Aesthetic Discussion on Virtual and Real Scenes in Drama Stage Art Design

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Abstract: This paper discusses the virtual and real situation aesthetics in the art design of drama stage. While understanding the art design of drama stage, it deeply discusses and describes the application of various virtual and real situation aesthetics, hoping to provide support for the effective development of relevant design activities, so as to improve the aesthetics and artistry of drama stage.

1. Introduction

For the drama stage, stage art design is a very key content. It can improve the effect of stage design through the continuous transformation of clothing, lighting and scenes. Building a diversified drama stage can provide strong support for the development of relevant performance activities. However, with the development of modern society, people's aesthetic needs are increasing, and higher requirements are put forward for the art design of drama stage. The application of virtual and real situation aesthetics can not only improve the effect of art design of drama stage, but also make the forms of drama performance more flexible and diverse, playing a very positive role in the innovation and development of drama stage art design. Therefore, it is necessary to strengthen research on relevant contents.

2. On the Art Design of Drama Stage

For the art design of drama stage, its main function is to provide services for drama performance. It can use a variety of art shapes to create the stage atmosphere. While rendering the drama content, it can gradually promote the development of the plot and realize the effective disclosure of the drama theme. In the early stage, the drama stage often took the dressing shed as the background. With the development of the drama field, some stage lighting, technical modeling and painting methods have been gradually applied to the drama stage design, which gave birth to the stage art design. Nowadays, the quality of stage art design will have a direct impact on the effect of drama performance, which determines whether the drama performance can meet the aesthetic needs of the audience. Therefore, modern opera performance requires effective construction of corresponding space scenes through stage art design to create a material environment with strong artistry, so as to effectively shorten the distance between drama and audience, and enable it to obtain more audience groups while promoting the perfect display of drama[1].

3. Aesthetics of Various Virtual and Real Scenes in the Art Design of Drama Stage

3.1 Create Atmosphere and Improve Visual Experience

For modern stage art design, in addition to the performance of the material environment and social environment in the drama, it also needs to pay attention to the mood and atmosphere of stage performance. If the stage art design can be implemented through the virtual and real scenes to realize the effective creation of the stage atmosphere, the audience will get a better visual experience and get more viewing feelings while improving their viewing interest. When carrying out atmosphere rendering activities, we must ensure the creativity of atmosphere design. With the

help of the stage atmosphere of virtual reality, the audience will have an intuitive feeling of the artistic image and the changes of the surrounding atmosphere. Only in this way can we achieve the purpose of improving the performance effect. The rendering of the atmosphere also takes the audience as the starting point, which is mainly to build a stage atmosphere with virtual reality and introduce the audience into the corresponding scenes, so as to stimulate their imagination, enable them to form emotional resonance in the viewing process and immerse themselves in the drama performance[2].

For example, *Hamlet* can effectively guide the audience and make it clear the influence of character language on character performance, so as to deeply experience the inner emotion of characters and effectively improve their artistic aesthetic ability. In the process of implementing the stage art design, it mainly starts from the drama content. Because the work has some tense and intense plots, in these plots, techniques such as flame and stage light are applied to help the actors ignite the atmosphere of the whole audience, and the audience can associate the emotions of the play under the guidance of flame and light. In this process, the flames, lights and characters are real, but the audience's various emotional experiences under the influence of the stage atmosphere are virtual. This combination of real stage environment and audience virtual emotion can push the drama performance to a climax, make the audience connect their emotions with the actors in the process of appreciating the works, so as to make the performance atmosphere more active[3].

3.2 Effectively Present Drama Culture

Stage art design is the key to realize the effective shaping of dramatic beauty, especially the application of virtual and real scenes, which can give better play to the shaping role of this beauty. In essence, stage art design is actually a general term for a variety of modeling elements, involving a wide range of contents, such as character makeup, clothing modeling, performance props, scene design, lighting control and so on. However, no matter what method is used to implement the design activities, its purpose is to provide support for the performance of drama works. In the development of modern society, the modernity, openness and diversity of modern stage art design are also improving, especially the wide application of abstraction and concreteness, illusion and reality, expression and reproduction, freehand and realistic techniques, which makes stage art design obtain richer forms of expression. For example, designers can highlight the aesthetics of virtual and real scenes in a symbolic way, which can not only make the audience better understand the content of the work, but also deeply experience the culture and connotation behind the work[4].

For example, the purpose of the performance of *Teahouse* is to guide the audience to understand the dramatic conflict and plane structure of the work, and to clarify the contradiction, conflict and essence of the drama. In the process of performing the work, the effective application of virtual and real scenes intuitively presents the three social environments in front of the audience. Although there are relatively many characters involved in this work, these images do not have direct conflict. In the actual performance, the use of symbolism to reflect the aesthetics of virtual and real scenes can help the audience effectively understand the contradiction degree of relevant plots. During this period, although the contradictions formed under the social background are virtual, there are real character contradictions in the works. This kind of stage art design that highlights the aesthetics of virtual and real scenes through symbolic and moral methods can fully show the cultural background of the works and improve the performance value of the works[5].

3.3 Good Content Foil

For drama performance, actors are the basic guarantee for the smooth development of all activities. Through the creation and performance of actors, they can create a certain performance environment and atmosphere in the stage performance. During the performance, drama actors generally use their own virtual performance to interact with the audience. Through the presentation of relevant content and environment, it can promote the audience to produce a certain imagination picture in their mind, and make them evaluate the performance of actors according to their own life experience, aesthetic point of view and their preference for drama. In the process of implementing stage art design, relevant designers should also strengthen the application of this combination of

virtual and reality, and promote the organic combination of performance content and imagination content, so as to achieve the effect of virtual and real combination, so as to effectively solve the defects caused by stage limitation in drama performance. To realize the effective application of freehand brushwork in the drama stage, such as "paddle instead of boat" and "whip instead of horse" are commonly used. Through the application of this virtual and real scene aesthetics, the audience can be introduced into the scene of actors' performance, so as to improve the audience's understanding and perception of drama works[6].

For example, *Wu Song Fights the Tiger* involves the scene of fighting against the tiger in the content of the drama, but in the specific performance, this part of the content often needs to be associated by the audience. In the process of stage art design for this work, we can take the rendering of jungle environment and Wu Song's action as the starting point, so as to realize the combination of virtual and real in the content of the scene. Although Jingyanggang and Wu Song are real, the tiger is virtual. The application of this virtual and real technique can urge the audience to associate the picture of Wu Song beating the tiger by themselves. The process of the audience's imagination of the picture is actually the process of spiritual communication with the actors. This can not only depict the drama characters more completely and effectively, but also further improve the audience's viewing enthusiasm. Most importantly, this open stage art design can reserve a certain imagination space for the audience, so that the audience can have some creative understanding in the appreciation of the works.

3.4 Conducive to the Display of Artistic Characteristics

In the stage art design, in order to further show the comprehensive art of drama, we can also better highlight the virtual and real situation aesthetics through the methods of stylized aesthetics, theme disclosure and reconstruction. The use of virtual and real situation aesthetics can more vividly and intuitively present the relationship between the characters and the plot, so as to produce a certain charisma and expressiveness, form a strong impact on the audience, and achieve the effect of improving the attention of the works[7].

For example, in *Peony Pavilion*, through the corresponding music language, the audience can deeply experience and imagine the protagonist's emotion and thought, and improve their interest in opera. Therefore, during the stage art design, instead of adopting complex design means for the story environment, freehand brushwork is used to create virtual and real scenes and describe the protagonist's experience. In addition, the stage sound and light are controlled through relevant techniques, which gives the work greater tension. With the help of scientific and technological means to connect the virtual and real drama scenes, the audience can more intuitively feel the span of the work in time and space, understand the artistic characteristics of the work and clarify the connotation of the work at the same time.

4. Conclusion

To sum up, the application of virtual and real situation aesthetics in drama stage art design can significantly improve the effect of relevant design activities, which plays a very positive role in the smooth development of drama performance activities and the innovative development of drama field. Therefore, relevant designers should pay high attention to virtual and real situation aesthetics and strengthen their research, and combined with the reality of drama performance, various application methods can be flexibly applied to improve the quality of drama stage art design.

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