

Creating Digital Animation Based on Traditional Chinese Art

馮, 志鵬

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Name: Zhipeng Feng

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Summary of Dissertation

In chapter 1, this study explains all the process of the thesis work, the background and goal of this thesis and explains the literature review about Chinese traditional animation. With the transformation of Chinese society into the market economy, the western economic and cultural life has permeated into all fields of Chinese social life. While bringing joy to people's leisure time, a large number of foreign cultures and various kinds of consciousness also lead to great impacts on local culture and traditional art, including Chinese contemporary animation. China's animation industry has collapsed after one setback, which has a certain relationship with the introduction of a large number of foreign productions. At the same time, Chinese younger generation of animators also have been influenced by these external cultural aspects and less attracted to national identity so that impacts on changing the style of current animation productions in China. Furthermore, the current number of Chinese animation works is increasing but the quality is not satisfactory, which lacks originals and the forms of expression of Chinese culture and art; it is difficult to meet the needs of people for animation works. Coupled with the continuous development of globalization tide, Chinese animation has been more impacted by foreign animation works. Many Chinese animation works are challenging to be recognized in the society. Finally, in the creation of works, in respect of both the design of animation modeling and animation scene and style expression, Chinese animation shows obvious traces of Japanese and American animation. Therefore, based on the problems on Chinese animation, the main objective of this work is to propose a method for adapting Chinese traditional animation aesthetics to digital media. that can be used for Chinese contemporary animators as a guideline for designing the Chinese contemporary animation which contain a rich Chinese traditional animation art that as a solution for lack of originality and less attracted of Chinese contemporary animation for young generation. Therefore, to solve those problem, the main goal of this study is to propose a method for adapting Chinese traditional art aesthetics to digital media that can be used for Chinese contemporary animators as a guideline for designing the Chinese contemporary animation which contain a rich Chinese traditional animation art that as a solution for lack of originality and less attracted of Chinese contemporary animation for young generation.

In chapter 2, this study analyzes the development of Chinese animation. This study explains the detail process on each level of the development Chinese animation. Starting from initial level, development level, prosperity level, and stagnation level. Then, this study explains the features of modeling, background and color collocation of

Chinese animation. Nationalization of character modeling, background design of combining decoration with realism, and gorgeous color collocation. Finally, this study explains the current problems in the development process of Chinese animation. Blindly drawing lessons from foreign animation, breaking away from the traditional characteristics, and relatively slow development of traditional style.

In chapter 3, this study develops ink animation. First, this study explains how transform Chinese ink painting into ink animation. Then, this study develops the ink animation (Four seasons) and explains the process of the development starting from script design, story board design, character modeling, scene painting, and action design. Moreover, this study evaluates that animation into several types of display methods such as single screen display, multi-screen display, and cube screen. Finally, this study conducts an evaluation to analyze the ink animation (Four seasons). This study conducts a questionnaire on several animation experts in order to know the opinion of animation experts.

In chapter 4, this study develops printmaking animation. First, this study explains how transform Chinese prints into printmaking style animation. Then, this study develops the printmaking animation (Bamboo grove) and explains the process of the development starting from script design, story board design, character modeling, scene painting, and action design. Moreover, this study evaluates that animation into several types of display methods such as one screen, three display, and cube screen. Then, this study conducts an evaluation to analyze the animation using survey method and conducts comparative analysis. This study compares of two animation (the ink animation (Four seasons) and printmaking animation (Bamboo grove)). Then, this study also conducts an interview on experts to get the insight about the evaluation of that two animations.

In chapter 5, this study presents the discussion. This study explains connotation and form of Chinese-style animation, elements analysis of Chinese-style animation. Then, this study offers proposal for production process of Chinese-style animation and other animation process guideline such as Toei animation production process, Nakanishi animation process and Pixar company animation process. Finally, in chapter 6, this study presents the conclusion and future works. This study presents the guideline for designing Chinese animation. This guideline is a knowledge of Chinese traditional animation aesthetics that can be used for general animators when they developing Chinese animation.