

# Application Research on Interior Scene Design of Film and Television Animation from the Perspective of Traditional Aesthetics

Ying Liu<sup>1,2</sup>

<sup>1</sup>School of Wuxi Polytechnic Institute, Wuxi, 214000, China;

<sup>2</sup>School of Philippine Christian, University, Manila, Philippines.

## Abstract

The inspiration of classic film and television animation works comes from emotion and life, which can touch and heal the hearts of the public. This paper briefly discusses the necessity of traditional aesthetics in indoor scene design, film and television animation, in the traditional aesthetic horizon, indoor scene design, film and television animation contains the form, color and artistic conception of the three aesthetic characteristics as the research object, combined with domestic outstanding film and television animation case analysis, put forward the current problems existing in the indoor scene design, film and television animation and solutions, It gives a new prospect to the future development of Chinese film and television animation scene design.

## Keywords

Traditional Aesthetics, Film and Television Animation, Interior Scene Design.

## 1. Introduction

Interior design is to create a reasonable function, comfortable and beautiful, meet people's material and spiritual life needs of the indoor environment. This indoor space environment design not only has the use value, to meet the corresponding space functional requirements, but also reflects the historical context, architectural style, environmental atmosphere and other spiritual factors. The ultimate goal of interior space design is to create an interior space environment that meets the use and aesthetic requirements by using material and technical means and architectural aesthetic principles.

Scene design is an indispensable part in the creation of film and television animation works, which makes a suitable space environment for role performance and activities. Animation scene design should show the story background, geographical environment, cultural features and other factors, combined with the overall style of the film to set, to provide services for role performance. An excellent film and television animation work is not only reflected in its excellent production technology, but also can convey the unique cultural connotation of the nation.

Interior space design and animation scene design both solve the relationship between people and space, which is expressed as the relationship between the whole and the individual in the space environment, which is what they have in common. The difference is that interior space design provides a comfortable space for people in real life, while scene design is to create a specific environment for virtual characters in film and television animation. Both have something in common, but also different because of different design forms.

## 2. The necessity of traditional aesthetics in interior scene design of film and television animation

### 2.1. Changes in the characteristics of The Times

In recent years, Chinese ancient mythology-themed animation works such as Big Fish and Begonia, White Snake Origin and Ne Zha have received unanimous praise and have great potential in the development of the animation industry. The artistic creators of these cartoons all have unique views on the excellent traditional Chinese culture and have endowed their works with rich cultural connotations. Extensive and profound Chinese culture, has a long history, more than five thousand years of civilization development has formed the modelling of wonderful art form in our country, once the ink painting animation, traditional animation, paper-cut animation are using traditional culture elements to create a variety of forms, unique creative animation image, gradually formed a "Chinese school", although the creation path of Chinese animation have encountered bottleneck, However, they always adhere to the path of national characteristics, absorb local culture, create excellent works that conform to the requirements of The Times, display the characteristics of The Times, and let the audience feel different visual experience and marvel at it.

The creation of Chinese film and television animation works always fit the development of the trend of The Times, to really create the unique characteristics of the Chinese animation works, will traditional culture elements and the integration of modern digital technology, gradually formed a unique style of the film and television animation scene design, the display of local culture at the same time also reveals the concept of the mainstream. In the course of Chinese animation art, interior scene design follows the characteristics of The Times. With the change of aesthetic consciousness of The Times, it will make Chinese animation show unique cultural content. The interior scene design of animation should be based on traditional culture, have both national characteristics and international vision, and deduce the changes of times characteristics with the language of traditional aesthetics.

### 2.2. The return of cultural confidence

As the country has stepped into a new era, its comprehensive national strength has gradually increased and breakthroughs have been made in economy, politics, culture and other fields. In the course of more than 5,000 years of history and civilization, China's fine traditional culture has gone through many vicissitudes and tribulations and been passed down. It has become a historical resource for the continuous development of Chinese culture and can lead the people to return to cultural confidence. Only by constantly carrying forward and developing traditional Chinese culture can the Chinese nation occupy an unshakable position in the world cultural jungle.

Interior scene design of film and television animation is a form of artistic expression from the aesthetic perspective, while culture is the soul pillar and spiritual strength of a country. The combination of traditional culture and interior scene design not only meets the basic design needs, but also further meets the people's spiritual pursuit of traditional culture, reflecting the social humanities. Therefore, only by inheriting and carrying forward traditional Chinese culture can we keep culture alive all the time. Only by fully excavating the symbols of national character in traditional culture and absorbing the modeling elements of traditional national decorative arts such as ink painting, paper cutting, shadow play, puppet and sculpture, and integrating them into fashionable film and television animation works, can scene design with national cultural characteristics be created. While carrying forward the excellent traditional Chinese culture, it also provides diversified forms for the innovation of artistic design forms.

### 2.3. Innovation of artistic style

It is an important way to design the interior scene space of animation to study the excellent cases abroad and summarize the methods that accord with the aesthetic tendency and spiritual pursuit of Chinese people. Excellent national art culture supports the traditional aesthetics with unique artistic charm. Nowadays, under the premise that western architectural forms occupy a dominant position, we should promote traditional culture, analyze problems based on actual cases, and advocate the design style with national characteristics. The beauty of artistic conception is a realm of scene blending that transcends the essence and sublimates the expression in the Spirit of Chinese aesthetics, showing the vague beauty if there is no hazy beauty, which presents a detached aesthetic feeling through connection and transformation. Excellent Chinese style scene design can bring people different aesthetic experience and show different artistic conception, breaking the shackles of thought breakthrough development.

The important position of traditional aesthetics in interior space design lies in its Chinese aesthetic core, which is the key that distinguishes it from other styles of interior space. Traditional aesthetic thoughts in the influence of interior scene space design style, under the traditional aesthetic consciousness, art painting in the interior scene design continues to extend, such as colorful Dunhuang murals in the interior scene design shows a strong artistic tension and elegant artistic style; The painting technique of "white space" can also create a hazy and far-reaching artistic atmosphere. The innovation and inheritance of traditional culture have greatly enriched the forms and elements of interior scene design and injected new vitality into the interior creation methods and artistic styles.

## 3. Artistic aesthetic features of interior scene design of film and television animation from the perspective of traditional aesthetics

### 3.1. The beauty of form

The artistic design style of an excellent film and television animation works can be demonstrated through the scene design of the film. Chinese traditional animation works mostly draw on the form of traditional painting to express the scene design, the integration of traditional art design elements to increase the formal beauty of the scene. The beauty of the form of scene design is mainly manifested as unity of change and symmetry balance. First, change and unity. In film and television animation works, the rich aesthetic sense of art form can be presented by composing elements, color atmosphere and expression techniques, but the unified formal beauty of works is emphasized in the ever-changing scenes. For example: "gobbledygook yarn" animation works, after putting eggs gobbledygook words in mind, and burn the gobbledygook yuan public a shenhuo, the dancing flames and quiet gobbledygook intertwined, formed a strong contrast, the plot of the relaxation fluctuant change, stick to the audience, and storing and releasing kinetic energy in reflect a twist, and presents the works of unity. The second is symmetric equilibrium. The scene design of Lingxiao Palace in "Uproar in Heaven" is based on the real Yonghe Palace in Shanxi Province. It skillfully uses the design aesthetic rules of symmetry and balance to convey solemn, stable and generous visual feelings. In the form of traditional fine brushwork and heavy colors, the wall color is mainly red and yellow, the top of the hall is blue and green with red auspicious cloud pattern, and the gold rim blue plaque engraved with "Ling Xiao Dian", shaping a solemn and solemn momentum, the whole animation scene shows solemn and stable, quiet and peaceful beauty.

### 3.2. Traditional color

The design language conveyed by color plays an important role in film and television animation works and creates a rich and diverse aesthetic effect. In the animation scene design, rich colors

can not only create artistic conception and atmosphere, but also convey the audience's thoughts and emotions. For example, in the animation of *Big Fish & Begonia*, the combination of rich colored cinnabar and green dai arouses the emotions of the audience with the strong contrast between cold and warm, which has a strong artistic appeal. In addition, the large area of warm tone in the picture cleverly matched with emerald green, sapphire as an ornament, color contrast conflict to achieve a balanced and unified effect. As the background color of the whole enclosure, yellow conveys the ancient and mysterious atmosphere of traditional Chinese architecture and the sense of age after vicissitudes of life. *Uproar in Heaven* is one of the representative works of national animated films. Its scene design is dominated by traditional decorative styles, and its colors are drawn from the most representative colors of folk art, such as red, yellow, blue, black and white, highlighting its strong and gorgeous aesthetic orientation.

### 3.3. Artistic conception

In the scene design of film and television animation, the artistic conception of freehand brushwork is regarded as one of the important artistic and aesthetic characteristics. Chinese animation draws lessons from traditional decorative art forms such as ink painting, paper cutting, shadow play, puppet and sculpture. The overall style focuses on the expression of freehand brushwork, conveying the artistic conception of natural implication and combination of the virtual and the real. For example, in *Big Fish and Begonia*, the Taoist idea of "unity of man and nature" is combined with the animation scene design, which delivers traditional aesthetic thoughts to the audience while satisfying the aesthetic consciousness of the public. White space is a unique artistic technique in traditional Chinese painting. It is an implicit expression that leaves room for imagination and creates an artistic conception of "nothing here is better than something here". The white space leads the audience to play a rich imagination, extends more space, and creates a unique artistic charm.

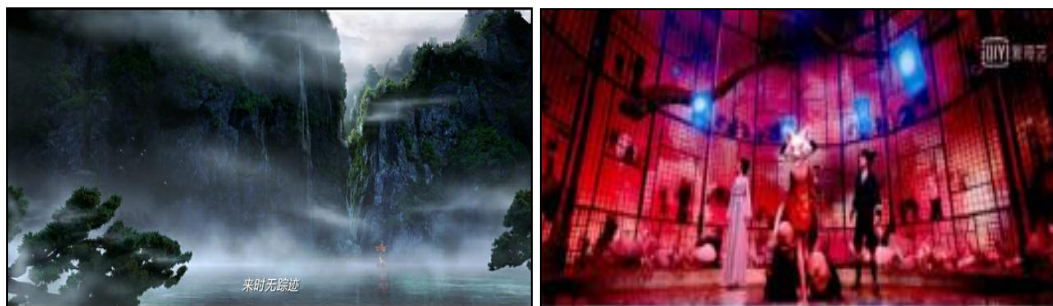
Reasonable application of the distinctive white space technique to the scene design of film and television animation can bring different viewing feelings to the audience and make the work more aesthetic implication.

## 4. Typical case analysis of film and television animation scene design

This paper analyzes the typical application of animation scene design and selects three works with strong influence of traditional style in animation scene design: *White Snake Origin*, *Big Fish & Begonia* and *Kung Fu Panda*.

### 4.1. The application in *White Snake Origin*

In "*White Snake Origin*", 3D digital technology is combined with Chinese ink painting, and traditional art is inherited by modern technology. The virtual ink dreamland created has formed a unique aesthetic language, highlighting distinct regional features and giving deep cultural connotations to the animation. The film begins with ink painting and ends with traditional figure painting. The aesthetic colors in the picture convey the artistic conception of traditional Chinese aesthetics. On the water way to Baoqing Square, clouds and mists shrouded the river surface. The large area of white space and elegant colors on the open river surface made the audience feel the Zen of Oriental aesthetics. Additionally, the interior scene design of *Bao Qing fang* is given priority to with the red that Chinese traditional culture advocates tone, contain strong Oriental classical meaning on integral style. The traditional bamboo slip, carved wooden box, pictographic lantern and the tripod decorated with traditional lotus pattern in the scene set off the unique Chinese traditional decorative art style, see Figure 1.



**Figure 1:** Scene of White Snake Origin

#### 4.2. The application in Big Fish & Begonia

In Big Fish & Begonia, the animation scene design of the enclosure building contains a strong Oriental flavor derived from the long history of Hakka culture. The magnificent wai Lou is a very distinctive cultural symbol, which is based on the Tulou in Yongding, Fujian province. Chengqi Lou, Hegui Lou, Huanji Lou and Rusheng Lou all appear in the animation scene, see Figure 2. There is a local folk song: "Four stories high, four circles, up and down 400 rooms; A circle within a circle, a snare circle, three hundred years of vicissitudes." The circular enclosure symbolizes family reunion, showing the expectation of unity and friendship. The interior scene design of the enclosure building perfectly integrates the concept of coexistence of "heaven, earth and people", the traditional color of vermilion and Chinese architectural wisdom, enclosing the earth and people in a circular space, and connecting the middle of the enclosure building with the sky, showing the idea of "unity of heaven and man" in traditional Chinese culture. The circle of the encircled building has the aesthetic feeling of line, aesthetic and mysterious sense, which is the concrete embodiment of the traditional architectural characteristics. The scene is formed by four concentric circles, separated by courtyards between the inner rings and communicated by stone corridors; Externally, it is isolated from the outside world and embodies a solemn and solemn artistic conception.



**Figure 2:** The scene of "Big Fish & Begonia"

#### 4.3. Application in Kung Fu Panda

The national theme films are full of rich characteristics, which deduce unique stories in different cultural backgrounds, and convey rich Chinese artistic conception from the expression skills and cultural connotations. Sunset of the sea of clouds of animation scene, dawn afterglow, clouds and mists wreath, also really unreal picture like fairyland. The whole scene is fresh and elegant. "Kung Fu Panda 1" depicts the characters, scenes, props, etc., in detail, the picture is full of beauty and elegance, which expresses the artistic conception of traditional Chinese painting. The ceiling of the hall adopts the traditional Chinese octagonal wooden roof, see Figure 3. The surface is decorated with blue point gold and gold, carved beams and huadong, magnificent, the roof of the shed with clouds as the background, coiling a vigorous carved gold Dragon in the middle, magnificent momentum, as if the real dragon came, Chinese traditional architectural art in the animation of the animation indoor scene show lifelike. As an animation

creator, only by truly understanding the essence of traditional art can the spiritual core of traditional culture be better integrated into animation works.



**Figure 3:** The ceiling of the nave in Kung Fu Panda 1

## **5. Reflection on the current situation of film and television animation scene design**

### **5.1. Analysis of the limitations of animation creation**

#### **5.1.1. Lack of artistic appreciation**

In the second half of the 20th century, the animation works presented by the "Chinese School" rose to fame in the world film circle and became an important cultural card for China to participate in the global competition in the last century. "Havoc in Heaven", "Landscape love", "the proud General" and other excellent art films, a "moving" up the picture, reflecting the spiritual needs of people's life, deducing the aesthetic changes of people in different times. However, under the background of globalization, Chinese animation market is full of products of "globalization", blindly imitating "Sibuxiang" or imported products, which is easy to make the audience aesthetic fatigue. In the current artistic creation, animation works should be rooted in Chinese traditional culture, to highlight the fine art to the greatest extent, and vigorously develop the artistic aesthetic, which will play a positive role in promoting the improvement of the aesthetic consciousness of the whole nation.

#### **5.1.2. Loss of mass orientation**

European and Japanese animations delineate stories that cannot be described in real life in a delightful way, which are popular with audiences of different ages and full of infinite creativity and imagination. "Chinese school" animation created brilliant artistic achievement, this period of classic animated film is not only the aesthetic form of modelling language, on the content, but also with the aid of adaptation of Chinese literature, Chinese philosophy and culture essence into the fantasy of "China story", which has led to a fine arts and film intercultural journey, He took the lead in shaping the cultural image of the Chinese nation from the western perspective. Up to now, young-age animation has gradually caused the situation of audience loss, and the limitation of mass positioning ignores other age groups, which makes it difficult to be suitable for all ages.

#### **5.1.3. Lack of production technology**

Foreign animation production software development has formed a system, PS drawing original paintings, Maya or Max creating models, ZBrush depicting details, Nuke making special effects, through digital technology to complete the construction of indoor scenes. Ink animation focuses on the use of ink, which is divided into five colors, dark and light, dry and wet, to show rich changes in levels and create a hazy and vivid style of artistic conception, which makes us rely on foreign production teams in terms of technology. The lack of technical talents seriously affects the development of domestic animation, so it is particularly important for domestic

animation creators to learn advanced digital technology and cultivate original talents with both art and technology.

## **5.2. Updating strategy of traditional aesthetics in interior scene design of film and television animation**

### **5.2.1. Integration and development of traditional elements and digital art**

With the rapid development of artificial intelligence and other digital technologies, the collision and integration of culture and technology has opened up new space and path for the innovation of China's animation industry. After thousands of years of Chinese culture, there are traditional art forms such as ink painting, shadow play, opera, paper cutting and embroidery. Digital art language and traditional elements can be vividly combined to present a new form of aesthetic feeling. The tin opera animation "The Gift of Pearl Tower", created by the use of digital technology, makes the audience feel the sense of space, enhances the visual experience and creates emotional resonance in the interior scene design. The application of digital technology in the inheritance and innovation of excellent traditional Chinese culture makes traditional culture shine in the new era.

### **5.2.2. The combination of theme content and mass entertainment**

The audience's subjective experience determines the value of art, and the evaluation of value can not be separated from the public entertainment preference. Only by understanding the real psychological needs of the public can we create excellent works that touch people's hearts. The original intention of American animated films is to bring joy and laughter to audiences of all ages around the world. The selection of materials of American animation mostly comes from classic fairy tales or myths and legends of various countries in the world. It breaks the time and space boundary of multi-culture, deconstructs foreign cultures from a new perspective, expresses them in the form of dreamlike art, and focuses on delivering interest to the audience. In the works of Kung Fu Panda, the Chinese traditional values and martial arts spirit are found to have something in common with American individualism. Put the hero in the noisy market, with humorous character and The action, coupled with the typical Narrative of Lywood, successfully ADAPTS a Chinese martial arts story into a comedy of "little guy turned hero".

### **5.2.3. Balance aesthetic taste and commercial value**

Each animation work has its unique time and nationality. In the context of globalization and multiculturalism today, the creation of works should pay more attention to show its aesthetic taste to meet people's spiritual world. Facing the limitation between commercial value and aesthetic aspect of art, Chinese animation creators should conform to the trend of The Times and grasp the social reality, return to nationalization creation, and stimulate the development of audience's aesthetic taste with artistic works with national color. With the strengthening of people's national consciousness, the audience is more inclined to see the artistic achievements that truly belong to the Chinese nation appear in the market. Only by looking at the invasion of commercial culture from a more long-term perspective can Chinese animation artists truly return to nationalization and create truly excellent works of art.

## **6. Conclusion**

In the current artistic creation, it is the only way for The development of Chinese animation to stick to the original and dig deeply into national cultural themes, base on the local area and rely on the public, and tell Chinese stories well in a pleasing way. The paper discusses development in the design of traditional aesthetics in indoor scene, found that more and more people begin to pay close attention to the development of national culture, we should grasp the opportunities brought by The Times, in animation works convey the unique traditional aesthetic culture in

our country, using the traditional Chinese art resources, mining and carry forward the Chinese unique cultural characteristics, to create cartoon works with international competitiveness.

## References

- [1] Editor-in-chief of the Editorial Board of Architectural Design Data Collection. Architectural Design Data Set (Volume 1) [M]. 2nd edition. Beijing: China Architecture and Architecture Press, 1994.
- [2] YI Jian. Research on color Application in Animation Scene Design [D]. Hunan Normal University, 2014:5.
- [3] Yin Haoying. Analysis of the application of traditional ethnic elements in animation design works [J]. Science and Education Literature Collection (Mid-day), 2015.
- [4] He YING. A comparative study of visual language in Chinese and American film and television animation scenes [D]. Northeast Dianli University,2019.
- [5] Zheng Huanhuan. Analysis of National culture in scene design of Domestic film and TELEVISION animation [D]. Shaanxi Normal University,2014.
- [6] Luo Bing. Research on artistic Conception of Tang and Song Poetry in contemporary Interior Furnishings art [D]. Hunan Normal University,2019.
- [7] Zhong H. Innovative application of Chinese traditional cultural elements in modern landscape design [J]. Modern Horticulture,2018(20):126.
- [8] Liu Jian. Chinese Paradigm of Modern Art and Its Reflection -- A Review of Zong Baihua's Thoughts on Modern Art by Zhang Zehong [J]. Journal of guizhou university (art edition),2017,31(04):13-17.
- [9] Lin Kangsi. Exploration, Research and Application of Animation Scene Design Art in Interior Design [D]. Southwest Jiaotong University,2017.
- [10] Huang Li-li. The Aesthetic Analysis of Chinese Animation [D]. Sichuan Normal University,2009.
- [11] Zheng Linchun. Brief analysis on the application of Traditional Chinese ethnic elements in animation scene design [J]. Packaging World,2012(02):90.
- [12] Liu Jiatao. Art Construction of 3D Film and Television Animation Scene [D]. Northwest Normal University,2010.
- [13] Liu Guihua, Yuan Jiashi. Research on the Application of Chinese Traditional Cultural Elements in Animation Design -- A Case study of Big Fish & Begonia [J]. Industrial Design,2020(09):145-146.]
- [14] Hu Yuanyuan. Research on aesthetics of Art in new Media Era [D]. Southeast University,2015.
- [15] Tan Xin. Association from the application of Chinese red in "big fish and begonia" [J]. Journal of Beijing institute of graphic technology,2017,25(01):63.