2D 애니메션 장면에서 칼라디자인 분석
– 작품 "Uproar in Heaven" 중심으로
Analysis of 2D Animation Scene Color Design
– focused on "Uproar in Heaven"

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Abstract

With a history of over 100 years, animation is an art of film and television, and a diversified special form of art as well.Animation scene design is not just about scenic painting but also a time-space formative art that serves for film and television animation, presents story plots, unveils dramatic conflicts and depicts character personalities. Scene design requires both high creativity and artistry. Scene design shall cover the living places, social environment, natural environment and historical environment where the characters live. The use of color is an important part in animation creation. In terms of scene design, it plays a significant role in building up the scene atmosphere, promote the plot and enriching screen contents. Focused on Uproar in Heaven–a classic Chinese animation, this paper analyzes the traditional characteristics of Chinese animation scene color and discusses the application and development of color.

Keywords: Animation, Animation Scene Design, Analysis of Animation Scene Color Design.

1. INTRODUCTION

1.1 Purpose of Study

Animation scene design and production are known as the key links in animation creation. The scenes provide the characters with a performance platform and determine the overall style and quality of animation. Scene design and production must take the overall modeling into account in accordance with a particular way of thinking and comply with the aesthetic requirements of visual arts. It is necessary to conform to plot development, accurately unveil the story's historical background, cultural landscape, geographical environment and features of the time, make correct expression of the time, place and environment characteristics of the story, and provide appropriate occasions for animation character performance.

1.2 Method of Study

Methods applied in this paper include literature review, case study and empirical approach. In thesis writing, to begin with, extensive reading will be made in theories and books of scene color design for scene color design theoretical knowledge. Then discussions and studies will be made in practice based on imaging expertise and experience. Second, the focus will be put on the artistic characteristics of scene color in the classic Chinese animation Uproar in Heaven. With the color style deriving from traditional Chinese painting, Uproar in Heaven inherits the meticulous heavy color system that flourished in the Tang Dynasty. Moreover, the study on its scene color design is, to some extent, the research of ethnic color culture expression of animation color language. Finally, based on extensive literature review, this paper summarizes the successful experience of scene color design in Uproar in Heaven so as to combine the national nature, humanistic connotation and ideology of Chinese architecture and color culture with animation color application, and highlight the national features of Chinese animation in the development.

2. COLOR USE IN SCENE DESIGN OF UPROAR IN HEAVEN

2.1 Chinese Traditional Culture Scene Background in Uproar in Heaven

In scene design, architectural modeling is the designer's understanding and extension of the historical background and historical environment of the script, which presents its unique cultural connotations in its own way. The animation of Uproar in Heaven is the excerpt from one of China's four great classics Journey to the West. In the first seven episodes when Sun Wukong took his office in heaven, the novel gives such descriptions.

First ascent to the upper world,
Sudden entry into paradise.
Ten thousand beams of golden light shone with a
reddish glow;
A thousand strands of propitious vapour puffed out
purple mist.
See the Southern Gate of Heaven,
Deep green,
Crystalline,
Shimmering bright,
Studded with jewels.
…
Here were several mighty pillars,
Round which coiled tawny−bearded dragons, their
gold scales gleaming in the sun.
There were long bridges,
Where strutted phoenixes, brilliant of plumage and
with bright red crests.[1]

Despite the brief account, it fully presents the architectural features in the heaven, which shows the remarkable creative and imaginative talents of Wu Chengen. From a different angle, however, it is obvious that the description of heaven scenes is not completely invented out of the author's imagination but is the wonderland established upon life experience and history common sense, or, the extreme beautification of fantastic magnificent landscape in the secular world.

The description of the Southern Gate of Heaven, however, is much similar to the Ming Palace and the mighty scenes in the imperial city from Daming Gate to Tiananmen Gate, Duan Gate, Meridian Gate and Gate of Supreme Harmony today. "Jade doors were studded with gold, and phoenixes danced before the crimson gates" and "There were long bridges, where strutted phoenixes, brilliant of plumage and with bright red crests. A rosy glow shone with heavenly light; Thick green mists obscured the Pole Star" is similar to the overall layout of Gate of Supreme Harmony, Hall of Supreme Harmony, Hall of Central Harmony and Hall of Preserving Harmony despite the slight difference. It is allegeable that the supreme magnificence and dreamy architecture and landscape in the heaven derive from the palace structure in reality, with exaggeration and beautification to some extent.

2.2 Color in Scene Atmosphere Building in Uproar in Heaven

In animation, color is an inherent attribute of scene atmosphere. Color is an important technology and means in creating scene atmosphere. "Designed" and "painted" by art designers, scene colors produce similar effects to art painting, with high-degree subjective arbitrariness and imaginativeness.[2] In animation production, pictures are made frame by frame shots, leaving a great space for the use of colors. Colors can be flexibly added or deleted in line with plot development..

Scene atmosphere colors are known to promote plot rhythm. As the animation develops, the hue varies with the plots. Color conversion means, as the plots develop, animation pictures would transform from one color tendency to another. The fixed scene usually prevails. Colors change with the surrounding environment, light and chronological order. For this reason, in animation production, different colors for different scenes can promote plot development.

The use of color in different scenes of Uproar in Heaven is a typical manifestation of subjective factors. With different colors, scenes in the heaven and the secular world are decorated with their respective symbolic colors. The addition of national color expression fills the resplendent and magnificent heaven with mythical charm. While highlighting the characters, the scenes also make the animation refined and complete.

2.3 Color Characteristics in Scene Design in Uproar in Heaven

Color expression in most Chinese animations is typically polarized, which is mainly reflected in the choice of color property. Red, as we often see in animations, is often supplemented with blue on the characters or in the scene. Influenced by the traditional culture, however, traditional bright colors such as crimson, bright orange, golden yellow, emerald green, pink blue and mauve pale, and dark colors such as navy blue, black grey, dark brown, dark red and blackish green are common in Chinese animations. The interaction between bright and dark colors presents stateliness and jubilance in turns.

Different scenes would adopt different use of colors. In the episode of chaos among the peaches, blackish green is used as the background color with the pick peaches as the decoration and Sun Wukong, in bright yellow coat and Chinese red pants, shuttling among the peaches. The dark colors form a contrast with the dancing bright colors, which shows how Sun Wukong enjoys himself.

3. CONCLUSION

In conclusion, color is an integral part of animation scene design. Animation scene color design is never simple copy of life colors but needs the designer to make deliberate design based on script content, plot development and historical background. Expected to reveal the theme, tell story and build up the atmosphere, artistic colors shall be subject to the rhythm and tone of the animation as a form of creative visual art.

In the context of traditional Chinese architectural design, Uproar in Heaven adopts striking scene color contrast and combinations of Chinese traditional colors to tell a Chinese traditional story. It accords with the historical background and script contents, and also creates an animation with Chinese characteristics. Too much imitation of foreign animations will make animations of Chinese color characteristics wither. Domestic animations are suggested to learn from and absorb the successful experience of foreign animation creation, and produce more animations with Chinese characteristics in line with its own advantages and the actual conditions.

▌ REFERENCES ▌

[1] Wu Chengen, Journey to the West, Inner Mongolia: Inner Mongolia People's Publishing House, 2000
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