Research on the Application of Guangdong Waterside Culture Architecture in Animation Scene

Shan Wu

Faculty of art design, Guangdong Baiyun University, Guangzhou 510450, China.

Abstract: Under the background of revitalizing China's animation industry, we propose to integrate the architectural elements of waterside culture into the animation scene design, and analyze the application of the architectural elements of waterside culture in the animation scene design. The aim is to promote the comprehensive application of "Chinese elements" in animation, and to cause thinking about the application of "waterside culture" in animation.

Keywords: Waterside Culture; Animation Scene; Chinese Elements

Introduction

Although the application research on animation production is gradually increasing in domestic academic circles, it is generally believed that it only stays at the level of application theory, and there is almost no systematic practical research on the practice and application skills of animation design, while the application practice and research on animation scene design methods in China is basically in a blank. In response to this academic phenomenon, the author suggests to choose the academic proposition of animation and carry out some special research relying on animation practice innovation project, which also has very important practical significance.

1. Architectural features of Guangdong waterside culture

Since there is much water in water towns, the floor space available directly on the water is often small. In order to facilitate drainage and moisture control, the two-story small buildings and western-style houses are more special. The ground floor is generally a structure of lime and earth bricks, and the superstructure is mostly of brick and wood. In a variety of special water conditions that can ensure that the water surface is not affected by the sea tide or the normal use of river boats can freely shorten the operating time, many major rural families usually even to the temporary water surface to borrow some small river space as part of their own or temporary housing. At present, the main forms of temporary borrowed houses are stilt building, overhanging building, cushioning flow building, inclined bridge, etc.

A "tricky building" is one in which only a small section of column is exposed above the water foundation of the building, and this section must also be supported by other small column foundations, such as a wooden column foundation or a stone column foundation. The upper section can simply be seen as having a small architectural roof or balcony, and the lower section can even have another dedicated step to provide easier access to washing utensils and water for the family.

"Cantilever" refers to the cantilever of a large building. The larger ones can serve as a small part of the entire house space, and the smaller ones can serve as gables, similar to balconies, for cooling off and viewing the landscape.

"Lying stream" refers to a form of bridge that needs to be built over any river foundation for the entire main structure of the building. Large beams can be erected directly overhead on narrow rivers, and stone columns can be erected directly on wide river foundations to support all the main structures on the river. Some people also believe that the houses on both sides of the river are their own houses because they are close to both sides of the river. They thought they could directly connect all the houses on both sides of the river with the " cushioning flow building".

The "leaning bridge" is also another way of borrowing the sustaing of houses, and should also be seen as a unique architectural feature in the culture of waterfront dwellings. In a rural village in the water village area of the South of the Yangtze River, some old

and new dwellings were found. Because some houses have two small bridges nearby, this facilitates the clever use of concrete bridge material on the lower right wall of such dwellings as a side exterior wall, so that farmers can not only save a small portion of the material needed for the concrete on the other side of the new house as a side exterior wall; that is, it is more convenient to get on and off the bridge, which really saves time, effort and energy.

2. Guangdong waterside cultural architecture modeling in the animation scene
2.1 Realistic

The expression form of realistic style of waterside is also the most common expression form in the scene modeling design of waterfront architecture ink animation. When choosing China's waterside architecture, we should pay attention to follow the historical evolution, development history and natural laws of the waterside, and objectively conform to the natural properties of objects in specific times, specific regional characteristics and specific light sources. Therefore, if we choose a large number of ancient architectural modeling elements of Chinese water township architecture in realistic animation scene modeling design works, we need to fully consider the specific era background conditions and its own special regional characteristics in which the story itself takes place. Just like when we see a scene with the Great Wall as the modeling element, we know it is in China. After choosing the correct modeling elements of the animation architecture, the designer should also make some corresponding degree of post-artistic modification to the space material, expression form, perspective composition method, color combination use law and other contents between various modeling elements, so that they can be gradually transformed into a complete composition element in the animation scene.

2.2 Decorative

Decorative art style refers to the abstract natural physical characteristics of various objects in real life and various complex light and dark color changes are generalized, exaggerated and regularized to form an abstract form with a certain sense of order. Generally speaking, any art style form with a strong sense of regularity and order can be generally called the style of decorative beauty. The decorative style always has such a strong sense of artistic regularity, order, generalization and exaggeration of beauty. Decorative painting techniques also have the characteristics of strong artistic order and weak feasibility. On the theoretical basis of considering the relationship between these two stylistic features of decoration and style, we can also use these two theoretical experiences as a reference when designing and selecting the stylistic elements of waterside architecture.

2.3 Fantastic

Fantasy imagination also refers to some fantastical, non-realistic spatial phenomena and ideas beyond people's daily life experience, beyond the scope of conventional human vision and sensation, or some unconventional forms of fantasy imagination. There are many characteristics of the scenes in the style of metaphysical fiction. The stylized elements of Guangdong waterside architecture have certain cultural and regional characteristics, which can add mystery to such fantasy-themed animation scenes. For example, bronze masks, gold foil, etc. These modeling elements are full of mysterious and strange feelings to people, and they can be bold and innovative in the use of colors. Fantastic movie scenes could have been made with rich and unique visual imagination, with visual processing and expressions beyond the normal psychological experience and visual appreciation habits of people at that time, so that ordinary viewers would have another brand new viewing experience. The visual and psychological feelings of the audience would also have produced a peculiar effect, forming a kind of unreal space-time effect.

3. The practical application of architectural elements of Guangdong waterside culture in the animation scene design
3.1 Study the script and extract relevant scene design elements

Every part of the animation is designed according to the script. After getting the storyboard outline, first of all, we should have an in-depth understanding and analysis of the various story contents in the storyboard outline. It is necessary to have some clear views on the theme of each story content, the specific style requirements of the film shooting, etc., and then only to study and analyze the five features with all the directors to get a more consistent opinion. After confirmation, the animation scene designers need to continue to

analyze the script, extract relevant information from the script, determine the time, place and historical background of the story, whether the space where the story takes place has special regional and ethnic characteristics and other scene design information, and determine the number of major scenes. Then, we should consult, organize and summarize the relevant scene design information extensively. The quality of information collection will directly affect the design quality and success or failure. Because any design creation is inseparable from rich materials and information, and it is difficult to create good works with empty imagination.

3.2 To establish design style and collect relevant materials

Any animation scene should have distinctive characteristics of the times and regions. The period background can be either completely real or virtual, whether it is past, present, future, day and night, or seasonal changes, as long as it is clearly defined. Regional characteristics, however, are somewhat different. Regional characteristics must take into account local customs, landforms, architectural styles, etc.

3.3 Incorporation of architectural modeling elements in water towns

First, based on the textual information we extracted from the script, combined with the materials we collected in advance and the field survey, we determined that the overall architectural design of Liu Haisu adopted the shed-style architectural structure of Chinese waterfront architecture: in the use of materials, wood was chosen, and wood-frame architecture is one of the typical features of Chinese waterside architecture; in the design of the roof, we referred to various roof shapes of waterside architecture, but did not copy them completely. In terms of roofing material, we used tiles in the initial design draft, but in the final color setting process, we finally changed the roofing material to straw in order to better reflect the national characteristics and the characteristics of waterfront architecture.

Conclusion

The content of water township architectural modeling elements is getting richer and richer, which undoubtedly plays a great role in promoting the development of Chinese animation scene art design art today. At the same time, with the prosperity, stability, civilization and progress of contemporary social civilization, as well as the prosperity and development of China's economic construction, Chinese waterside architectural elements are still being absorbed, developed, eliminated, enriched and perfected, and it has penetrated into the excellent culture and historical accumulation of China's profound history, becoming a symbol of a nation's culture and history, truly reflecting the inheritance value of architecture that never decays.

References

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