



# Alternative space construction through creative mapping: the design potential of cinematic narratives in the case of *Alice in Wonderland*

## Construcción de espacios alternativos mediante el mapeo creativo: el potencial de diseño de las narrativas cinematográficas en el caso de *Alicia en el país de las maravillas*

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**ABSTRACT** This study aimed to integrate fantastical cinematic narratives into alternative spatial constructs using creative spatial mapping methods. In a design application conducted with Interior Architecture students using the film *Alice in Wonderland* as an example, mapping was used as a tool for analyzing the existing narrative and generating new spaces based on this analysis. The findings show that, despite being based on the same narrative, distinct spaces with clear formal and semantic differences were produced. Consequently, creative spatial mapping is considered a flexible and productive design tool that enables the reinterpretation of fictional worlds, and a qualified approach that supports creative thinking in design education.

**RESUMEN** El objetivo de este estudio era integrar narrativas cinematográficas fantásticas en construcciones espaciales alternativas utilizando métodos creativos de mapeo espacial. En una aplicación de diseño realizada con estudiantes de Arquitectura Interior utilizando la película *Alicia en el país de las maravillas* como ejemplo, se utilizó el mapeo como herramienta para analizar la narrativa existente y generar nuevos espacios basados en este análisis. Los resultados muestran que, a pesar de basarse en la misma narrativa, se produjeron espacios distintos con claras diferencias formales y semánticas. En consecuencia, el mapeo espacial creativo se considera una herramienta de diseño flexible y productiva que permite la reinterpretación de mundos ficticios, y un enfoque cualificado que apoya el pensamiento creativo en la educación del diseño.

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**PALABRAS CLAVE** cartografía creativa, ficción espacial alternativa, narrativa cinematográfica, diseño de espacios ficticios, educación en diseño



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## 1. Introduction

The relationship between cinema and space holds theoretical and historical depth concerning design disciplines and narrative theories. Within cinematic fiction, space functions as an active element that transcends merely being a passive background; it directs the flow of the narrative, reflects the psychological state of the characters, and constructs the emotional atmosphere. In this interaction, films, especially those in the fantasy genre, offer limitless potential by detaching the boundaries of spatial fiction from physical reality.

The fantasy genre provides a free ground, unconstrained by traditional design limitations, centered on imagination, and conducive to the production of fictional space. Fantastic narratives allow for limitless alternative fictions that determine not only the formal structure of the space but also its function and emotional atmosphere. In this framework, the creative spatial mapping method emerges as an interdisciplinary tool to examine the multilayered relationship between cinematic narratives and spatial design.

Creative spatial mapping goes beyond traditional analysis methods, offering the possibility to analyze and interpret the existing narrative universe by centering the subjective perception of the viewer/designer. This method not only analyzes the existing spatial structure of the film. It also enables the designer to chart a roadmap for new visual images and alternative fictional scenarios guided by their own style. Thus, it becomes possible to integrate an alternative space and a character design related to this space, into the film's fiction. This, in turn, supports the creation of original fictions. Proceeding from the need to concretize this rich potential provided by cinematic narratives through creative mapping, this study centers on the question: "How can cinematic narratives be transformed into alternative spatial fictions through creative spatial mapping?"

The primary objective of the study is to analyze a fantastic film narrative and, guided by the creative spatial maps generated from this analysis, ensure the production of original fictional space designs and fictional characters. Emphasizing the guiding role of creative mapping in the analysis process and its role in increasing diversity in the design process, this research is expected to offer significant contributions to the field regarding the development of narrative-based creative thinking styles.

## 2. Conceptual framework

### 2.1. The fantastic dimension of cinematic narratives and fictional space

The relationship between cinema and space forms a significant theoretical ground at the intersection of narrative construction and spatial design fields. Cinema elevates space from being merely a passive ground where events take place to becoming the very carrier of the narrative and the conveyor of the emotional atmosphere (Ayna and Postalci, 2020). Within this framework, cinema contributes to the development of architectural consciousness and aesthetic perception by allowing for the visionary construction of spaces that have not yet been built (Erdoğan and Akarsu, 2024). Furthermore, space, far from being a passive backdrop, is reconstructed through cinematic techniques to become a dynamic element that tells stories to the audience (Bačun, 2023). Particularly in the fantasy cinema genre, the narrative role of space reaches its peak by allowing for limitless fictions, independent of the constraints of physical reality. While architecture is subject to physical limitations, fantastic cinema offers the freedom to design fictionalized universes, pushing the boundaries of imagination. As a matter of fact, the design of space in fantastic and fictional universes is enriched by the reinterpretation of architectural parameters, such as period characteristics, style, and the psychological needs of the user profile, through contemporary technological tools like artificial intelligence (Aydın et al., 2025). In this regard, fantastic film spaces enable the construction of a unique world, equipped with new cultures and rules, offering unlimited potential in determining the form, function, and atmosphere of the space (Aziz et al., 2022).

Fictional spaces in cinema create powerful experiences for the viewer due to their emotional charge and being more stimulating than real life spaces. Through the spaces they see on screen, the audience can acquire a sense of adventure, helplessness, or loss, even without physically visiting the location. For example, the fictions in the *Alice in Wonderland* film can evoke feelings of curiosity or adventurousness (Al-Saati et al., 2012). According to Juhani Pallasmaa's phenomenological approaches, architecture and cinema imply a kinesthetic spatial experience; in this context, we experience a film not only with our eyes but also with our muscles and skin. This experience indicates that the cinematic space generates a corporeal and sensory perception (Pallasmaa, 2012). It shows that space becomes a concrete representation that reflects the psychological depth and emotional states of the characters, rather than a passive environment they simply enter. In this context, the fiction of the space expresses the characters' deepest fears or desires through architecture (Aziz et al., 2022). Consequently, the fantastic cinematic space is positioned not merely as a set design, but as a structure loaded with emotional and symbolic meanings, establishing the fictional universe that is the most crucial part of the narrative.

## 2.2. The creative spatial mapping approach in fictional space production

While mapping in traditional architectural practices is generally accepted as an analysis phase and an inventory extraction method, in contemporary design approaches, this tool is transforming into a fictional and creative process (Zakariya et al., 2015). This change in the role of mapping has broadened the scope of the data it visualizes. It can now record not only concrete data but also the invisible and temporal qualities of a space, such as its emotional connotations, the stories it tells, and its processes (Tufan, 2022). Reinforcing this shift, cartographic design is increasingly analyzed as a powerful tool for visual storytelling, capable of synthesizing and conveying complex narratives, genres, and specific tropes through map-based visuals (Roth, 2021). In this context, mapping moves beyond being a passive data display and transforms into a dynamic tool for inquiry and production that activates design thinking from different perspectives (Zakariya et al., 2015).

The production of fictional space, in particular, offers fertile ground for the creative mapping approach. Spaces defined by fictional narratives often have ambiguous boundaries, possess a fragmentary structure, and are difficult to localize physically. For this reason, mapping becomes a powerful method for visualizing this kind of spatial ambiguity (Reuschel and Hurni, 2011). Creative maps function as a multidimensional analysis tool by simultaneously adding analytical depth to a narrative's spatial structure and combining the time and space dimensions present in the narrative flow (Golden, 2017).

When integrated into design education, the creative mapping process plays a critical role in transforming the narrative into a spatial form. Narrative-based methodologies allow students to progress with an outside-in design approach (Nazidizaji et al., 2015). Creative mapping enables the analysis of the existing fiction and characters of the film while also guiding the production of new scenario alternatives and fictional space solutions, which are nourished by the designer's subjective interpretation and imagination. This approach ensures the transformation of the narrative into spatial design through multilayered research, leading to the production of spaces that are not only functional but also original and conceptually profound (Nazidizaji et al., 2015; Golden, 2017).

## 3. Literature review

In this section, the relevant academic literature forming the conceptual and methodological foundation of the study is examined. In line with the scope of the study, academic works addressing the conceptual distinction of visual mapping tools, their creative potential in space and design processes, and finally, their role in narrative/cinematic space production are discussed. Furthermore, within the framework of the reviewed literature, the contribution of this study to the field is addressed.

Davies (2011), in their study, examined the distinction between mind mapping, concept mapping, and argument mapping. They stated that each mapping tool serves a different cognitive purpose. While mind maps aim for creativity through the free association method, argument maps allow for the assessment of inferential connections, and concept maps enable the evaluation of hierarchical relationships. According to Davies, these tools also create a common language in interdisciplinary studies.

Kennedy (2002), demonstrated that, in designs utilizing computer technologies, visual mapping facilitates communication by providing a common design framework for teams from different areas of expertise. Poldma and Stewart (2004), on the other hand, noted that artistic tools such as the collage technique and visual concept maps facilitate the expression of abstract ideas in qualitative research. Thus, they emphasized the potential to create new ideas by establishing an environment of trust between the participant and the researcher. However, a systematic review conducted with a broad sample size focusing on concept mapping and critical thinking skills, indicated mixed findings regarding the method's effectiveness in enhancing students' critical thinking abilities. This review highlighted significant methodological gaps, noting inconsistencies in research designs and minimal reporting on the specific critical thinking skills students utilize while constructing maps (Jeong et al., 2025).

Step No.	Methodological Step
1	Spatial Analysis of the Cinematic Narrative
2	Development of Fictional Space Scenarios
3	Visualization of the Spatial Relationships of the Film Narrative Through Creative Mapping
4	Fictional Space and Character Design

Table 1: Application Process Flowchart. (2025)

When considered from the perspective of the architecture discipline, according to Güleç, mapping tools have moved beyond their traditional representation function. It has been argued that imaginative, narrative, or relational creative maps constitute the design itself, rather than merely being a representation tool (Güleç, 2021). In this context, Melikoğlu Eke (2019) stated that giga-mapping tools, when combined with traditional tools such as models and sketches, materialize the designer's abstract idea and trigger the creative act of designing. In architectural education, narrative-based approaches are noted to allow students to express their designs more comprehensively and approach design problems with a more holistic perspective (Nazidizaji et al., 2015). The study by Ewing and Troiani (2020), on the other hand, focused on 'critical visualizations,' examining how visual narrative methods, including photography, drawing, and film, are used as a research practice in the production of architectural knowledge.

Fictional spaces in cinema constitute an important application area that expands the creative limits of mapping. Reuschel and Hurni (2011) investigated ways to visualize spatial ambiguity in fictional texts using creative map techniques. Their study mentions that maps created with techniques such as ambiguous boundaries and animation provide powerful analytical tools for the analysis and interpretation of literary texts. Furthermore, the concept of cartographic design is utilized to review and synthesize how maps actively engage in visual storytelling, presenting narrative structures rather than just spatial data (Roth, 2021). In line with this, Ings (2023) highlights the map's role in film production as a potent form of visual storytelling that summarizes the film's atmosphere, tone, and character journeys. Golden (2017), who united the disciplines of architecture and cinema, argued that the cinematic mapping methodology goes beyond traditional architectural maps by adding the element of time to the film. The cinematic mapping method has increased the experiential depth of design research by mapping social stories, urban narratives, and spatial experiences. Finally, Damásio and Mistry (2020) suggested that cinematic maps, especially through VR technologies, enhance the understanding of narrative and space. They stated that this allows for multi-vocal spatial experiences where the viewer is removed from

the position of a passive recipient and takes on the role of an active narrative character. Complementing these approaches, the evaluation sets proposed to analyze the interaction between cinema and architecture make it possible to perform a systematic architectural reading of films through core components such as design principles, spatial organization, and atmosphere (Erdoğan and Akarsu, 2023).

The literature review conducted shows that while a theoretical foundation exists for the integration of creative mapping into spatial production and cinematic narratives into design processes; it also reveals a gap at the intersection of these areas. Furthermore, the number of academic studies featuring applied approaches in the context of creating new fictional spaces and fictional characters unique to these spaces, stemming from cinematic narratives through creative mapping, is quite limited. This gap highlights the significance of the present study in offering both a methodological innovation by combining fantastic cinema narratives with the creative mapping method and making an original contribution to the field of fictional space production and design education.

## 4. Methods

This study is based on examining the production of alternative fictional space and character designs through the creative spatial mapping method developed from cinematic narratives. The research aims to observe how the thematic and spatial elements of a fantastic cinematic narrative guide the creative mapping processes of students and how they contribute to the production of unique fictional solutions.

The application process was carried out with the participation of 18 third-year students studying in the Department of Interior Architecture and Environmental Design, Faculty of Architecture and Design, at Istanbul Gedik University. In this process, Tim Burton's 2010 film *Alice in Wonderland* was selected as the common narrative universe. Students were asked to choose a scene of the film they desired and, starting from that point, develop original spatial scenarios that would transform the flow of the narrative.

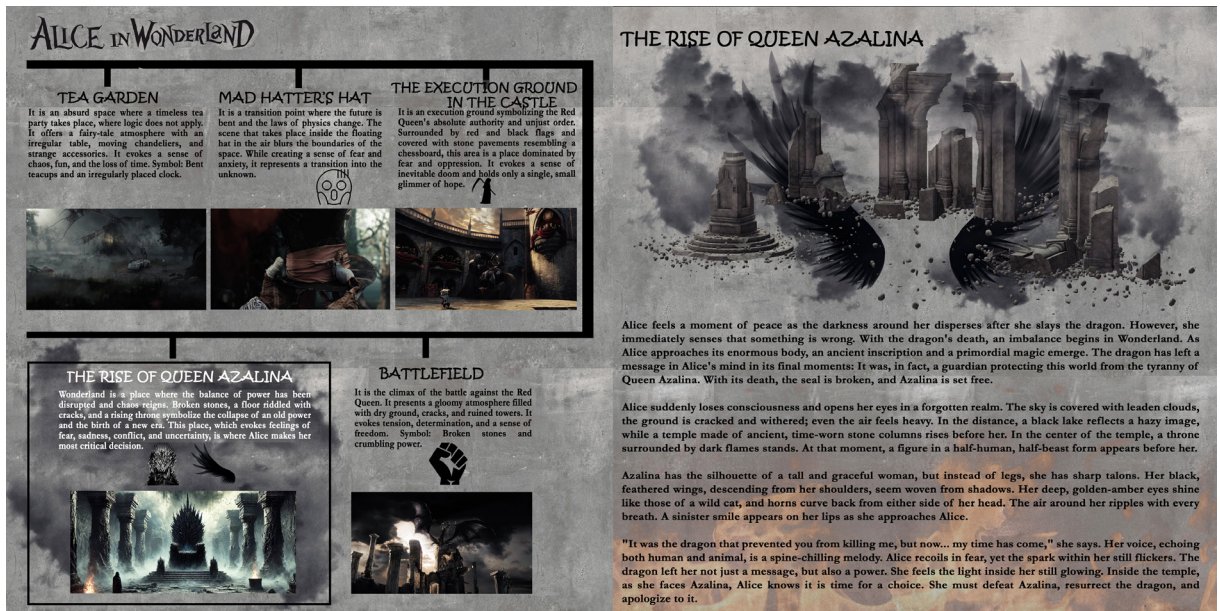


Figure 1: Spatial analysis of the cinematic narrative and fictional space scenario studies-i. Produced by students within the scope of the course (2025, July 30)

In this transformation process, students used the creative spatial mapping method to integrate the existing fictional spaces they analyzed in the film with the new fictional space designed according to their own original spatial scenarios. The creative mapping studies formed the basis for the students' design of a new fictional space and a new fictional character that would give narrative integrity to this space. The flowchart of the application process is presented in Table 1.

Throughout the application process, it was observed how students analyzed and transformed the elements of space, time, atmosphere, and character from the film during the creative mapping phase. The reflection of this transformation on the resulting alternative space and character designs was analyzed. Students were not restricted in the use of any visualization techniques or tools, such as collage, drawing, computer-aided programs, or artificial intelligence tools; the selection of tools to be used was left to the creative initiative of the students.

This methodological framework aims to reveal how creative spatial mapping can be used as a conceptual and productive tool in the creation of alternative fictional spaces and characters, going beyond merely being an analysis of existing cinematic narratives.

## 5. Results

This section presents the findings derived from the students' design processes in three main stages. First, it details the thematic and symbolic analysis of the film narrative and its spatial characteristics. Second, it demonstrates the creative mapping process used to transform these narratives into original fictional scenarios. Finally, it illustrates the resulting alternative space and character designs, highlighting the transformative potential of the mapping method.

In the initial study, which involved the analysis of the spaces in Tim Burton's *Alice in Wonderland*, the scenes "Tea Garden", "Mad Hatter Hat", "The Execution Ground in the Castle", and "Battlefield" were addressed as symbolic representations of the existing film spaces. The analysis conducted by the students revealed symbolic qualities such as "chaos, irregularity, and threat" from the formal fictions and emotional atmospheres of the existing film spaces (Figure 1).

The analyzed "Battlefield" scene was determined as the critical point that would affect the narrative flow and prepare the ground for the creation of a new fictional space scenario. These symbolic qualities formed the basis of the fictional space scenario named "The Rise of Queen Azalina". The new space fictionalized in this scenario presents a mystical, ancient, and threatening atmosphere.

The integration of the fictional scenario developed by the student with the existing film narrative and the fictionalization of new spatial relationships were visualized through the creative spatial mapping method (Figure 2). The creative mapping method was used as an analytical tool to show the linear flow of the main spaces in the film (Tea Garden, Execution Ground, etc.), thus determining the continuity of the narrative flow. At the same time, the mapping determined the critical point where the new fictional scenario was integrated, marking the start of the new fiction after the "Battlefield" scene. The presentation of "The Rise of Queen Azalina" within a prominent frame on the map visually emphasized the importance of this stage as the focus of the narrative transformation. This visualization conceptually strengthened the narrative context of the space to be designed by placing the symbolic qualities resolved from the film onto the map.

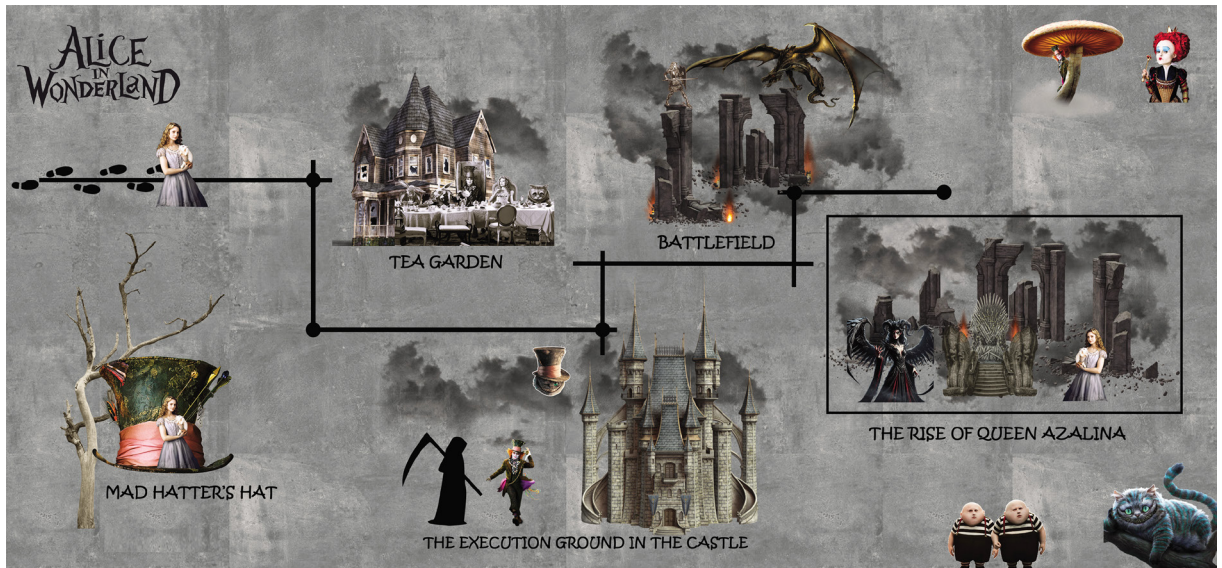


Figure 2: Creative mapping studies-I. Produced by students within the scope of the course (2025, July 30)



Figure 3: Fictional space and character design studies-I. Produced by students within the scope of the course (2025, July 30)



Figure 4: Spatial analysis of the cinematic narrative and fictional space scenario studies-II. Produced by students within the scope of the course (2025, July 30)

In the final stage, the symbolic qualities resolved during the analysis were translated into concrete formal elements within the design of the character and the alternative fictional space (Figure 3). The character of Queen Azalina embodies the theme of threat through majestic wings, horns, and dramatic dark attire. Similarly, the Queen Azalina's Throne Square visualizes chaos and power through ruined columns, cracked floors, and rising flames. The dynamic and unfinished atmosphere of the space, reinforced by the central placement of the throne, effectively conveys the transformation and destruction themes established during the creative mapping process.

In the second study, which involved the analysis of the film spaces, the scenes "White Gazebo and Marriage Proposal Scene", "The Rabbit Hole and The Moment of Transition", "The Forest Map and The Prophecy Moment", and "The Apocalypse Battle and Final Confrontation" were addressed as symbolic representations of the existing film spaces. The analysis carried out by the student revealed symbolic qualities such as "fragility, transition, and hope" from the formal fictions and emotional atmospheres of the existing film spaces (Figure 4).

The analyzed "Apocalypse Battle and Final Confrontation" scene was determined as the critical point that would affect the narrative flow and prepare the ground for the creation of a new fictional space scenario. These symbolic qualities formed the basis of the fictional space scenario named "The Green Throne Square". The new space fictionalized in this scenario presents an atmosphere themed around hope, renewal, and peace, in contrast to the existing destruction and chaos.

Creative mapping presented the main spaces of the film (White Gazebo, Rabbit Hole, etc.) on an isometric conceptual island, showing the continuity of the narrative flow determined by a linearly guiding expression. The map, as an analytical tool, marked the integration point of the end of the existing narrative and the beginning of the new fiction directly after the "Apocalypse Battle and Final Confrontation" scene (Figure 5).

The narrative focus and significance of the new fictional space were emphasized by its location in the mapping: the center of the "The Green Throne Square" space was represented by a large, magnificent tree figure on top of the island. This showed that the map functioned not only as a diagram listing the spaces but also as a tool that visually determined the thematic hierarchy and the focus of renewal for the new fictional universe.



Figure 5: Creative mapping studies-II. Produced by students within the scope of the course (2025, July 30)



- WHITE GAZEBO AND MARRIAGE PROPOSAL
- RABBIT HOLE AND MOMENT OF TRANSITION
- FOREST MAP AND MOMENT OF PROPHECY
- APOCALYPSE WAR AND FINAL CONFRONTATION
- GREENING THRONE SQUARE

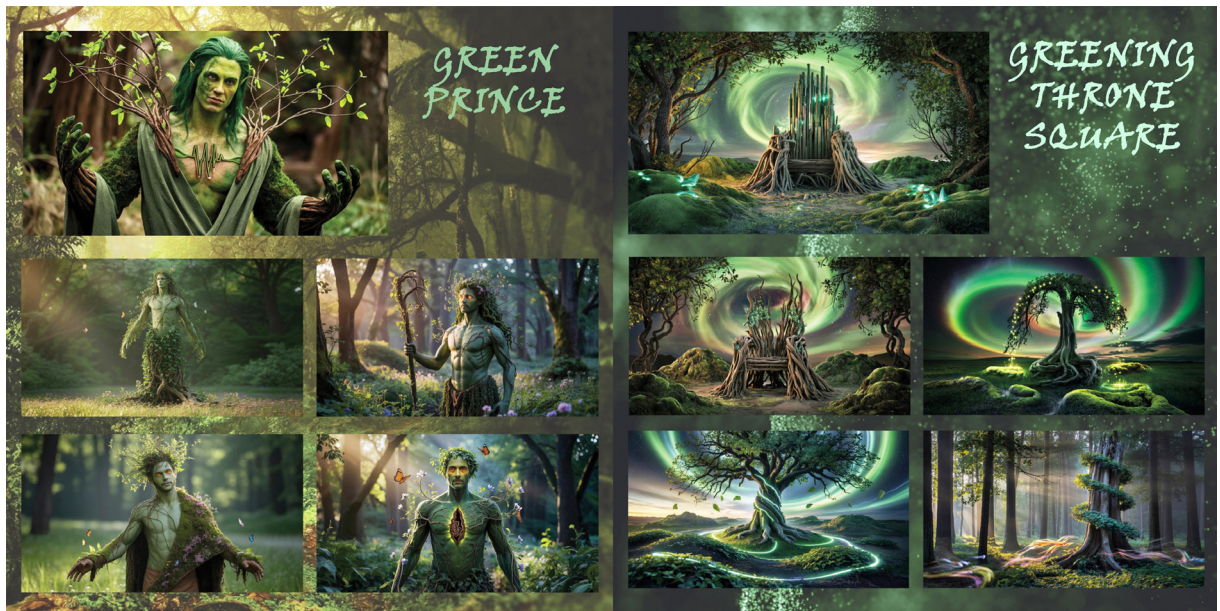


Figure 6: Fictional space and character design studies-II. Produced by students within the scope of the course (2025, July 30)

The names of the spaces and narrative transitions were provided as a legend in the bottom right corner of the map. This creative mapping repositioned the cinematic narrative on a conceptual island metaphor, offering a visual and conceptual roadmap for the construction of a new fictional universe.

In the final stage, the symbolic qualities of “hope, renewal, and peace” resolved during the analysis were translated into concrete formal elements within the design of the character and the alternative fictional space (Figure 6). The Green Prince character embodies the theme of renewal through vibrant green skin and limbs that transform into ivy and tree branches. Similarly, the “The Green Throne Square” visualizes these themes through a magnificent tree-form throne and mystical lighting reminiscent of the Aurora Borealis. The fact that the throne is rooted directly into the natural ground reinforces the establishment of power through natural balance. The vibrant and healing atmosphere of the space effectively conveys the transformation from destruction to a state of perpetual formation, as established during the creative mapping process.

In the third study, which involved the analysis of the film spaces, the scenes “Rabbit Hole”, “Absolem”, “Tea Party”, “Red Queen’s Castle”, “White Queen’s Castle”, and “Battlefield” were addressed as symbolic representations of the existing film spaces. The analysis carried out by the student revealed symbolic qualities such as “mystery, unknown, and splendor” from the formal fictions and emotional atmospheres of the existing film spaces (Figure 7).

The analyzed “Tea Party” scene was determined as the critical point that would affect the narrative flow and prepare the ground for the creation of a new fictional space scenario. These symbolic qualities formed the basis of the fictional space scenario named “Crystal Cave”. The new space fictionalized in this scenario offers a calm and mystical atmosphere, themed around light, wisdom, and mystery, in contrast to the chaos in the narrative and the external threat.

Creative mapping determined the continuity of the narrative flow by connecting the main spaces of the film (Rabbit Hole, Tea Party, Red/White Queen’s Castle, etc.) with visual tracks on a single holistic surface. The map, as an analytical tool, positioned “Crystal Cave”, which symbolizes the new fiction in the existing narrative, as a fictional intermediate stage between the “Tea Party” and “Battlefield” (Figure 8). In this context, “Crystal Cave” formed a visual and thematic center in the lower left corner of the map, in a manner related to these two critical scenes. The narrative focus and importance of the new fictional space were emphasized by its position in the mapping. This creative mapping, by repositioning the cinematic narrative under the themes of a starry sky and a mystical forest, offered a visual and conceptual roadmap for the construction of a new fictional universe.

In the final stage, the symbolic qualities of “mystery, unknown, and splendor” resolved during the analysis were translated into concrete formal elements within the design of the character and the alternative fictional space (Figure 9).



Figure 7: Spatial analysis of the cinematic narrative and fictional space scenario studies-III. Produced by students within the scope of the course (2025, July 30)

## 6. Discussion and conclusions

The character Enedia, the ancient guardian of the cave, embodies these themes through a crystallized body texture, light-reflecting white hair, and magnificent dark attire. Similarly, the "Crystal Cave" space visualizes mysticism through a secret underground passage, purple and ice-blue crystal forms, and a powerful central light source. The placement of the crystal throne directly beneath this light source reinforces the narrative that power in this space originates from an ancient, natural source. This spatial configuration effectively conveys the "mysterious intermediate stage" and the quest for wisdom established during the creative mapping process, transforming the space into a symbolic transition portal.

The examination of student works throughout the methodological track demonstrated that the creative mapping method functions as a productive tool allowing for diverse fictional solutions. Although stemming from the same narrative universe, each study transformed the film's narrative flow from different critical points. It was observed that this transformation created noticeable differences in the newly fictionalized spaces regarding semantic, formal, functional, and sensory aspects. With creative mapping, the abstract symbols resolved from the film were transformed into concrete designs for new fictional spaces and characters, enabling the reinterpretation of fictional universes.

This study centered on the question of how fantastic cinematic narratives can be transformed into alternative spatial fictions through the creative spatial mapping method. The findings from the application process demonstrated that the creative mapping method functioned as a conceptual roadmap that determined and transformed the semantic, formal, functional, and sensory features of new fictional spaces, using abstract symbols resolved from film analysis such as "chaos, mystery, and hope".

Each student's intervention in the same narrative universe from a different critical point enabled the development of unique scenarios. The development of these fictional space scenarios plays a critical role in ensuring creative diversity during the process of producing fictional spaces and characters from the film narrative through the creative mapping method. At the intersection of design pedagogy and cinematic analysis, this process provides a significant contribution by deconstructing conventional architectural precedents and encouraging students to derive complex spatial logic from narrative-driven, abstract sources. This methodological approach facilitates the development of "spatial empathy", requiring designers to synthesize atmospheric and psychological contexts beyond mere functional requirements. The selection of scenes that transform the narrative flow from different points, in line with these symbolic analyses, provided variety in the new fictional space and character designs.



Figure 8: Creative mapping studies-III. Produced by students within the scope of the course (2025, July 30)

For example, the theme of destruction and threat in the “The Rise of Queen Azalina” study, the theme of hope and renewal in the “The Green Throne Square” study, and the quest for mystery and wisdom in the “Crystal Cave” study were transferred to the space and character designs using the creative mapping method.

This transformation process supports the conclusion that mapping is a flexible and productive design tool allowing for the reinterpretation of fictional universes. The integration of such methodologies into the design studio curriculum underscores the importance of multidisciplinary synthesis, enhancing the students’ capacity to translate complex emotional themes into tangible architectural forms. The fact that the produced spaces exhibited noticeable differences at the semantic, formal, and functional levels, despite originating from the same narrative universe, indicates that the method enables the development of narrative-based creative thinking styles by centering the individual interpretations and subjective perceptions of the students. Furthermore, the design of the new fictional character in relation to the space supported the process of fictionalizing the space as a concrete representation reflecting the physical characteristics and psychological depth of the characters.

The study’s findings support the theoretical ground addressed in the relevant literature regarding the integration of creative mapping into space production and cinematic narratives into design processes. Indeed, the relevant literature shows that creative mapping has transformed into a fictional process that visualizes the invisible and temporal qualities of a space, and that cinematic space is an active element that directs the flow of the narrative. However, existing studies in the field have remained limited in terms of applied works where creative mapping is used in the context of producing new fictional spaces and characters based on cinematic narratives. In this regard, the conducted application process contributes to this limited area by demonstrating the method’s productive potential beyond its analytical function with concrete findings. The integration of the method into design education is evaluated as an approach that contributes methodologically to the literature and encourages students to produce original fictional solutions by unlocking their creative potential.

The main limitation of this study is that the application was carried out with a restricted group of students only from the Department of Interior Architecture and Environmental Design and through a single film example.



Figure 9: Fictional space and character design studies-III. Produced by students within the scope of the course (2025, July 30)

It is suggested that future studies in the field examine the transformative effect of creative mapping comparatively with wider groups from different disciplines, such as architecture, cinema, and graphic design, and across different application processes. The popularization of studies that bring together spatial design and cinema disciplines, in particular, will reveal the effect of the creative mapping method on creative outputs across different disciplines more comprehensively.

**Conflict of interest.** The authors declare no conflicts of interest.

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