

Exploration and Practice of the Cultivation of Animation Design Ability

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Abstract: Animated design is a very professional course in China in recent years. It is also a very comprehensive subject. It not only covers the theoretical knowledge of the course, but also covers a wealth of practical knowledge. The animation design professional needs to combine the creation and design, and apply the theoretical knowledge learned to the animation design, which is the teaching core of the animation design. How to use effective teaching methods to effectively develop and practice students' animated design ability is the topic to be discussed in this paper.

1. Introduction

Successful cartoons must have a fascinating storyline, a unique and distinctive painting style, beautiful and beautiful musical sound effects, and a vivid and touching design. Animated design is an extremely important part of the animation creation and production process. Successful animated design is like shooting a movie to find the right actor, making the cartoon more attractive and laying a good foundation for the success of the film. In the category of modern animation art design, excellent animation design not only means the success of animation art, but also lays a good foreshadowing for cartoon business operation and market development.

The animated design course offered by the college animation major is a professional course for students' animation design ability. The course develops the students' animated design ability through a series of related content learning and training. It is a compulsory course and main course for film and television animation. The course has different training methods and training directions in different universities, but for cartoon creation, the basic requirements are the same, that is, modeling ability, design ability, innovation ability and application ability. Therefore, it is more effective to cultivate the animation modeling ability of college animation students from these four aspects.

2. The Development of Animation Design Capabilities

The training of animation professional sketching ability is mainly realized by sketch teaching, in which sketching training is the key. Sketching can train eye, hand, heart coordination and height coordination. Sketching is an effective means of exercising and improving the accurate expression, generalization, memory and imagination of the image. In the sketch performance, you can capture and record the rich and vivid image material, feel the atmosphere of the living environment, discover the elements of beauty, activate the potential creativity, and thus inspire the artistic creation.

Animation professional sketch training requires two forms of sketching organic combination: one type is slow writing, mainly based on realism, solid and rigorous, reflecting the characteristics, shape and dynamic relationship of the object as accurately as possible, and deepening the static image. Research and analysis, from internal structure to external image, can be deeply understood and accurately and rigorously expressed. The law of finding objects is tacitly remembered; the other type is sketching, which incorporates personal understanding and aesthetic experience in sketching, subjective processing and exaggerated expression of images, and is more suitable for capturing dynamic images in life. Animation design accumulates material. In addition, the animated master Norman McLaren said: Animation is not the art of "moving paintings", but the art of "painting movements". It can be seen that the cultivation of animation professional styling ability also needs to study the law of movement. The important topic of sketching is to analyze the dynamic visual

pattern of the image and the relationship between each set of movements or each specific shape turning point and body position, thus forming a continuous and complete action chain.

Art comes from life, and extracts the essence from it, so that the animated image has magical charm and fresh effect. At the beginning of the cartoon "Lion King", the founding personnel went deep into the African prairie research, observed the animal characteristics habits, collected the materials, recorded the image, drew a lot of sketches, and refined and summarized on this basis, each character's design was carried out. The anthropomorphic treatment has been given a distinct personality, making them more human and artistic.

3. The Practical Strategy of Cultivating The Ability Of Animation Design

Cultivate students' ability to design animation structures. There are many coincidences between the animated structure design and the traditional character sketch, such as the segmentation of the animated character's human body structure and the matching of colors. However, the difference between animation art and actual task design is that animation design belongs to space art and pays more attention to the three-dimensional sense of space. Therefore, when students are learning animation design, teachers need to cultivate students' good three-dimensional space design ability and strengthen students. The level of painting [1]. The animation structure design is a training content linked to practice. In the preliminary design, the light and shadow shape presentation is the first step for students to learn. For beginners, painting is the first step in contact and the need for animation. The basic part of the training, painting can enable beginners to quickly familiarize with the design content and steps of animation modeling, let students correctly understand the design direction of animation modeling, and exercise students' ability to grasp the animated objects through basic painting [2]. In the design of animation structure, teachers can start teaching from sketching practice. The first is to start with the overall structure, and the second is to start with the details. In the overall shape, it is necessary to highlight the body shape and detail features of the animated characters, and to strengthen these features so that the animation structure can be distinguished from other structures. After completing the overall styling of the entire animation, it is necessary to start drawing again from the details, and to describe the details of the hairstyle, eyes, hands, feet, clothing, etc. in the animated shape. In the painting process, it is necessary to pay attention to the environmental characteristics of the animated characters. And the morphological characteristics, according to the dynamic or dynamic form of the environment with the corresponding depiction [3].

Using the practice of painting to cultivate the ability of academic space to conceive. In cultivating the ability of animation design, teachers need to adopt appropriate teaching methods that can be digested by students according to their learning ability. According to the characteristics of the animated image, the teacher can place the triangle object or the round object in the middle of the classroom, let the students draw the imaginary image according to the different faces and points of the object, and then imagine the internal according to the segmentation point of the object. Structure to form a solid, substantial object. Using the shadow form in the painting to present the main structure of the article, strengthen the students' imagination of the different faces of the object in the space, and cultivate students to form a good space conceiving ability through the cultivation of multiple faces of the physical object, so that the students can In the later stage, it is easier to describe the authenticity of the object.

Using real materials to let students feel the three-dimensional structure of virtual animation. When students can paint animated shapes well, teachers can use materials as an auxiliary tribute to allow students to feel the three-dimensional structure of virtual animation through the aid of materials. For example, teachers can let students use clay materials to fabricate characters, let students visually observe the brain's imagination and hands-on practice, strengthen the structural imagination of animated characters, and more clearly recognize through the different fabrications of multiple faces. The way the animation content structure is made, when students learn to shape the clay, learning can more easily and quickly depict the overall structure and structure of the animation.

Using the diversified pictures to open the students' innovative thinking. For students who are learning animated design, they should not only be inclined to Japanese animated images. They should open their own innovative thinking, get rid of the influence of traditional animation, and feel the charm of multi-dimensional animation. Teachers can inspire students' creative ability by displaying different painting forms and modeling structures such as oil painting, Feng Shui painting and diamond lithography in the classroom, and let students study the characteristics of these different forms of painting so that students can design animations. Can highlight the characteristics of the animated image. Through the painting methods and styling characteristics of different eras, the students' thinking range is expanded, and students can understand more styling characteristics, so that they can use these diverse artistic styles to design more animated shapes.

4. The Training Strategy of Design Ability

The task of animation design is focused on design, but most of these courses are still in the drawing style. Some students rarely touch the animation before entering the school. The understanding of the animation style is more vague, and many students have too narrow a range of views. Only Japanese style or Disney style, the understanding of animation design stays in the study of painting techniques. It is an important part of improving the design awareness of students' animated styling and making students quickly improve their understanding of animation design.

After having a certain sense of design, how to cultivate students' design ability, how to let students master the basic skills of animation modeling, is the key problem in teaching, based on the principle of combining industry requirements with students' specific ability, through teaching The four steps of analysis requirements, design modeling, comparative research, and perfect modeling are carried out to guide students to enter the design state step by step, and truly master the ability of cartoon design.

In this step, students are required to analyze the character styling to be designed according to the requirements of the cartoon story and artistic style. The content includes the background of the cartoon story, the human environment, the costume characteristics, the role identity, the personality preferences, etc. The content is systematically studied, and through the formation of a concise text scheme, the problems and requirements to be paid attention to in the design are proposed. This kind of training can deepen students' understanding and understanding of animation design, and make the design work well.

Design styling begins with sketching. This step can be considered in two ways. First, proceed from the whole, and second, start with the details. Starting from the whole, we mainly grasp the main features of the animated character itself and strengthen and highlight the differences between the characters and the characters to complete the overall planning of the whole film animation. Starting from the details, it is to sculpt the details of the animated model itself, including clothing, hairstyles, facial features, hands and feet. In the drawing process, we must fully consider the characteristics of animated character movements, expressions, and performances.

According to the requirements of the animation production, the designed animation shape is analyzed and compared from the aspects of modeling structure, sports performance, artistic style and detail processing, and the defects are still found or need further improvement. You can also compare and analyze with similar character models in similar successful cartoons, or invite other students to participate in the discussion, asking students to give short text comments on the animation style they designed. This stage of work can be implemented by drawing a stencil scale, a turntable, an emoticon, and a typical action diagram.

Through comparative analysis and further improvement of the design, it is necessary to fully demonstrate the unity with the overall style of the cartoon. Strive to achieve "the perfect combination of form and content." The so-called unity includes various aspects such as modeling structure, color texture, painting style, costume props, and the environment of the times, and even the uniform harmony between modeling and scenes and lens applications. This stage of work requires students to draw a color draft [4].

5. The Cultivation of Innovative Ability in Animation Design

The vitality of animated shapes depends largely on a "new" word. The word "new" contains novel, unique and individual meanings, and is the most basic mentality when people appreciate art works. The design of novel, unique, creative and personalized animation is the purpose of animation design. There are two aspects to the cultivation of innovative ability. One is the development of innovative consciousness, and the other is the training and learning of innovative ability.

Designing and drawing an animated shape with reasonable structure, harmonious color and beautiful costumes is only the first step or the initial design of animated design. The design of the animated model has its own characteristics, new ideas and innovative ideas. Guan Jian. The novel and unique shape is a powerful guarantee for the vitality of the animation. To improve students' ability to innovate, students must first strengthen their sense of innovation in order to enable students to design on the basis of understanding.

The innovation of animation modeling comes from the understanding of old design, from the accumulation of knowledge of life, and the deep understanding of culture and art. This course is based on the requirements of cartoon design, using vertical in-depth, horizontal scanning, external expansion, and internal tapping methods.

Longitudinal depth is an inspiration for history. Open the history of Chinese art development, let students see the simplicity from the pottery, the dignity of the bronze, the lacquer ware, the ancient sacred stone of the Han Dynasty, the dazzling of the Dunhuang murals, the nostalgia of the grotto statues, the simplicity of the Ming style furniture, the cumbersome art of the Qing Dynasty. The same feeling can be found in Indian fabrics, Inuit wall decorations, Egyptian murals, and African woodcarvings. Through the study of "history", students are allowed to jump out of the shackles of Japanese and American animation, and open a window to the rich and fertile art.

The animation design is not only for the structural elements, color and other formal elements, but also for factors other than modeling. Animation modeling is not only influenced by animated stories, but also by external factors such as production methods, processes, and materials. For example, the style of paper-cutting and clay-like styles are different for different structures and different styles. The production of large-scale cartoons requires team battles. The requirements for styling are simple and standardized, the performance techniques are unified, and the ease of operation is emphasized. The production of experimental animated short films can be produced by individuals or a small number of people, and the shape can be more personalized. By understanding the content beyond these styling, students can further deepen their understanding of animated design.

6. Conclusion

The training and learning of the design ability of animation modeling is a comprehensive and multi-angle learning. It is necessary to guide students from the state of paper to the ability to truly discover problems and solve problems. It is necessary for students to learn to draw animated shapes and let students master The ability to "use" the shape can truly grasp the essence of the design and design a dynamic animation.

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