings to a VR space in opposition to what the medium has established are in conflict and, as such, revealed to be a disruption through new narrative and moreover, cinematic conventions of VR.

CONCLUSION

These aforementioned test cases and design propositions have been identified to detect and establish Meta-Immersion attested through Metamodernism. The significance and impact that each of these artefacts will produce is outlined in the second part of this

article *Modelling Meta-Immersion for Cinematic New Narrative* in an attempt to use Meta-Tonic Design in such as a way that it enables new knowledge to be generated from a conceptual design process not present in contemporary design literature. The important factor to consider in doing so is that Metamodernism itself has no conceptual function nor design capacity to evaluate instances of Meta-Immersion through cinematic practice and by establishing a new design process that can facilitate core elements of its own critical premise to then consider more complex ideas, while at the same time solving integrated problems then the process of locating Meta-Immersion when understood as a condition of new narrative becomes an adjunct of new knowledge in addition to what critical theory has already established through the presuppositions brought about by Metamodernism.

This paper has sought to question the cinematic role of Metamodernism through the aforementioned test cases, and has found that by seeking to define a cinematic space for new narrative to coexist through oscillation elevates these individual films into examples which impact on an audience's ability to engage with Meta-Immersion, effectively mapping out the heterogeneous attributes which Metamodernism seeks to bring together in order to understand such ideas at a deeper and enriching level.

Dr Shaun Wilson is a Senior Lecturer in the School of Design at RMIT University, Melbourne, Australia. He is a practicing film maker and screen commentator.

REFERENCES

Abramson, S 2015, *Ten Basic Principles of Metamodernism - The Huffington Post* viewed 7 December 2017
https://www.huffingtonpost.com/seth-abramson/ten-key-principles-in-met_b_7143202.html

Benjamin, W 1969, 'What is Epic Theatre?' in *Illuminations*. Trans. Harry Zohn. Ed. Hannah Arendt. New York: Schocken Books, 147-154.

Bloom, L 2017, 'Sound and Fury: Bela Tarr's "The Turin Horse" Plus More at the Cannes Film Festival'*, Filmmaker Magazine*. [online] Filmmaker Magazine. Viewed 14 December 2017.
http://filmmakermagazine.com/24093-sound-and-fury-bela-tarrs-the-turin-horse-plus-more-at-the-cannes-film-festival/#.WjMHk1T1Uo8

Bordwell, D, Thompson, K 2017, Observations on film art. *Directors: Tsai Ming-liang.* Viewed 17 December 2017.
http://www.davidbordwell.net/blog/category/directors-tsai-ming-liang/

Brown, T 2012, *Breaking the Fourth Wall: Direct Access in the Cinema,* Edinburgh University Press, Edinburgh

Bunnell, N 2015, 'Oscillating from a Distance: A Study of Metamodernism in Theory and Practice'*, Undergraduate Journal of Humanistic Studies*, Spring 2015, Vol. 1 Viewed 7 December 2017.
https://apps.carleton.edu/ujhs/assets/ENGL_Bunnell_FINAL.pdf

Cooper, B 2017, *Beyond Metamodernism – The Abs-Tract Organization – Medium*. Viewed 7 December 2017.
.https://medium.com/the-abs-tract-organization/beyond-metamodernism-c595c6f35379

The Franklin Institute (2017), *History of Virtual Reality*. Viewed 30 November, 2017.
https://www.fi.edu/virtual-reality/history-of-virtual-reality

Frater, P 2017, 'VR at Venice: Tsai Ming-liang Tests Story and Technology in 'The Deserted'*. Variety*. Viewed 14 Dec. 2017.
http://variety.com/2017/film/asia/vr-venice-tsai-ming-liang-deserted-1202542656/

Freinacht, H 2017, 'The Difference Between Post- and Meta-modernism.' *Metamoderna*. Viewed 7 December 2017.
http://metamoderna.org/the-difference-between-post-and-metamodernism

Holberg, J 2003, Ideals of Immersion in Early Cinema, *Journal of Film Studios,* No.1, Vol 14, Autumn, 12 Viewed 20 November 2017.
 https://www.erudit.org/en/journals/cine/2003-v14-n1-cine751/008961ar/

Hunt, K 2017, *'Blade Runner 2049 - and why eyes are so important in this version of the film', The Conversation* Viewed 4 October 2017.
https://theconversation.com/blade-runner-2049-and-why-eyes-are-so-important-in-this-vision-of-the-future-85119

German, A (dir) 2011, *Hard to Be a God,* Arrow Film Distributors, UK

Koehler, R 2017), 'Cinema Scope, Interview, The Thinking Image: Fred Kelemen on Béla Tarr and The Turin Horse'. *Cinema-scope.com*. Viewed 14 December, 2017.
http://cinema-scope.com/cinema-scope-magazine/interview-the-thinking-image-fred-kelemen-on-bela-tarr-and-the-turin-horse/

Lambert 2017, 'The Entropy of Mind and Matter in The Turin Horse by Bela Tarr', *The Funambullist*, nd Viewed 14 December, 2017.
https://thefunambulist.net/cinema/cinema-the-entropy-of-mind-and-matter-in-the-turin-horse-by-bela-tarr

O'Callaghan, P 2017, 'Immersion island: virtual reality at the 2017 Venice Film Festival', *Sight & Sound*. British Film Institute.Viewed 15 Dec. 2017.
http://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/vr-venice-film-festival

Peckham, M 2017, 'After Trying Every VR Headset, Here's What Worries Me and Keeps me hopeful', *Time.com* Viewed 17 December, 2017.
http://time.com/4265899/virtual-reality-experience/

Rose, F 2011, *The Art of Immersion: How the digital generation is remaking Hollywood, Madison Avenue, and the way we tell stories,* W.W. Norton & Company, New York.

Ryan, M 2015, *Narrative as virtual reality.* The John Hopkins University Press, Baltimore.

Turner, L 2011, *The Metamodernism Manifesto*, Luke Turner, 2011. Viewed 20 November 2017.
http://www.metamodernism.org/

Marcotte, E 2009, *"Fluid Grids"*. March 3, 2009, *A List Apart*.
http://alistapart.com/article/fluidgrids

Ming-Liang, T (dir) 2017, *The Deserted,* Jaunt China

Power, E 2017, 'Blade Runner 2049: 12 Callbacks and Reference to the Original Movie, 9 October, 2017, *The Telegraph,* UK. Viewed 12 December, 2017.
http://www.telegraph.co.uk/films/0/blade-runner-2049-callbacks-references-original-movie/

Nabokov, V 2010, *Pale Fire,* Penguin Modern Classics, Penguin Books.

O'Malley, S 2011, ′The Turin Horse': A tale of animal and human deprivation, and an invitation to feel Nietzsche's pain'. *Politico Magazine.* Viewed 14 December 2017. https://www.politico.com/states/new-york/city-hall/story/2011/09/the-turin-horse-a-tale-of-animal-and-human-deprivation-and-an-invitation-to-feel-nietzsches-pain-067223

Romney, J 2015, *Hard to Be A God: Art Cinema at its Most Heroically Extreme,* 9 August, 2015, The Guardian, UK. Viewed 13 December 2017. https://www.theguardian.com/film/2015/aug/09/hard-to-be-a-god-film-review-heroically-extreme

Tan, I 2016, 'Towards a Recasting of Forms: The Cinematic Experience of/in Epic Theatre in Sokurov's Alexandra and Tarr's The Turin Horse', September 2016, Vol.20, Issue 8, *Off Screen*. Viewed 14 December, 2017. http://offscreen.com/view/the-cinematic-experience-of-epic-theatre

Taar, B (dir) 2011, *The Turin Horse,* The Cinema Guild, USA.

Vermeulen, T, Akker, R 2017, 'Notes on Metamodernism'. T*he Journal of Aesthetics & Culture,* Volume 2, 2010, Taylor & Francis. Viewed 7 December 2017. http://www.tandfonline.com/doi/abs/10.3402/jac.v2i0.5677

Villeneuve, D (dir) 2017, *Blade Runner 2049,* Sony Pictures, USA.

Zhuo-Ning, S 2017, 'Tsai Ming-liang on Confronting Death in 'The Deserted' and the Future of Virtual Reality', Filmstage.com. Viewed 17 December, 2017. https://thefilmstage.com/features/tsai-ming-liang-on-confronting-death-in-the-deserted-and-the-future-of-virtual-reality/